

# Return to The Promised Land

Classical Choral Music of the 1915 Panama Pacific International Exposition



## San Francisco Lyric Chorus

Robert Gurney, Music Director

Boyd Jarrell, baritone

Christa Pfeiffer, *soprano*   ➤   Theresa Cardinale, *alto*

Kevin Baum, *tenor*   ➤   Mark Mueller, *tenor*

Jerome Lenk, *organ*

*With members of The Golden Gate Festival Orchestra*

Saturday, August 22, 2015 - 7 pm

Sunday, August 23, 2015 - 5 pm

Mission Dolores Basilica  
16th & Dolores Streets  
San Francisco, California

## PROGRAM

<i>Panama Hymn</i>	Amy Beach
<i>Messiah</i> <i>And The Glory of the Lord</i> <i>Hallelujah Chorus</i>	Georg Frideric Handel
<i>The Creation</i> <i>Awake The Harp</i> <i>The Heavens Are Telling</i> Christa Pfeiffer, soprano ✶ Kevin Baum, tenor Boyd Jarrell, baritone	Joseph Haydn
<i>Elijah</i> <i>Lift Thine Eyes</i> <i>He, Watching Over Israel</i>	Felix Mendelssohn
<i>Ein Deutsches Requiem</i> <i>Wie Lieblich Sind Deine Wohnungen</i>	Johannes Brahms
<i>Pilgrim's Chorus from Tannhäuser</i>	Richard Wagner

## INTERMISSION

<i>The Promised Land (selections) [please no applause until end]</i> <i>Now the man Moses</i> <i>And the Lord spake</i> <i>Hear now, ye rebels</i> <i>And the Lord spake unto Moses</i> <i>Woe unto us</i> <i>Who knoweth the power of thine anger</i> <i>The Lord will not always chide</i> <i>And the Lord said unto Moses</i> <i>Give ear, O ye heavens</i> <i>And the Lord said unto Moses</i> <i>So Moses, the servant of the Lord</i> <i>His glory is great</i>	Camille Saint-Saëns
Boyd Jarrell, <i>baritone</i> , as Moses Christa Pfeiffer, <i>soprano</i> Theresa Cardinale, <i>alto</i> Mark Mueller, <i>tenor</i>	

Members of the Golden Gate Festival Orchestra:  
Sara Usher, *violin 1* ✶ Baker Peebles, *violin 2* ✶ Rebecca Gemmer, *viola*  
Nancy Bien, *cello* ✶ Carole Klein, *trumpet 1* ✶ Barbara Hull, *trumpet 2*  
John Weeks, *timpani*

Jerome Lenk, *Organ*

Please applaud only at breaks marked "✶" and not during *The Promised Land*.

Please fill out the survey, to insure you are on our mailing lists, and that we know you attended this concert.  
Those who have come to more than five concerts will automatically be made Friends of the Lyric Chorus.

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

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

*Thanks for helping us to maintain a distraction-free environment.*

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## PROGRAM TEXTS

### Panama Hymn Amy Beach

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

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

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

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

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

### Messiah Georg Frideric Handel

#### And The Glory of the Lord

And the glory of the Lord shall be revealed, and  
all flesh shall see it together: for the mouth of  
the Lord hath spoken it. (*Isaiah 40: 5*)

#### Hallelujah Chorus

Hallelujah: for the Lord God Omnipotent  
reigneth. (*Revelation 19: 6*)

The kingdom of this world is become the king-  
dom of our Lord, and of His Christ; and He  
shall reign forever and ever. (*Revelation 11: 15*)  
King of Kings, and Lord of Lords. (*Revelation 19: 16*)  
Hallelujah!



## The Creation

Joseph Haydn

### Awake The Harp

Awake the harp, the lyre awake!  
In shout and joy your voices raise!  
In triumph sing the mighty Lord!  
For he the heavens and earth  
has clothed in stately dress.

### The Heavens Are Telling

The heavens are telling the glory of God,  
The wonder of his work displays the firmament;  
Today that is coming speaks it the day,  
The night that is gone to following night.  
The heavens are telling the glory of God,  
The wonder of his work displays the firmament;  
In all the lands resounds the word,  
never unperceived, ever understood.  
The heavens are telling the glory of God,  
The wonder of his work displays the firmament.

## Elijah

Felix Mendelssohn

### Lift Thine Eyes

Lift thine eyes, O lift thine eyes, to the moun-  
tains, whence cometh help.  
Thy help cometh from the Lord, the Maker of  
heaven and earth.  
He hath said, thy foot shall not be moved.  
Thy Keeper will never slumber.  
Lift thine eyes, O lift thine eyes, to the moun-  
tains, whence cometh help.

### He, Watching Over Israel

He, watching over Israel, slumbers not, nor sleeps.  
Shouldst thou, walking in grief, languish, He  
will quicken thee.  
He, watching over Israel, slumbers not, nor sleeps.

## Requiem

Johannes Brahms

### Wie Lieblich Sind Deine Wohnungen

Wie lieblich sind Deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
Mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in Deinem Hause wohnen,  
die loben Dich immerdar.  
How lovely are your dwellings,  
O Lord of Hosts!  
My soul desires and longs  
for the courts of the Lord;  
my body and soul delight  
in the living God.  
Blessed are they who live in your house;  
they will praise you forever more.  
(Psalm 84: 1, 2, 4)

## Tannhäuser

Richard Wagner

### Pilgrim's Chorus

Once more with joy, oh my home, I may meet  
thee;  
Once more, ye fair, flow'ry meadows, I greet ye;  
My pilgrim staff henceforth may rest,  
Since Heav'n's sweet peace is within my breast.

The sinner's plaint on high was heard,  
Accepted by a gracious Lord;  
The tears I laid before His shrine  
Are turn'd to hope and joy divine.

Oh Lord, eternal praise be Thine!  
The blessed sources of Thy mercy o'erflowing,  
On souls repentant, who seek Thee, bestowing;  
Of hell and death I have no fear,  
My gracious Lord is ever near.  
Hallelujah! Hallelujah, forevermore,  
forevermore!

### The Promised Land Camille Saint-Saëns

#### 1. Now the man Moses (chorus)

Now the man Moses was very meek, above all  
the men which were upon the face of the earth.

And the Lord said unto Moses: I have surely  
seen the affliction of My people, and am come  
down to deliver them. Behold I will bring them  
up out of the land of Egypt and will bring them  
unto a land flowing with milk and honey.

#### [Omitted section:

2. Then came the children of Israel into the desert  
of Zin. And there was no water for the congre-  
gation; and they gathered themselves together  
against Moses and against Aaron and the people  
chode with Moses, and spake, saying, Would God  
that we had died when our brethren died before  
the Lord! Why hast thou brought us into this  
wilderness?

#### 3. And the Lord spake unto Moses (tenor, alto)

And the Lord spake unto Moses, saying: Take  
the rod and gather thou the assembly together,  
thou and Aaron thy brother, and speak ye to  
the rock before their eyes; and thou shalt bring  
forth water from the rock.

And Moses took the rod from before the Lord,  
and gathered the congregation before the rock,  
and he said unto them:

#### 4. Hear now, ye rebels (baritone)

Hear now, ye rebels: must we fetch you  
water out of this rock?  
From the day that I knew ye,  
Rebellious have ye been against the Lord.  
Only the Lord had delight in thy fathers to love  
them: Their seed chose He after them,  
Even you above all people.  
Therefore will He not forsake ye,  
Neither destroy ye.

#### [Omitted sections:

5. And Moses lifted up his hand, and with his rod  
he smote the rock twice: and the water came out  
abundantly, and the congregation drank and their  
beasts also.

6. Ill went it with Moses for their sakes, because  
they provoked his spirit. Behold, he smote the  
rock! With his lips spake he unadvisedly. Therefore  
was the wrath of the Lord kindled against Moses.

Yet God clave the waters in the wilderness and  
gave them drink. They believed not His word, yet  
many times did He deliver them. And when He  
heard their cry He regarded their affliction.

For lo, God exalteth by His pow'r, He is mighty  
in strength and wisdom. Remember that thou  
magnify His work. Hear attentively the noise of  
His voice, the sound that goeth out of His mouth.

Take heed, because there is wrath! Beware lest He  
take thee away with His stroke!]

#### 7. And the Lord spake unto Moses & Aaron (alto)

And the Lord spake unto Moses and Aaron,  
Because ye believed Me not, to sanctify Me in  
the eyes of the children of Israel, therefore ye  
shall not bring this congregation into the land  
which I have given them.

#### 8. Woe unto us (baritone and tenor)

Woe unto us that we have sinnèd!  
For this our heart is faint,  
Our eyes are dim.  
Turn to us again, O Lord!  
Renew our days as of old,  
Have mercy, we pray!  
Grant that we may go over  
And see the good land  
That is beyond Jordan!

#### 9. Who knoweth the pow'r of Thine anger? (quartet)

Who knoweth the pow'r of Thine anger?  
Thou hidest Thy face, they are troubled,  
Thou takest away their breath,  
They die and return to their dust,  
Who knoweth the pow'r of Thine anger?

#### 10. The Lord will not always chide (chorus)

The Lord will not always chide,  
Neither keep His anger for ever.  
Remember His marvellous works,  
O ye children of Israel.  
He brought streams out of the rocks,  
And caused waters to run down like rivers.  
Give thanks, then, unto the Lord,  
His mercy endureth for ever.

#### 11. And the Lord said unto Moses (alto)

And the Lord said unto Moses: Behold, thy  
days approach that thou must die. Thou shalt  
sleep with thy fathers; and this people will rise  
up and forsake Me. Now, therefore, write ye  
this song and teach it the children of Israel; put  
it in their mouths, that it may be a witness for  
Me against them.

#### 12. The Song of Moses (baritone, chorus)

Give ear, O ye heavens, and I will speak:  
Hear, O earth, the words of my mouth!

[Moses teaches the people:]

My speech shall distil as the dew,  
As rain upon the tender herb,  
As the showers upon the grass,  
For I will publish the Name of the Lord.

Ascribe ye greatness unto our God,  
He is the Rock.  
A God of truth, without iniquity,  
Just and right is He.

Remember the days of old.  
Ask thy father and he will shew thee.  
Ask thy elders and they will tell thee.

And as an eagle taketh her young,  
Beareth them upon her wings,  
So the Lord alone did lead him.

[Chorus then restates entire message:]

My speech shall distill as the dew,  
As rain upon the tender herb, etc.

Rejoice, O ye nations, rejoice!

**13. And the Lord said unto Moses (tenor, soprano, chorus, tenor, baritone)**

And the Lord said unto Moses, Get thee up into this Mount Abarim, and behold the land which I have given unto the children of Israel. And when thou hast seen it thou also shalt be gathered unto thy people, like Aaron thy brother.

And Moses went up, and the Lord showed him all the land and said unto him, This is the land which I swear unto Abraham, unto Isaac, and unto Jacob, saying, I will give it unto thy seed.

I have caused thee to see it with thine eyes, but thou shalt not go over thither.

Well hast thou dealt with Thy servant, O Lord,  
I know that Thy judgments are right.  
Let Thy salvation come also to me  
For comfort in this my affliction.  
I lift up mine eyes unto the hills,  
And have seen an end of all perfection.  
Happy art thou, people saved by the Lord;  
The Eternal God is thy refuge.  
He shall thrust out the enemy before thee,  
Thou shalt dwell in safety alone.

Behold, He that keepeth Israel  
Shall neither slumber nor sleep.  
Let Israel hope in the Lord,  
For with the Lord there is mercy  
And plenteous redemption.  
Hear, O Israel, the Lord our God is one Lord.

**14. So Moses, the servant of the Lord (tenor, chorus)**

So Moses, the servant of the Lord, died there according to the word of the Lord. And He buried him in a valley in the land of Moab: but no man knoweth his sepulchre unto this day. And the children of Israel wept for Moses thirty days.

Our soul is bowed down to the dust,  
Our heart is desolate within us.  
Who will lead us into the land?  
Make haste to help us, O Lord!

**15. His glory is great (quartet, chorus)**

His glory is great in Thy salvation:  
Honour and majesty hast thou laid upon him.

God led His people like a flock  
By the hand of Moses and Aaron.  
And now, O Israel,  
What requireth the Lord of thee?  
To fear the Lord thy God,  
To walk in all His ways,  
To love Him and to serve Him  
With all they heart and soul.  
So shalt thou pass over Jordan  
And go in to possess the land;  
For the Lord hath blest and made thee  
As the stars of heaven for multitude.

Turn us again  
And cause Thy face to shine, O Lord,  
So we, Thy people,  
Will give Thee thanks for ever!

## PROGRAM NOTES

### Panama Hymn

#### Amy Marcy Cheney (Mrs. Henry Harris Aubrey) Beach (1867-1944)

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

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

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

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

In 1885, eighteen-year-old Amy Marcy Cheney married Dr. Henry Harris Aubrey Beach, a forty-three year old Boston doctor who was a prominent surgeon at Massachusetts General Hospital and a professor of anatomy and surgery at Harvard. Although not a professional musician, he appreciated the fine arts, including music. He played piano and sang, and was very supportive of Amy Beach's musical development. As a traditional Victorian husband, Dr. Beach did not want his wife to earn money from her performances, so any fees she earned during her marriage went to charity. Since she was comfortably situated, she continued to practice her piano and give concerts, as well as to concentrate on composing. Between 1885 and the death of her husband in 1910, she composed a number of major works, including her first large work, the *Grand Mass in E Flat Major* (composed in 1891 and first performed in 1892), the *Gaelic Symphony*, (1897), and the *Piano Concerto in C Sharp Minor*, (1900). She also composed commissioned works, including the *Festival Jubilate*, composed for the dedication of the Women's Building at the 1893 Chicago World's Columbian Exposition and the *Panama Hymn*, selected for the opening day of San Francisco's Panama Pacific International Exposition, February 20, 1915. The San Francisco Lyric Chorus has performed the *Panama Hymn* in several concerts.

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

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

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

## The Panama Hymn

The Panama Canal's completion and opening filled Americans with happiness and pride in such an engineering feat. Because of the Canal, American ships no longer had to sail around South America to go from one coast to the other, saving days in transit and millions of dollars in expense. Musicians, writers, and artists celebrated the event with creativity. Wendell Phillips Stafford (1861-1953), Judge of the Washington D.C. U.S. District Court, also was a published poet. He wrote the "Panama Hymn," which was published in a 1913 issue of the *Atlantic Monthly*. In 1914, Mrs. Beach was inspired to set the words to music. She originally set it as a simple composition with keyboard (piano, organ) accompaniment and offered it to George Stewart as a possible official hymn for the PPIE. After some delays and discussions, the PPIE Board of Directors accepted it as the Official Hymn of the PPIE, to be sung on all state occasions and ceremonies. This work is an example of Mrs. Beach's ability to compose stately, spiritually-inspired celebratory music. She previously had been commissioned to compose the *Festival Jubilate* for the dedication of the Women's Building of the 1893 Chicago

World's Columbian Exposition, and the *Song of Welcome* for the 1898 Omaha Trans-Mississippi Exposition.

The *Panama Hymn* was arranged for performance in different settings. On Opening Day, it was sung outdoors by the Exposition Chorus of 200 in the Court of Four Seasons, accompanied by a military band. An eager crowd of thousands applauded. It also was arranged for orchestra and organ, so that it could be performed in Festival Hall. It received great positive response from the public, and was praised highly by the San Francisco newspapers. Redfern Mason, the San Francisco *Examiner's* Music Critic, referred to it as a "veritable choral jewel... the work of America's greatest woman composer, Mrs. H.H.A. Beach. ...Mrs. Beach wrote from the heart, a musician who is also a daughter of the land, and she has composed a most impressive work." San Francisco welcomed Mrs. Beach with open arms, even dedicating a day to her at the Exposition. She also was featured as a composer and pianist on American Composers Day, August 1, 1915, performing her *Piano Concerto in C Sharp Minor*.

The San Francisco Lyric Chorus sings *The Panama Hymn* in its initial arrangement.

## George Frideric Handel (1685-1759)

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

In 1703, Handel moved to Hamburg, obtaining a position as a second violinist and harpsichordist for the Hamburg Opera. Opera was a very important artistic and entertainment form in Europe at this time. In 1706, he went to Italy, where he spent three years in Florence, Rome, Naples and Venice, composing operas and various religious works for influential patrons.

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

He continued composing sacred music and operas, mostly to Italian libretti. He wrote his first English anthem, *As Pants the Hart*, in 1711-1712. Handel entered the service of England's Queen Anne in 1713, staying on to serve the new King, George I, after her death in 1714. He composed a flurry of operas, sacred works, and instrumental music. His most famous composition of that period was the *Water Music*, composed in 1717 for King George I's trip on the Thames River.

In 1717, Handel became the resident composer for the Duke of Chandos. Between 1717 and 1720, he composed several important works, including the masque, *Acis and Galatea*, and the oratorio, *Esther*. *Esther* is the first English oratorio, a dramatic musical form created by Handel.

In 1719, the Royal Academy of Music was founded by a group of noblemen who wanted to make Italian opera financially possible at the King's Theatre in London. Handel was appointed Musical Director of this organization and visited the continent to hire singers for operatic productions. Between 1721 and 1728, he composed many operas for the King's Theatre, as well as producing operas by other composers.

In 1723, Handel was appointed Composer of Music to the Chapel Royal (an honorary appointment, since he did not become a British citizen until 1727). King George I died in June 1727, and was succeeded by his son, King George II and his wife, Queen Caroline. In 1727, Handel became a British citizen. In 1728, the Royal Academy of Music dissolved, and Handel became part of the King's Theatre management. In 1729, he began a five-year series of opera seasons, traveling to Italy and

Germany for new singers. In 1734, he started his own opera company at Covent Garden, composing several operas and importing others. He also presented his oratorios *Esther* and *Deborah*, creating a new instrumental format for the intermissions—the organ concerto, which he played. In 1737, he suffered a physical breakdown. He recovered, and continued to compose operas, as well as other works.

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

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

Handel wrote in all the genres of his time:



opera; incidental music for the theatre; odes; oratorios; Latin, German, Italian and English sacred music; dramatic cantatas; chamber music; English, French, German and Spanish songs; orchestral concertos; concertos for organ, harp, harpsichord; suites and overtures, music for keyboard, and music for mechanical clock.

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

## The Messiah

The oratorio was an especially popular form of classical choral music from the mid-19th century through the time of the PPIE. Handel's *Messiah* is one of the best known and best loved choral works in the English language. It was the first complete large choral work to be performed at the Panama Pacific International Exposition, presented in Festival Hall on March 15, 1915 by the 300-voice Alameda County 1915 Chorus, conducted by Alexander Stewart and accompanied by the Exposition Orchestra.

Stewart conducted another full performance of *The Messiah* on July 30 in Civic Auditorium as part of the closing ceremonies of the International Eisteddfod. This time he conducted the combined Eisteddfod choruses of 1000 singers, accompanied by an 80-piece orchestra.

The most famous choral selection from *The Messiah*, the *Hallelujah Chorus*, was performed a number of times during the PPIE by different choruses in different PPIE locations, including its performance by the Exposition Chorus during the closing ceremonies in the Court of the Universe. Around 10:30 p.m. on December 4, there was a spectacular half-hour long display of fireworks. Near midnight, the Exposition Chorus sang the *Hallelujah Chorus*, accompanied by the official PPIE band. PPIE President Charles Moore gave his closing address and at midnight pushed a button that began the dimming of the lights. The Tower of Jewels went dark. A bugler played *Taps*, and aviator Art Smith made his last flaming loop-the-loops in the night sky. The Exposition Chorus and all present sang *Auld Lang Syne* in the dark. No one wanted to go home, so the assembled crowd partied until dawn. Dawn came all too soon on December 5, and the Fair was over.

## Joseph Haydn (1732-1809)

The first of the three great composers of the Classical Era (Haydn, Mozart, Beethoven), Joseph Haydn was born in Rohrau, Austria in 1732. Son of a wheelwright who loved music, he was a gifted child who began singing at home. When he was about eight, he was selected as a choirboy for St. Stephen's Cathedral in Vienna. He received a rudimentary general education in the choir school—Latin, mathematics, writing, religion—and a minimal musical education—singing, violin, and clavier. He taught himself composition and theory. When his voice changed at age 18, he was dismissed abruptly from the choir school and left to fend for himself. He managed to stay with a friend for a few months and earned money composing, arranging instrumental music, and teaching. Within a short period of time, he earned enough money to gain lodgings in the same house as the famous Italian poet and librettist Metastasio and the Italian composer Niccolò Porpora, who engaged him as an accompanist and procurer of students. Porpora also taught him composition and Italian. Through his acquaintance with these two famous men, and the well-to-do families of their students, he was able to move in high social circles.

In 1759, Haydn gained his first position as a Music Director, working in the household of Count Morzin. Through this position, he became acquainted with Prince Paul Anton Esterházy, a member of the greatest Hungarian noble family, and a composer and musician. He entered the service of the Esterházy family in 1761, as Vice Kapellmeister responsible for managing a 15-20 musician orchestra. Haydn composed weekly operas, symphonies, and chamber music, cared for all the music and musical instruments, and coached singers. He held this position for 29 years. Prince Paul died in 1762, and was succeeded by his brother, Prince Nicholas, also a musician and music lover. The Esterházy estate was located near Vienna, but in 1766, Prince Nicholas created a Versailles-like palace in the Hungarian countryside. The entire household was required to stay in this remote location for most of the year. In this setting, Haydn was left to his own compositional creativity without the stimulus of Viennese culture. By his employment contract, all that he wrote became the property of the prince, and he was not permitted to make copies. In spite of this prohibition, knowledge of his music made its way to the outside world through distinguished visitors who came to Esterháza, which became known as a European musical center, and through his own musicians who left for other positions. After a while, he was allowed to compose for other patrons and to have his music published. By the mid-1770s, Haydn had achieved an international reputation, and his music had been published throughout Europe.

During his occasional visits to Vienna in the 1780s, Haydn became a close friend of the young Mozart. Both men admired and learned

from each other. Prince Nicholas died in 1790, and the Esterházy orchestra was disbanded. Haydn was free to live in Vienna. English impresario J. P. Salomon invited him to London to write an opera, symphonies and other works. He went in 1791-1792, and again in 1794-1795, writing 12 major symphonies, chamber music, piano sonatas, choral works and versions of English and Scottish folk songs to great acclaim. He performed before the royal family, and received an honorary Doctor of Music degree at Oxford University, for which he named his *Oxford Symphony*. He heard a performance of Handel's *Messiah*, which impressed him greatly. In 1792 on his return to Vienna, he met the young Beethoven and accepted him briefly as a student. The two men were very different, and Haydn did not have the close relationship he had had with Mozart.

In 1795, Haydn returned to Vienna, to serve a new Prince Nicholas Esterházy. His duties for the Prince were minimal. His chief task was to compose an annual mass for the name day of the Prince's wife. He wrote his six major masses between 1796 and 1802, composing both the *Mass in Time of War* and the *Heiligmesse* in 1796. His creative genius poured forth during this time, as he composed his great oratorios *The Creation* between 1796 and 1798, and *The Seasons* between 1796 and 1801. In addition, he wrote his famous trumpet concerto in 1796, the *Austrian National Anthem* in 1797, and some of his most beautiful part songs. His musical creativity increased with each work, culminating in the composition of the *Harmoniemesse* in 1802. He was unable to compose after that time, and died in 1809.

Haydn was a major figure in the history of Western music. Although he did not create the symphony or sonata structure, he developed them into innovative forms of musical expression, paving the way for Mozart and Beethoven to carry them even further. He was a prolific composer, excelling in many different genres, writing 104 symphonies, marches, overtures, concerti for many different instruments, chamber music, including 84 string quartets, music for solo instruments, including 52 piano sonatas, sacred and secular choral works and compositions for solo voice.

## The Creation

Joseph Haydn may have been inspired to write his oratorio, *The Creation* after several visits to England in the 1790s, when he heard performances of Handel's dramatic oratorios, such as *Israel in Egypt*. When he left England in 1795, concert manager/impresario Johann Peter Salomon gave him a copy of an English language poem, *The Creation of the World*, by an anonymous author. The poem/story is based on Biblical texts from Genesis and the Psalms, as well as poet John Milton's epic poem, *Paradise Lost*. When Haydn returned to Vienna that year, he showed the English language poem to his patron, Baron Gottfried van Swieten (1733-1800), a diplomat, librarian, Austrian

government official, composer, and patron of the arts and artists, including Haydn, Mozart, and Beethoven. Haydn asked van Swieten to craft an oratorio libretto from the anonymous poem. Van Swieten created a libretto in English as well as one in a German translation. The German version, *Die Schöpfung*, had its premiere in Vienna in 1798, and the English language version, *The Creation*, was premiered in London in 1799. The work was published in 1800 in a bilingual edition. Haydn preferred to have it sung in English when it was performed for an English-speaking audience.

Haydn's oratorios *The Creation* and *The Seasons* both were popular large choral works in the 19th and 20th centuries. On April 10, 1915 in Festival Hall, Warren D. Allen conducted the 200-voice Pacific Choral Society (the chorus of the College of the Pacific, then located in San Jose) in a performance of *The Creation*, accompanied by the Exposition Orchestra.

The 200-voice Exposition Chorus, accompanied by a large military band, performed the most popular chorus from *The Creation*, *The Heavens Are Telling*, in the Court of Four Seasons on opening day of the PPIE, February 20, 1915. *The Heavens Are Telling* also was performed by the 100-voice professional Chicago Sunday Evening Club Chorus on its June 28, 1915 Festival Hall concert.

## Felix Mendelssohn (1809-1847)

*"Felix Mendelssohn was the most precocious musical genius of all time, Mozart included."* Richard Wigmore, "Composer of the Month: Felix Mendelssohn", *BBC Music Magazine*, February 2002.

One of the most brilliant of the early Romantic composers, Felix Mendelssohn was born in 1809 in Hamburg, Germany. He came from a wealthy, distinguished, intellectual, artistic and banking family. His grandfather was the famous philosopher, Moses Mendelssohn. His older sister, Fanny, was also a talented musician and composer. Felix and Fanny were very close as children, and often performed together. In 1816, the family converted from Judaism to Christianity, at which time his father added the name Bartholdy to the Mendelssohn surname.

When Felix was a child, the family moved to Berlin, and he spent his childhood in contact with famous writers, artists and others influential in the cultural life of the city. He began studying piano at an early age, first with his mother and later with Ludwig Berger in Berlin. He studied composition with Carl Friedrich Zelter and at the age of nine, he began composing and giving public performances on the piano. In addition to the general subjects of history, classics, Greek, Latin, geography, and arithmetic, Felix studied violin, organ, composition, music theory and drawing, creating over 50 watercolor landscapes.

In 1820, at the age of 11, he composed his first work, a *Singspiel*, or ballad opera. He began to explore other forms of composition, including sonatas, concertos, symphonies for string orchestras and various works for piano. At 17, he composed one of his most well known works, the *Overture to Shakespeare's A Midsummer Night's Dream*. In 1823 he received an important gift from his grandmother—a score of Johann Sebastian Bach's *St. Matthew's Passion*. He became fascinated by the work of Bach and was responsible for the 19<sup>th</sup> century rediscovery of this great master, beginning with a celebrated 1829 performance of the *St. Matthew Passion*, the first since Bach's death 80 years before.

Between 1829 and 1832, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy and France. During these travels, he performed and conducted his own and others' music. His travels inspired various compositions, such as the *Fingal's Cave Overture* and the *Scottish and Italian Symphonies*. These works are characteristic of Romantic compositions that express the moods and emotions inspired by what was seen and experienced.

Mendelssohn was not only a gifted composer and performer, but also an outstanding conductor. In 1833, he became Music Director of the town of Düsseldorf. He was responsible for conducting the choral and orchestral societies, and the sacred music for the Catholic services. For church services, he often brought back the works of the old masters, performing masses

by Mozart, Haydn, Cherubini and Beethoven, cantatas by Bach, and earlier sacred music by Palestrina, Lotti and Durante. As the city's choral conductor, he presented such oratorios as Haydn's *Seasons and Creation*, Handel's *Alexander's Feast, Messiah, Judas Maccabeus*, and his own *St. Paul*. For the orchestra, he directed many of his own works, including the *Italian Symphony* and *Calm Seas and Prosperous Voyage Overture*.

In 1835, Mendelssohn became the Music Director of Leipzig's famous Gewandhaus Orchestra, a position he held until his death. During his years in Leipzig, he performed many of his own works, works of the "old masters", and works by his contemporaries Schumann, Berlioz, and Weber. He also founded the Leipzig Conservatory of Music. In addition to his work in Leipzig, he conducted in Berlin and abroad, always returning to Leipzig after a sabbatical elsewhere. He often went to England, where he was a favorite of Queen Victoria and Prince Albert. In addition to his conducting skills, he was in demand as a music festival organizer, especially in Germany and Birmingham, England.

Mendelssohn's beloved sister Fanny died in Spring, 1847. Although he was grief-stricken at her death, his sorrow was short-lived. Exhausted from touring and from the hectic pace of his life, Mendelssohn followed her in death in the fall of that same year.

R. Larry Todd makes the following comments in his August 1995 *BBC Music Magazine* article on Mendelssohn, "...exceptional as the young Mendelssohn's compositional and pianistic prowess were, they formed only part of a wide-ranging musicianship. Until his voice broke, he sang as an alto in Zelter's Berlin Singakademie. He was also an accomplished violinist and violist, organist and conductor (he was one of the first to use the baton in the 1830s)—in short, a musical polymath, a musician's musician, versatile and impeccably cultured."

"What is often overlooked is the fact that Mendelssohn's musical genius was complemented by an equally formidable intellect. A graduate of the University of Berlin, where he matriculated in 1827, he was a polyglot who read Greek and Latin with ease and wrote prolific and polished letters in German, French and English. He was also a poet and an accomplished draughtsman and painter whose Swiss landscapes were admired by Richard Wagner."

Mendelssohn was a composer of lyricism, melody and passion. He contributed much to that which we consider "Romantic." He composed over 200 works in various genres, and within each genre, his works are among the defining standards. His concert overtures include such familiar titles as *A Midsummer Night's Dream*, *Fingal's Cave*, and *Ruy Blas* by Victor Hugo. His *Violin Concerto in E minor* is one of the jewels of the Romantic repertoire, as are his two piano concertos. His wonderful symphonies are full of melody and expression. He was a gifted

composer of chamber music, including his delightful *Octet for double string quartet*, and his piano trios. His works for solo piano, including the *Songs without Words*, are standard works in the piano repertoire. His music for the stage includes the music for *A Midsummer Night's Dream* with its familiar *Wedding March*. His oratorios, *St. Paul* and *Elijah*, are popular choral favorites. He was a prolific composer of smaller choral works, both secular and sacred, as well as solo songs. The Christmas carol, *Hark! The Herald Angels Sing*, was adapted by W. H. Cummings from a chorus in one of Mendelssohn's secular cantatas.

## Elijah

Between 1837 and 1839, Mendelssohn spoke with his friend and colleague, Julius Schubring, about creating a libretto for a new oratorio. After their discussions, Mendelssohn decided to focus on the fiery Old Testament prophet, Elijah, whose activities had all sorts of dramatic possibilities. Mendelssohn worked on the project for a while, but ended up setting it aside.

In 1845, the Birmingham Festival Committee commissioned Mendelssohn to create a new oratorio or similar work for their 1846 Festival. Mendelssohn renewed work on *Elijah*, and with Schubring's assistance, he decided on particular texts. He wrote the original version in German, because he felt his English was imperfect. He chose William Bartholomew to create the English translation, and was exacting about the choice of each English word.

Mendelssohn conducted the premiere per-

formance of *Elijah* in the Birmingham Town Hall on August 26, 1846. Although it was a resounding success, Mendelssohn himself was not satisfied. He made extensive revisions and conducted the revised version with the Sacred Harmony Society of London in 1847. *Elijah* became second only to *The Messiah* as the Victorian era's favorite oratorio. It has remained a choral staple ever since.

Mendelssohn's *Elijah* was performed by the Exposition Chorus and Orchestra in Festival Hall on September 29 as part of the Autumn Music Festival. Emil Mollenhauer (1855-1927), director of Boston's Handel and Haydn Society, Apollo Club, and the Boston Band, conducted the performance. Mollenhauer was at the PPIE as the conductor of the Boston Band. Soloists included Mrs. Grace Bonner Williams, soprano; Mme. Florence Mulford, contralto from the Metropolitan Opera Company, Welsh tenor Evan Williams, and New York baritone Earl Cartwright.

Selections from *Elijah* have been popular entries on concert programs since the work's completion. On July 21 and 24, the 300-voice Ogden Mormon Tabernacle Choir, conducted by Joseph Ballantyne, performed the "Rain" scene in Festival Hall. The Exposition Chorus and the Loring Club performed the chorus, *Be Not Afraid*, on their November 28 program in Festival Hall, conducted by Wallace Sabin, with the Exposition Orchestra and A.F. Thaviu and his band.

Mollenhauer also conducted a performance of

the Verdi *Requiem* during the Autumn Music Festival. Redford Mason, San Francisco *Examiner* Music Critic, comparing the Verdi *Requiem* and *Elijah* performances, commented in an October 1915 *Examiner* article entitled *Life's Joy and Sorrow Revealed By Kreisler*:

"...There was an immense crowd too at Festival Hall where the October Musical Festival came to a conclusion with a performance of the Requiem in which Giuseppe Verdi lamented the death of his friend, the Italian patriot, Manzoni. My informant comes to me with a story of a most interesting performance, which yet fell somewhat short of the ideal. He was impressed by the singing of the chorus, the playing of the orchestra and the authoritative directing of Emil Mollenhauer. At the same time he had a sense that, with more practice, a more perfect ensemble might have been obtained. This conclusion he came to, bearing in mind the notable performance of the "Elijah" with which the Festival opened. The "Elijah", of course, is well-known; nearly every choralist is familiar with it. The "Requiem" on the other hand, is comparatively seldom sung; moreover is more difficult in many respects than is the Mendelssohn work."

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## Johannes Brahms (1833-1897)

Johannes Brahms is generally considered the most monumental figure of late German Romanticism. He incorporated knowledge of poetry and literature, folk song and history into his compositions. He was a composer and conductor for 50 years and he influenced many modern composers.

Brahms was born in 1833 in Hamburg, Germany. Although the family lived modestly, young Brahms was given a good private school education, studying history, mathematics, French, English, and Latin. All his life he loved to read on a wide range of topics, including literature, folklore, mythology, history, philosophy, and art.

As a child, Brahms' musical education included study of the piano, cello, and horn. The talented youth gave his first documented performance at age ten as a pianist in a chamber music concert. He gave his first solo recitals in 1848 and 1849, playing Bach, Beethoven, and some of his own compositions.

In order to help supplement the family income, Brahms began giving piano lessons himself at the tender age of 12, as well as playing popular music at private parties, in working class restaurants, and in theatres. He also arranged music for brass bands, for his father's instrumental sex-

tet, and for four-hand piano. He began his interest in folklore at this time, compiling collections of folk songs, maxims, tales, poetry and music, all of which would find places in his future compositions.

The 1850s were a turning point in Brahms' career. He began to compose in earnest. He also became friends with the famous violinist, Joseph Joachim, who recognized his talent and introduced him to composer/pianist Franz Liszt in Weimar. Brahms was welcomed by Liszt, but rejected Liszt's new, radical compositional style, and left Weimar soon after.

Joachim also encouraged him to meet composer Robert Schumann. After studying Schumann's music, he went to Düsseldorf in September 1853 and introduced himself to Schumann and his pianist/composer wife, Clara. This meeting was to change his life. He showed some of his compositions to Schumann, who became his champion, writing in his diary, "Johannes Brahms, a genius." He played some of his piano works for Schumann, who was impressed with both his compositional and pianistic abilities. Schumann sent enthusiastic letters of support to various music publishers on Brahms' behalf.

In 1854, Brahms returned to Hamburg, continuing his compositional activities. Between 1857 and 1859, Brahms spent part of the year at the

court of the little principality of Detmold, playing the piano, teaching, directing a chorus, and occasionally conducting the court orchestra. In 1859, he also organized a women's chorus in Hamburg, composing several new works for the group. In 1860, he composed various chamber works, piano pieces, songs, vocal works, and waltzes. That same year he received public notoriety and scorn when he and several other musicians lambasted the New German Style of Music, a style exemplified by Liszt and Wagner, rather than music in the 'classical' styles of Bach, Haydn, Mozart, Beethoven, and Schubert.

In 1862, Brahms made his first visit to Vienna, giving a series of concerts and becoming acquainted with the Viennese musical establishment. During that same year, he met the 'other' representative of New German Music, Richard Wagner. He respected Wagner's abilities and views on music, although the two composers had very different personalities. In Spring 1863, he was named the Director of the Vienna Singakademie, conducting a series of concerts during the 1863-1864 season. His programs included a *cappella* Renaissance works, a Bach cantata, Bach's *Christmas Oratorio*, works by Beethoven, Mendelssohn, Schumann, and some of his own compositions. He left that position after one year.

In the 1860s, Brahms settled into a regular mu-



sical pattern, touring various areas of Europe as a pianist and conductor in Spring and Fall, and composing during the summer in various country places and resorts in Germany, Switzerland, or Austria. He usually 'tried out' some of his compositions on these tours before he sent them to his publishers. Between 1865 and 1869, he did extensive concert tours abroad in order to offset financial difficulties.

In 1864, his parents' marriage dissolved, and his father left Brahms' elderly mother, who died in early 1865. The death of his mother profoundly affected Brahms. He had been working on a German language Requiem/funeral work before this time. When he began work on *Ein Deutsches Requiem* is unknown. Brahms first mentions the composition in 1865. He continued to compose movements for this work, completing six movements by Summer 1866. The first three movements received a Vienna premiere in December 1867, to mixed reactions. All six movements were premiered in Bremen on Good Friday, 1868, to an enthusiastic response. He composed a seventh movement (numbered movement 5) and added it for a Leipzig performance in 1869. The entire work received tremendous praise in Europe and established Brahms as a major composer.

Brahms again became a Music Director, being appointed the Director of Vienna's Gesellschaft der Musikfreunde orchestra and chorus in 1872. He held this position until 1875, reorganizing the orchestra and hiring professional musicians, instead of amateurs. He was a demanding conductor, requiring extra rehearsals. As he had done in his previous directorships, he programmed both historic and contemporary music. Critics and audiences thought that the programs were too serious, so he resigned in 1875 to devote his time to composing and touring, both as a concert pianist and as a conductor.

Between 1873 and 1875, Brahms concentrated on composing various chamber music works, including string quartets. In 1876, he completed his *Symphony No. 1*. Other large major works came in rapid succession. After 1888, he began to compose less, although the artistry of clarinetist Richard Mühlfeld inspired him to compose several works for clarinet between 1891 and 1894.

During this time, his music was celebrated throughout Europe. There were festivals of his chamber and orchestral compositions. His fame was international, reaching to the United States. He received honors and awards from across the globe.

In January 1896, Brahms made his last appearance as a conductor, directing a performance of his two piano concertos. His final work, *Eleven Chorale Preludes for Organ*, was composed probably in 1896 and published posthumously in 1902. His last public appearance was in March, 1897, at a Vienna Philharmonic performance of his *Symphony No. 4*. He received an ovation after each movement. He died in April 1897.

Brahms composed in many different genres:

works for orchestra, chamber music, works for solo piano and piano four-hands, works for two pianos and for organ, vocal and instrumental canons, vocal quartets, duets, accompanied and unaccompanied choral works, and solo songs. His knowledge of poetry and literature, folk song and history, all contributed richness to his compositions. Rather than composing in the New German Style of opera, and music as drama, his music contained the more intimate sense of chamber music and historic forms. He was an influence on subsequent composers, including English composers Parry, Stanford, Elgar, and Vaughan Williams, French composers such as Fauré, Russian composers, including Taneyev, and 20<sup>th</sup> century composers, including Ligeti and Berio. As critic Walter Nieman noted in 1912, "Brahms is everywhere."

Johannes Brahms was a prodigious force in the history of Western music. His talent as a pianist alone would have enrolled his name in the annals of music, but his abilities as a composer, together with his understanding of music history and his wide knowledge of history and culture allowed him to bring forward traditions from the past, add his own creative abilities, and influence the future.

## Ein Deutsches Requiem

*Brahms Requiem performance dedicated to the memory of Alto Susan Hendrickson, San Francisco Lyric Chorus, 1998-2014. SFLC Board of Directors, 1999-2000. Master quilter, chef, author, and sweet singer. August 16, 2015. Requiescat In Pace.*

For some, Brahms' *Ein Deutsches Requiem* ranks as his greatest compositional achievement, even though he wrote it chiefly between 1865 and 1867, mid-way through his career. Its gentle profundity affects all who hear it, and it is one of the most beloved of the great choral masterpieces.

Brahms entitled this commemorative work *Ein Deutsches Requiem*, although it was not written as a commissioned composition in memory of a particular person, nor was it designed as a traditional Requiem Mass. The description 'Deutsches' refers to the German language and perhaps Protestant traditions. Brahms commented, "I will admit that I could happily omit the 'German' and simply say 'Human.'"

The exact reasons for Brahms' creation of the *Requiem* are unknown. He was deeply affected by the death of Robert Schumann in 1856 and the death of his mother in February 1865, and these events may have played a part in his thoughts of composing a memorial work. Brahms unveiled the *Requiem* to the public in December 1867, when the first three movements were performed before a small audience in Vienna. They received mixed reviews. A six-movement version, without the present fifth movement, had its premiere in Bremen on Good Friday, 1868, and received overwhelming acceptance.

Brahms' *Requiem* is not a liturgical composition. It is Brahms' own selection of sacred texts from the Lutheran *Bible*, arranged in such a way as to provide comfort for the living, rather than focusing on those who have departed. In that sense, Brahms uses the word 'Requiem' broadly in terms of looking at the briefness of life, the acknowledgement of loss, the blessedness of those who suffer loss as well as those who are gone, and the need to comfort those who remain.

19th and early 20th century Bay Area community choruses, often using 'Oratorio Society' as part of their names, tended to focus on performances of the larger, dramatic Biblical or classical stories, such as *Elijah* or *The Creation*, rather than solely liturgical or more generally sacred compositions, such as the Brahms, Verdi, and Mozart *Requiem*s or the Bach *B Minor Mass*. Although Bay Area churches may have performed liturgical works frequently, one does not find Bay Area community chorus performances of masses, motets, anthems, Te Deums, etc., works contemporary Bay Area choruses consider part of their standard repertoire.

Although most of the PPIE performance sites were in San Francisco, both Berkeley and Oakland had facilities suitable for large performance groups and audiences. The University of California's outdoor Greek Theater and indoor Harmon Gymnasium were locations for a number of PPIE concerts, as was Oakland's Municipal Auditorium.

On April 29 and May 6, Paul Steindorff conducted the 150-member Berkeley Oratorio Society performances of the Brahms *Requiem* in Harmon Gymnasium. The group also performed the work on May 30 in Festival Hall. An unidentified newspaper article, dated April 29, 1915 notes:

"Brahms Requiem To Be Sung at U. of C.

"What is generally agreed is that the greatest choral composition ever written during any period of the history of music will be sung at Harmon Gymnasium, University of California on May 6, when Brahms' "Requiem" will be presented by a big chorus under Paul Steindorff's direction. A large orchestra will also appear in the classic measures of Brahms' masterful score.

This is the most difficult work that this chorus has ever attempted, because it is probably the most difficult choral composition ever written, though when it is smoothly interpreted it seems as simple, as the works of genius generally do..."

## Richard Wagner (1813-1883)

Born in Leipzig, Germany in 1813, Richard Wagner was one of the most important figures in 19<sup>th</sup> century music, especially influencing the composition and direction of opera. The youngest of nine children, his father died when he was six months old, and his mother married Ludwig Geyer, an actor and playwright friend of his father. In 1814, the family moved to Dresden, where Geyer was a member of the Court Theatre. Geyer opened the world of the theatre to the young boy. Unfortunately, Geyer died in 1821. Young Richard received some education, studying in Dresden's Kreuzschule (the boarding school of the Dresden Kreuz Choir) from 1822 to 1827. In 1825, he began piano and violin lessons with local musicians. He also was interested in writing, and in 1826 wrote a play, hoping to set it to music. He pressed his family to allow him to enroll in musical studies.

In 1827, the family moved back to Leipzig. Wagner enrolled in school, and at the same time, began to study harmony privately with Christian Gottlieb Müller. In 1831, he enrolled in Leipzig University to study music, concurrently taking music lessons with Christian Theodor Weinlig, the Cantor of the Thomaskirche. He also began to compose works for piano, a symphony, and opera. In 1833, he was appointed choral director for a Würzburg theatre company. Between 1834 and 1836, he was the Music Director of the Magdeburg Opera house. He continued to compose, as well as to become active in local socialist politics. The Magdeburg company went bankrupt in 1836.

In 1837, Wagner moved to Riga, Latvia, which at that time was part of the Russian empire. He accepted a position as the first Music Director of a Riga opera company, a position he held until 1839. Wagner had accumulated a huge debt, and he fled, leaving passport and creditors behind. He made his way to France, where

he earned his living for the next three years arranging music and writing music criticism.

Wagner returned to Dresden in 1842. He was becoming known through both his writing and his compositions. His opera, *Rienzi*, was a success. In 1842, he was appointed one of the music directors for the King of Saxony's Dresden court. In 1845, his opera, *Tannhäuser*, received its successful premiere in Dresden, the first major success of his operatic compositions. That same year, he completed the text for his opera, *Lohengrin*, and began to compose the music. He also planned for a set of four operas based on Norse mythology, *The Ring of the Nibelungen*.

Although heavily involved in his composition-al life and his position at the Saxony Court, Wagner continued to be involved in socialist politics. In 1848, demonstrations broke out in Paris and Vienna and spread to Dresden. Wagner was involved in some of the activities, and a warrant was issued for his arrest. He fled Germany, going first to Paris and then to Zürich and Lucerne, Switzerland, where he would stay until 1858, forbidden to enter Germany or participate in German theatrical life. He spent that time working on his *Ring* cycle, as well as writing polemic articles.

Between 1858 and 1862, Wagner lived first in Venice and then Paris. In 1862, he was permitted to return to Germany. In 1867, he completed his one comic opera, *Die Meistersinger von Nürnberg*, first performed in 1868. He completed his *Ring* cycle in 1874. The cycle was first performed in its entirety in 1876, in Bayreuth, the city which still today is a center for the study and production of Wagner operas. He completed his final opera, *Parsifal*, in 1882. He died in 1883.

## The Pilgrim's Chorus

### from *Tannhäuser*

Opera was a popular musical entertainment in the 19<sup>th</sup> and early 20<sup>th</sup> century Bay Area. Local opera companies produced full operas or excerpts from operas. National opera companies and opera stars came through on tour. Local choruses often featured an opera chorus as part of a varied choral program. Three of the most popular selections were the *Anvil Chorus* from Verdi's *Il Trovatore*, the *Soldier's Chorus* from Gounod's *Faust*, and the *Pilgrim's Chorus* from Wagner's *Tannhäuser*.

Opera chorus selections made their way into PPIE programming. The Norwegian Singers of the Pacific (the combined group of individual Norwegian choruses from the Pacific Coast) sang both the *Pilgrim's Chorus* and the *Soldier's Chorus* as part of their May 29 concert at another PPIE performance site, the Dreamland Rink/Auditorium on Steiner near Sutter. That rink was torn down in 1928 to make room for the building that later would become Winterland, an important site in a totally different era of San Francisco music.

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## Return To The Promised Land

### Camille Saint-Saëns (1835-1921)

A 19<sup>th</sup> and 20<sup>th</sup> century Renaissance figure, Camille Saint-Saëns was born in Paris in 1835. He was an incredible child prodigy. He was playing piano at the age of two and composed his first work when he was three and a half. He gave his first public performance when he was a little over four and a half. By the time he was a little over five, he was studying such music as the full score of Don Giovanni. At age 10, he gave his début recital, playing from memory the Beethoven *Piano Concerto, No. 3 in C minor* and the Mozart *Piano Concerto, No. 15 in B flat*, among other works. The press called him "the French Mozart."

Saint-Saëns loved to learn. As a child, he studied the French classics, religion, and Latin and Greek, as well as mathematics, natural sciences, astronomy, archaeology and philosophy. He entered the Paris Conservatoire in 1848 and

studied organ and composition, also taking singing lessons and classes for accompanists. Between 1848 and 1852, he composed various works, including a symphony, choral works and chamber music. In 1853, he was appointed organist at St. Merry in Paris.

In 1857, Saint-Saëns left St. Merry to become organist at the Madeleine, a position he held until 1877. Between 1861 and 1865, he taught at the Ecole Niedermeyer, a school founded to improve French musical standards. His students included Gabriel Fauré and organist-composer Eugene Gigout, both of whom became friends. His students found him inspiring, and the classes included exciting discussions of contemporary music and the arts. Saint-Saëns became known as an organ virtuoso and master of improvisation. Liszt heard him play and pronounced him the greatest organist in the world, as well as a gifted pianist and composer. Saint-Saëns became friends with such composers as Berlioz, Gounod and

Rossini. He also became acquainted with the music of Wagner, Schumann and Liszt, promoting it to the annoyance of the conservative French musical establishment, although he later renounced the music of Wagner.

In 1871, Saint-Saëns and Professor Romaine Bussoine founded the Société Nationale de Musique, an organization devoted to the performance of music by living French composers. The organization premiered works by Saint-Saëns, Emmanuel Chabrier, Claude Debussy, Paul Dukas and Maurice Ravel. During this time, he began composing symphonic poems, influencing the future development of that musical form in France. He also was one of the first major composers to use folk songs as themes in his music.

Saint-Saëns was interested in the music of the past, including the work of Bach, Mozart and Handel. Handel, especially, was an influence on Saint-Saëns' own oratorios, including *Le déluge* (1875) and *The Promised Land* (1913.)

In addition, Saint-Saëns was a writer, publishing articles in the journals *Renaissance Littéraire et Artistique* (under the pseudonym 'Phémus'), *Gazette Musicale*, *Revue Bleue*, *L'estafette* (articles on Wagner's Ring cycle) and *Le Voltaire* (articles on harmony and melody.) He reversed his support of Wagner's music during World War I and suggested that it be banned in France. Saint-Saëns also wrote articles on aspects of ancient Roman theatre and art, as well as philosophy.

Saint-Saëns' most famous opera, *Samson et Dalila*, had its premiere in 1877. He originally conceived of it as an oratorio.

His mother's death in 1888 affected Saint-Saëns greatly. He went to Algiers, a place he enjoyed, for solace, and returned to Dieppe. He began to travel widely, going on concert and conducting tours to the rest of Europe, South America, the Canary Islands, Scandinavia, East Asia, and Russia, where he met Tchaikovsky. In 1886, he was on holiday in Austria when he wrote *The Carnival of the Animals* for friends as a joke. He refused to have it published during his lifetime, except for the movement entitled *The Swan*. It finally was published in 1922. Saint-Saëns composed less after his mother's death and his music became less popular in France. He still was popular in England and the United States, and visited both on several occasions. He first visited the United States in 1906, giving concerts in Philadelphia, Chicago and Washington, D.C. He returned in 1915, when he gave performances and lectures in New York and in San Francisco at the Panama Pacific International Exposition, and was an official representative of the French government. He played the organ in his popular organ symphony and was commissioned to write *Hail! California*, especially for performance at the Exposition.

Saint-Saëns was the first major composer to write for the cinema, creating a noteworthy score for the 1908 silent film, *L'assassinat du Duc de Guise*. He continued his scholarly pursuits as well, working on editions of music by Beethoven, Liszt, Mozart, Rameau, Lully and Charpentier. He also continued to compose, travel, perform and conduct until his death. In August 1921, he gave a concert in Dieppe, playing seven works which represented his 75 years as a concert pianist. He went to Algiers in December and died there at the end of the month.

## The Promised Land

From childhood, Camille Saint-Saëns was interested in historical topics, which he used as a setting for a number of his works. When he was 13, he began work on an oratorio, *The Israelites on Mount Horeb* (*Les Israélites sur la montagne d'Oreb*), which he never completed. His most famous opera, *Samson and Delilah*, also is based on a Biblical topic.

According to Dr. Kevin M. Moody's essay, *The Promised Land: An Examination In Light of Saint-Saëns's Musical Aesthetics* (part of his 2013 materials presented to the Moores School of Music faculty, University of Houston, for his DMA degree), the genesis of *The Promised Land* be-

gan in 1885, when Saint-Saëns told his friend, Herman Klein (1856-1934), an English music critic, author, translator, singing teacher and composer, that he wanted to write an oratorio about Moses. He asked Klein to select some Biblical texts and draft a libretto. Klein chose texts from Numbers, Deuteronomy, the Psalms, Exodus, Joshua, Job, and Lamentations in the Old Testament, telling the specific story of why Moses and his brother, Aaron, did not enter the Promised Land. He completed a libretto in 1886. Saint-Saëns was a fine writer, and he also worked on the libretto. *The Promised Land* was written originally in English and dedicated to Queen Alexandra of England. Moody notes that it is not certain when Saint-Saëns began to work on Klein's draft, nor to compose the music.

*The Promised Land* received its premiere on September 11, 1913 at England's prestigious Three Choirs Festival, held that year in Gloucester. The original reason for its publication and presentation is unknown. Varying sources have said that *The Promised Land* was commissioned by the publishing house of Novello, or that it was commissioned by the Three Choirs Festival. Dr. Moody found no evidence to support these claims. Saint-Saëns was 78 in 1913 and still popular in England and America, although some on the continent thought his music more of a style that belonged in the past. It may be that the Three Choirs Festival wanted to honor his life's work and musical contributions by presenting this new work. In addition to conducting *The Promised Land* premiere, Saint-Saëns also was the piano soloist in a performance of Mozart's *Piano Concerto No. 27 in B flat Major, K. 595*. *The Promised Land* received its London premiere in Royal Albert Hall on November 27, 1913, sung by a chorus of 1000.

The person responsible for bringing Saint-Saëns to San Francisco for the Panama Pacific International Exposition was George Stewart, Director of the PPIE Department of Music. He was a musician himself, a trombonist who had played with the Boston Symphony Orchestra. Most important, he had managed the musical events at the 1904 St. Louis World's Fair, and had experience managing a number of other large musical events and programs since that time. He was keenly aware of the immense costs of an extravaganza such as the PPIE, and he knew that one of the ever-present key issues for such an event was to stay financially solvent. His musical plan was to feature major international artists—conductors, bands, orchestras, soloists, which would draw in paying audiences. Stewart went to Europe in Spring 1914 to snare major musical talents for the PPIE. Fortunately, he began his journey just before World War I hostilities erupted. Even though the outbreak of the war cut his trip short, he was able to engage some of the European artists he wanted. He also turned to hiring prestigious American-based conductors and groups, such as Emil Mollenhauer, conductor of Boston's Handel and Haydn Society and

the Boston Band, and Karl Muck, conductor of the Boston Symphony Orchestra, who brought the BSO to the PPIE for a series of concerts. They were some of the major classical music successes of the PPIE.

PPIE officials decided to present a three-day festival of Saint-Saëns' music in order to honor the well-known, 80-year-old composer. Stewart invited Saint-Saëns to conduct his own works, as well as commissioning him to write a work for band, orchestra, and organ celebrating the opening of the Panama Canal. That work, *Hail! California*, featured three of the most popular music attractions of the PPIE—John Philip Sousa's band, the Exposition Orchestra, and the Festival Hall organ. Although a number of sources say *Hail! California* had a choral component, that statement is incorrect.

The Exposition Chorus of 250 singers began rehearsals of *The Promised Land* on April 29. Unfortunately, there were only enough copies of the piano-vocal score for 30 or 40 choristers. The publishers had said they had enough copies on hand when PPIE staff placed the order, but they did not. They had to cable to Europe to get more copies. A number of singers dropped out, and Chorus Master Robert Husband thought he might have to hire a few good tenors and basses to augment the existing numbers. The chorus continued to rehearse, but Husband pressed to hold off the performance for as long as possible. Saint-Saëns arrived on May 21, but the festival was delayed until the end of June, giving the extra scores time to arrive and the chorus time for more rehearsal. *The Promised Land* was given its imperfect American premiere and sole performance in Festival Hall on June 27, conducted by Saint-Saëns. Although the program lists 300 singers, the actual number of singers and scores used are unknown.

San Francisco *Chronicle* music critic Walter Anthony titled his June 28 review "**Mishap Mars Melody At Concert. Final Affair of Saint-Saëns Series Develops Two Bad Disasters. Chorus, Needing More Rehearsal, Loses Its Way In 'The Promised Land'.**" He commented:

"...One may hardly judge of the merits of 'The Promised Land' from the presentation given us yesterday. The chorus, competent, as it has amply proved itself in the past, was greatly in need of more rehearsal. I am told that a mistake in filling the order for scores delayed the beginning of the rehearsal season, and this must be true, for the chorus was pitifully inadequate to the necessities of the score. The latter at best was 'unvocal' and awkward to sing. Saint-Saëns wrote for voices with a total disregard for the capacity of the average choir. His score is 'tricky' to a degree that would render it in places ineffective even if well sung..."

"The composer's beat is not characterized by definiteness, and the singers floundered helplessly in the fact of a new director, while the orchestra and organ proceeded together until the voices found themselves in the infrequent



stretches of simpler progression.

"The climax of uncertainty was reached after Mrs. Price and the solo quartet had finished a complicated bit of writing. The basses of the big choir were expected to pick up a melody the first note of which was discordant (a dissonance) with the harmonies preceding. But the basses didn't, and after a snarl of voices... Saint-Saëns stopped the agony and the number was begun all over again—a somewhat necessary evil since it was the finale of the work.

"Thus what we heard was a nervous rehearsal of "The Promised Land," the beauty of which will ever remain doubtful."

An unidentified review around the same date, "Last Concert Given By Saint-Saëns" stated:

"There were moments of unaccompanied part-singing in the performance of "The Promised Land" which surpassed anything in that phase of vocal art that I have hitherto heard in California, and our thanks are due to Wallace A. Sabin, who trained the singers. If the work sounded a trifle incoherent at times, we must remember that this was the first performance in America and the instrumental lapse which necessitated a re-start of one of the numbers must not be dwelt upon with too much emphasis..."

*The Promised Land* next was presented in Paris on February 20 and March 12, 1916, in Saint-Saëns and Klein's French translation, *La Terre Promise*. After those performances, it disappeared from the public eye and ear. Why? The orchestral parts appear to have been lost after

that date, and Novello did not republish them.

## The Return To The Promised Land

Although the instrumental parts disappeared, a few libraries kept copies of the original piano-vocal score published by Novello. In 1989, Kalmus Music Publishers published a spiral-bound reprint of that original piano-vocal score. In 2012 Nabu Press also reprinted the piano-vocal score. The International Library Music Score Project has digitized and uploaded a copy of the piano-vocal score to the Internet, so that anyone can download it for free.

In the last few decades, more and more people have begun to notice *The Promised Land*. No group has been able to perform the work with orchestra, because the instrumental parts did not exist. The BBC National Orchestra and Chorus of Wales, conducted by Richard Hickox, performed the work in 2001. As far as we know, this was the first performance since 1916. In 2002, composer Christopher Painter published a full score through the Welsh firm of Orianna Publications, Ltd. We do not know if this was the score used by Hickox. In 2005, the French groups Académie de Musique des Grandes Ecoles et Universités and Ensemble Le Palais Royal, conducted by Jean-Philippe Sarcos, with a chorus of 300, gave two performances in Paris. They were aware of the Welsh edition and may have reprinted the score and parts, making a number of corrections.

The San Francisco Lyric Chorus wanted to perform the work with a small instrumental ensemble and contacted publisher Novello, their American agent, G. Schirmer, Orianna

Publications, and the French performing groups, but were unable to obtain the parts. We decided that we would have to create the parts ourselves. We then turned to looking for a full score. Fortunately, the original full score manuscript in the composer's own hand is in the Frederick R. Koch Collection in Yale's Beinecke Rare Book and Manuscript Library. Yale has digitized this original manuscript, and it is online for the public to see. We were able to obtain the excellent services of local composer Robert Chastain to create from the digitized version the few instrumental parts that we are using.

The story of *The Promised Land* is a simple one. Klein and Saint-Saëns left out many dramatic elements in Moses' life, e.g., the parting of the Red Sea, etc. Moses and his brother, Aaron, are leading the Israelites to their new home. But, they cannot enter the Promised Land because they disobeyed the Lord's directions on how to get water for the Israelites when the people were thirsty in the desert. Moses sees the Promised Land, but he dies before he sees the Israelites enter. Klein and Saint-Saëns divide the story of *The Promised Land* into three parts. We are performing selections from Part 1, and all of Parts 2 and 3. We are not performing the orchestral prelude to Part 1.

It has been a long San Francisco Lyric Chorus journey to finding *The Promised Land*, one we began when we first learned of the music in 1997. But, we don't have to get to the mountaintop and just look. We—and you—can enter.

## CLASSICAL CHORAL MUSIC OF THE PANAMA PACIFIC INTERNATIONAL EXPOSITION

### AN AFTERTHOUGHT IN MUSIC PLANNING — ENRICHED BY CONTRIBUTIONS OF LOCAL CHORUSES

The PPIE was filled with music, and there was an impressively wide range of excellent choral music, including at least seven performances of major classical works, with the 80-piece Exposition Orchestra and choruses ranging from 100 to 1000—many with well-known operatic soloists. But this outcome was not due to the planning by the PPIE's Department of Music. It was a result of the growing grass-roots enthusiasm for choral singing and a populist clamor to sing at the fair.

The fair's organizers wanted a musical program that would be popular, of the highest quality, bring them acclaim, and make enough money to cover expenses. George W. Stewart, who had played trombone in the Boston Symphony Orchestra and founded the famous Boston Band, had previously been music director for both the Chicago and St. Louis expositions. He knew from experience what to expect, and had money to spend to bring the best, most famous and respected performers in the world—preferably from Europe. From past experience he preferred to emphasize bands, which could play outdoors, with music that was somewhat more “accessible” to the broadest public and in a variety of settings, so he set out to hire all the best military bands in the world. The next most important on his list were the best orchestras and conductors, the best organists (to get the most mileage from the superb new organ in Festival Hall), and finally, some outstanding choruses. Of course, he didn't give any thought to the repertoire—what they might play or sing. His job was to hire the best talent.

Unfortunately, the war in Europe began during his hiring trip there, and prevented him from engaging many of the top European performers. He settled for a relatively prominent American conductor, Max Bendix, as the principal conductor of the Exposition Orchestra, and at the last minute decided to invite the best American orchestra, the Boston Symphony, to come out for a series of concerts. Its German conductor, Karl Muck, was arguably the greatest conductor in the world. But this was considered an enormous financial gamble—it wasn't at all certain that ticket sales could ever cover the cost of transporting such a full orchestra to the West coast. In the end, the entire series of concerts was very well attended, highly praised, and ticket sales more than covered all the costs!

The Dept of Music did invite several of the best known choral groups from elsewhere—the Apollo Musical Club (which finally was financially unable to come), the Haydn Choral Society, the Sunday Evening Choral Society and the University of Chicago Male Choir—all from Chicago—and the Mormon Tabernacle Choir of Ogden, Utah. The Mormon Choir came for a week-long series of concerts, as the Boston

Symphony had done, but the Music Department required them to change their scheduled programs to include the Exposition Orchestra as much as possible (instead of just using the organ on accompanied works), and to delete some pieces, to allow the insertion of two orchestral numbers as part of each concert, because Stewart was afraid the Chorus by itself might not attract a large enough audience and would fail to generate sufficient revenue.

None of these renowned choruses chose to perform a major work such as an oratorio or requiem. Their programs consisted of a variety of shorter pieces, typical of the late Victorian repertoire, including many American composers of that era, a cappella or with organ. Choral pieces were interspersed with numbers for solo singers or soloist ensembles, singing art songs or opera arias and ensemble selections from operas such as the sextet from *Lucia di Lammermoor* or the “Pilgrim's Chorus” from *Tannhauser*.

It seems natural to one experienced in choral music to recognize that choral groups which earn a reputation for excellence are usually those who perform shorter works, a cappella or with limited accompaniment, which most clearly demonstrate their technical skills as a chorus, and musical judgment of the director in selecting repertory, rather than larger works which tend to be dominated by the orchestra and soloists. Yet the concerts which sell the most tickets are usually those large works so impressive in the orchestra, the massive chorus, and glorious soloists, all masterfully conducted. Furthermore, the renown for superb performances of such works flows mainly to the conductor, orchestra and soloists. Thus when Stewart sought to hire the most famous choral groups, those groups came expecting to perform choral concerts that best displayed their art. But they didn't have quite the box office appeal his business plan required.

#### MAJOR CHORAL WORKS PLANNED BY THE PPIE DEPT OF MUSIC

The Department of Music did want to have its own excellent official Exposition Chorus, to perform on special occasions, or as circumstances might require, so they hired Robert Husband as a Chorus Manager to recruit, audition and organize a chorus of 300—which he did in very short order just before the fair opened in February. Prominent local organist and composer Wallace Sabin, (since 1911 also conductor of the Loring Club), was designated Exposition Organist and was charged with primary responsibility for rehearsing the Exposition Chorus, with the assistance of Robert Husband. Initially, however, the only music the Exposition Chorus was scheduled to sing was the *Panama Hymn* and “The Heavens Are Telling” from Haydn's *Creation* as part of the opening day ceremonies, and the “Hallelujah Chorus” on Closing Day and on

several other special occasions. Since composer Saint Saens wanted to premiere his new oratorio, *The Promised Land*, which required a chorus, that gave the Exposition Chorus a more substantial and challenging assignment. Unfortunately, as described elsewhere, their experience singing *The Promised Land* was unsatisfying, and by July, there apparently wasn't going to be much more for the Chorus to do. (They never were asked to give a concert of their own, without the Exposition Orchestra.)

Then the Music Dept noticed that they had a renowned conductor on hand who wasn't being fully utilized. Emil Mollenauer had been invited as leader of his Boston Band, along with all the other famous bands. But he was also the Director of Boston's Apollo Club and of the Boston Handel and Haydn Society—considered the “top” American chorus, and was recognized as the leading choral conductor in the country.

Why not have him conduct a couple of “block-buster” choral concerts, using the Exposition Chorus and Exposition Orchestra, with a few celebrated opera singers as soloists? Box office gold! So they decided to do an **Autumn Festival**, with a series of concerts that included Mendelssohn's *Elijah* and the Verdi *Requiem*, along with a concert by the world's most famous violinist, Fritz Kreisler. These performances were all excellent, well attended and well received. Although the *Elijah* was quite familiar, the Verdi *Requiem* was a significant contribution, since it had only been performed twice previously in the Bay area, by a sizable chorus and professional orchestra. (Fritz Scheel's SF Symphony, 1898, and Paul Steindorff's Berkeley Oratorio Society, March 5, 1912).

These two Autumn Festival concerts were considered a great success and a worthy contribution to Bay Area choral music performance, but they were the only substantial choral events planned by the Dept. of Music.

#### LOCAL CHORAL GROUPS ARE EAGER TO PERFORM

Fortunately, there were many local amateur and semi-professional choral groups eager to perform at the fair. However, a problem soon arose with scheduling performances at Festival Hall. It was already scheduled most of the time for the Exposition Orchestra, one of the many celebrated organists, or one of the already-scheduled visiting groups. Thus, many of the choral performances arranged by local and visiting groups during the fair, outside the initial planning done by the Dept. of Music, had to be given in halls outside the main PPIE grounds.

Since the Director of Music, George Stewart, was from the East and was unacquainted with the local musical scene, he hadn't apparently even considered any local groups when

inviting the “top” choruses from elsewhere in the country. But there were several local conductors with substantial choral organizations, already performing a great many of the major works. They wanted an opportunity to show on the international stage afforded by the PPIE what they could do. So they approached Stewart and persuaded him to contract with them to bring their groups to perform. He would provide Festival Hall and the Exposition Orchestra; they would provide a chorus of 200+ singers and soloists, and would be given a percentage of the ticket sales.

## MAJOR CHORAL WORKS CONTRIBUTED BY LOCAL GROUPS

The first was **Alexander Stewart**, a prominent violinist, music teacher and choral director in Oakland, who had organized a new 300-voice **Alameda County 1915 Chorus** in October for the purpose of performing at the PPIE. They selected Handel’s *Messiah*, and had begun rehearsing it. He contacted the Department of Music in January, arranged to perform in Festival Hall, with the Exposition Orchestra, and gave the first major concert of the fair on March 15. The quality of the performance was exceptional by any standard. Walter Anthony, music critic for the *San Francisco Chronicle*, was lavish with his praise, saying “it was doubtful whether *The Messiah* was ever before heard with such magnificence of tone,” and declared the chorus should be heard again in Festival Hall. Redfern Mason, another San Francisco critic, proclaimed “we should not be surprised if the renaissance of oratorio in San Francisco should date from (this) performance of *The Messiah*.”

**Dr. Warren D. Allen**, the Dean of the College of the Pacific’s Conservatory of Music (then in San Jose), asked to bring his **Pacific Choral Society** on College of the Pacific Day, April 10, to perform the whole of Haydn’s *Creation*, accompanied by the Exposition Orchestra, in Festival Hall. This was also Santa Clara County Day, and special trains brought thousands up the peninsula. Their concert was also highly praised.

**Paul Steindorff**, a much loved conductor of opera, and operetta, long time conductor of the Golden Gate Park Band, and Choragus (Director of the student chorus and orchestra) in the Music Dept at UC Berkeley, had turned since 1910 to developing “amateur” choral groups both at UC Berkeley and in the communities on both sides of the Bay. He helped establish and then directed the **San Francisco Choral Society** (not connected to the present-day chorus of the same name) and re-established the **Berkeley Oratorio Society**. He also directed the **Wednesday Morning Choral** (Oakland) and the **San Francisco Treble Clef**. He too approached George Stewart and contracted to bring his combined groups to perform Rossini’s *Stabat Mater*, with the Exposition Orchestra, in Festival Hall, on Easter, April 4, and again two weeks later.

Since his four choruses had already been performing the *Stabat Mater* in the Greek

Theater on Good Friday annually since 1911, Steindorff also wanted to present a much less familiar work—one he especially prized—and so arranged to bring his **Berkeley Oratorio Society** to perform the Brahms *Requiem* with the Exposition Orchestra in Festival Hall on May 30.

Both Alexander Stewart and Paul Steindorff had other major works in their repertoire which they might have performed later in the PPIE, but the Department of Music had by July decided on several new concert series for the fall. The **Autumn Festival**, mentioned earlier, did showcase two major choral works, but the others were purely orchestral. There was an **American Composers Day** on August 1, and a **San Francisco Composers Day** on November 14, featuring composers conducting or performing their own works. And there were orchestral concerts to be led by three additional noted conductors whose services had finally been arranged: renowned Wagner interpreter Walter Damrosch, New York Symphony’s conductor Comte Eugene D’Harcourt, and the great composer and conductor of light opera, Victor Herbert, who gave seven concerts in November. So any additional concerts of major choral works by local groups were crowded off the official PPIE schedule and Festival Hall.

Paul Steindorff had planned to have his combined groups perform Elgar’s *Dream of Gerontius* in October, in Dreamland Auditorium, ordered the scores through the Dept. of Music, and began rehearsals in September, but was forced to delay the concert until February 13, when it finally took place in the Exposition Auditorium, with his own orchestra.

Another local chorus, **The Loring Club**, was highly regarded and had a national reputation. It initiated a request to perform a concert in Festival Hall, but because it was so difficult to schedule by then, they simply gave their spring concert as usual, in the Scottish Rite Auditorium. (They were finally included in both the Bunker Hill Day and Closing Day concerts.)

One chorus benefitted unexpectedly from the opening, on May 4, of a major new Bay area performance hall—the Oakland Municipal Auditorium.

Alexander Stewart’s Alameda County 1915 Chorus, fresh from its triumph with *The Messiah* at the PPIE, gave the grand opening concert in the new Oakland Auditorium with “Songs of Yesteryear” designed to be enjoyed by the widest possible audience. His 350 singers, many professional soloists and orchestra of 50 gave a varied program with some selections for men’s and women’s ensembles (dressed for some numbers in period costume), and the men were joined by Oakland’s esteemed **Orpheus Club** male chorus, led by Edwin Dunbar Crandall, for a stirring performance of the Welsh national anthem “March of the Men of Harlech.” They followed soon after with a performance in Oakland Municipal Auditorium of Mendelssohn’s *Elijah*, on July 7, which was sponsored in part by the Baptist Young People’s Union, which

was holding its national convention at the PPIE. The role of Elijah was sung by the famous Welsh baritone, John Francis Jones, who had just sung the role of Moses in the Festival Hall performance of Saint-Saens’ *The Promised Land*.

In fact, many events connected with the PPIE routinely were held in venues outside the main grounds. There were 928 conventions of all kinds of organizations, some lasting a week or more, and they often made use of the Exposition Auditorium with its large auditorium and many meeting halls, as well as other halls in the city. Many scholarly societies held some of their meetings at UC Berkeley or Stanford. Some concerts were given in Berkeley’s Greek Theater as well as Festival Hall.

## NATIONAL HERITAGE FESTIVALS

Many of the associations holding national or international conventions represented national heritages, their churches and choral singing.

The largest of these were the German, Norwegian, Swedish, and Welsh groups, but there were also Danish and Swiss societies.

The first of these was the **Third Annual Scandinavian Singing Festival**, in March, in the German House. It was sponsored by the **United Scandinavian Singers of San Francisco**, composed of the local Swedish, Norwegian and Danish singing societies, with over 100 male singers, and led by their long time director, Axel Pihlstrom. The concert was a benefit for the three separate festivals to be held later in May and June.

**The Norwegian Festival** began in late May with the arrival of a Viking ship, manned by fifty Norse rowers in armor, greeted by Mayor Rolph, then a parade from the Yacht Harbor to the Norwegian Pavilion with hundreds of children in national costume. The **Norwegian Singers of the Pacific Coast** (organized in 1903) sang Bjornstjerne’s “Landjending” (“Discovery of Land”) in its musical setting by Grieg, followed by a concert in Festival Hall.

**The Norwegian Singing Societies** of San Francisco, Salt Lake City, Seattle, Portland and Everett gave two concerts at the Dreamland Rink, performing Norwegian songs and works by Scandinavian composers separately and as a combined mass chorus, with Carlo A. Sperati and Axel Pihlstrom alternating conducting duties. The program included the Scandinavian works, *Olav Trygvason* (Reisiger), *Bruderfarden* (*The Bridal Journey*)(Kjerule), a Choral with baritone solo (Lindeman), *Landkjenning* (*Recognition of Land*)(Grieg), *Stridsbon* (Lindblad), *Leif Ericksen* (Oscar Borg), *Volmirlslaget* (*Battle of Volmer*) (P. Heise); but others more typically “mainstream”—*On the Sea* (Dudley Buck), *Pilgrim’s Chorus* (Wagner) and *Soldier’s Chorus* from *Faust* (Gounod).

Then on June 5, the **Norwegian Choral Union** gave a grand concert in Exposition Auditorium with 800 singers, including singers from The Synod of the Norwegian Evangelical Lutheran Church of America, and joined by the Luther



College Concert Band (theological students who could perform either as a band or as a choir), directed once more by Carlo A. Sperati (himself an ordained minister).

Denmark had a week of festivities in June, beginning with Denmark Day, June 5, which celebrated a historic day for Denmark, when there was a constitutional change in voting eligibility from one based on land ownership, to one conferring voting rights on everyone. The **Danish Singing Societies** (organized in 1907) brought 300 singers.

Swedish societies brought 1500 singers in mid-June for their **Fifth Biennial Swedish Festival**, and the **United Swedish Singers of the Pacific Coast**, hosted by the **Swedish Singing Society of San Francisco** and the **Svea Male Chorus of Oakland**, gave three concerts of Swedish music, first in Exposition Auditorium, then in Festival Hall, and finally in the Oakland Municipal Auditorium. The concerts featured nationally known Swedish American opera singers, Gustav Holmquist, basso, and Albert Linquist, tenor, from Chicago, and Mme. Marie Sundelins, soprano, from Boston, as well as members of Swedish choral groups from San Francisco, Oakland, Portland, Seattle, Spokane, Everett, Tacoma and Los Angeles.

The largest nationality-based convention was the **International Society of the Welsh Eisteddfod Festival**, which drew 10,000 people from all over the world. Its highlight was a choral competition, with monetary prizes for winners in a number of different categories, including a \$10,000 prize for the best mixed chorus of 100-150 singers. A number of choruses came to compete over the course of a week in the Exposition Auditorium. The finalist competitors for the first prize-- Chicago's **Haydn Choral Union**, under H.W. Owen and the **Oakland Eisteddfod Choir** (formed from the Alameda County 1915 Chorus and directed by Alexander Stewart), were so closely matched that the judges finally declared a tie, and split the prize. The **Haydn Ladies' Chorus** of Chicago, under the direction of H. D. Owen, won 1st prize in their category, over several other ladies choruses, the **Steindorff Ladies' Choral Society**, of Oakland, directed by Paul Steindorff, the **Tacoma Chorus of Women**, of Tacoma, Washington, directed by Jason Moore, and the **Brahms Club** of San Francisco, directed by H. B. Pasmore [founder of the Pasmore Chorus (1885), renamed the Apollo Club (1896), and first instructor in music at Stanford University (1896)]. The male chorus competition included the **McNeill Club** of Sacramento, the **Orpheus Club** of Los Angeles, and the **Swedish Male Chorus of San Francisco**.

The winner in the **children's chorus** category was the choir brought by **Miss Zanetta Porter**, of Oakland (who later became a prominent figure in Oakland's arts community, in concert management, including the management of the Municipal Auditorium.)

The week-long **Eisteddfod Festival** culminated in a performance of Handel's *Messiah* in the

Exposition Auditorium, with Alexander Stewart leading the chorus of 1000, and an orchestra of 80 led by Hermann Martone.

In August, the **German-American societies**, including the umbrella organization **Pacific Saengerbund**, **San Francisco Männerchor**, a **Los Angeles (Beethoven) Festival Chorus** of 300, a chorus from Philadelphia, and others, converged on San Francisco to celebrate a Beethoven centenary. One hundred members of **New York Maennerchor** came to present the city with a bust of Beethoven—a replica of one in New York's Central Park—which was unveiled in Golden Gate Park on August 6. The week-long Beethoven Festival of Music included three concerts of Beethoven's music, the high point a performance in Exposition Auditorium of Beethoven's *Ninth Symphony*, with a chorus of 1000, an expanded orchestra of 100, and four of the world's leading opera singers Marcella Craft, Ernestine Schumann-Heink, Paul Althouse and Arthur Middleton. To conduct, they brought a noted German conductor, Alfred Hertz, Director of the New York Metropolitan Opera Orchestra for 15 years, who had just been selected as the new Director of the San Francisco Symphony Orchestra. The concert was perhaps the most significant of the entire Exposition, since the *Ninth Symphony* had only been performed here once previously, in 1898, by much smaller and less impressive forces. This performance was superb in every way, and gave San Franciscans a stunningly favorable impression of their new Symphony Orchestra maestro.

The performance of the chorus was also exemplary, and made an enormous impression, thereby introducing to San Franciscans a recently arrived young Russian conductor, Josiah Zuro, who had trained them. Proposals were put forward immediately to transform them into a new, permanent choral organization under Zuro's leadership. Hertz praised Zuro and fully endorsed the proposal. Zuro, by then well known internationally as a conductor of opera and operetta, was reported by critic Walter Anthony as not interested in entering the "oratorio field"—being more interested in exploring other choral literature, ancient, modern and folk, with attention to delicacy of tone, use of original languages. Nevertheless, the *9th Symphony* performance gave him an immediate place among the most prominent choral conductors in the Bay area.

## CHORAL GROUPS OF OTHER HERITAGES

Many of the foreign countries with pavilions included musical performing groups in their activities, presentations and entertainments, and some such groups also performed in The Zone. For the most part, however, the singing was not "choral" in the sense of most of the other performances we have described.

One notable group of singers were the Hawaiian performers, who entertained virtually non-stop in the Hawaiian Building throughout the fair, as well as at the Pineapple Exhibit in the Palace of Horticulture. There was a Hawaiian Glee Club, and another ensemble, Royal Hawaiian Singers.

In the Zone, the Tehuantepec Village did include an excellent, professional trained "Orquesta Tipica" performing Mexican heritage (but not choral) music, and its director, Juan Nepomuceno Torreblanca earned a gold medal for excellence from the Exposition.

Other musicians representing an ethnic heritage were two Native American bands who applied unsuccessfully to participate with the other bands and were forced to perform in the Zone in the Wild West concessions.

One very important cultural "heritage" was for the most part excluded from the PPIE—that of African Americans.

## AFRICAN AMERICANS AT THE PPIE

By 1915, there was a sizable African American population in the Bay area, particularly in Oakland. Many thought the PPIE should make some provisions to recognize African American heritage and contributions. W.E.B DuBois had visited San Francisco in 1913, and found much support for some program at the Exposition highlighting African American history and contributions. He had produced such a program very successfully at New York's Emancipation Exposition in October 1913. It involved 350 actors in costumed scenes portraying the history and contributions of the Negro peoples back to ancient times.

Although no such program was developed for the PPIE, there was broader discussion among the PPIE leadership and among the leaders of local African American civic organizations of the idea of a Negro Heritage Day, or Negro Day, but some felt that similar efforts at earlier fairs seemed problematic, so even that idea was eventually dropped. Eventually, an effort was made to highlight the African American presence in the Bay area through their participation on Alameda County Day, when businesses and offices closed and 100,000 people from the East Bay came to the fair. There was an enormous parade from the Ferry Building to the Fair, with dozens of floats. A young African American girl, Virginia Stephens, had submitted the winning proposal in a newspaper-sponsored contest for a "nickname" for the PPIE: "The Jewel City". She was honored in the huge parade at the center of a massive float, surrounded by about 50 Afri-

can American children. The float was sponsored by the Alameda County Colored American Civic Center, a leading African American women's service organization. Many other African American clubs & churches also participated in the parade.

There were musical performances representing the African American experience, but they were provided by the **Hampton (Virginia) Institute's Jubilee Singers**, who were brought by the U.S. Dept of Education and performed a program of "Southern Plantation Songs" daily for a 2 month period as part of the Department's exhibit in the Palace of Education. The group had a repertoire of over 100 spirituals and other songs, with choral arrangements, including *Good News, de Chariot's Coming, The Old Time Religion, Ezekiel Saw de Wheel, Peter on the Sea, Swanee River, Hard Trials, Little David Play on Your Harp, Roll, Jordan, Roll*, and *Swing Low, Sweet Chariot*.

## CHORUSES INVITED BY THE PPIE

The **University of Chicago Male Choir** of just 11 singers, directed by Robert Waterman Stevens, gave several concerts in Festival Hall beginning March 27. The men all had excellent voices, and their singing was "notable more for its delicacy and precision than vigor or tone." Their performance of the "Psalms" by Saure, with a tenor solo, stood out. No other choir heard here had been more carefully rehearsed. The conductor also played a number of organ selections.

The **Whittier College Glee Club**, came to Berkeley to give a concert at the Friends Church, and impressed one of the famous organists, Dr. Bruce Kingsley, who invited them on his own to join him on March 31 in his Festival Hall organ recital.

The **Mormon Tabernacle Choir** of Ogden, Utah, gave a week of concerts in Festival Hall, accompanied by part of the Exposition Orchestra, led by Richard Hagman. The programs were "unpretentious", consisting of varied shorter and relatively obvious works. Many were by composers we recognize easily today. The 200 singers, directed by Joseph Ballantyne, entertained with pleasant, expressive renditions, well blended, with "never a strident tone", "mellow and luscious, rather than brilliant". The only problem the reviewer noticed was that the orchestra and conductor did not appear to have rehearsed much together. Interestingly, the review felt a pleasant similarity to the very enjoyable concert of "Old Songs" given by the Alameda County 1915 Chorus at the opening of the new Oakland Municipal Auditorium.

The **Sunday Evening Club Choir of Chicago** brought 100 singers, an organist and four professional soloists, led by director C. Gordon Erickson, to do a single concert in Festival Hall, on June 28. The PPIE furnished the Hall, ticket takers and ushers, and agreed to give the Choir 35% of the gross receipts.

Their program began with a Purcell concert overture on the organ, *Adoramus Te* (Palestrina), *Jesus Dulcis* (Vittoria) by the choir, then "The Heavens Are Telling and "The Lord is Great" from Haydn's *Creation*, two Handel songs by the bass soloist, followed by two a cappella pieces, *The Cherubic Hymn* (Gretchaninoff) and *Glory to the Trinity* (Rachmaninoff), then a solo from *Aida* (Verdi) and the *Prologue to Paradise Lost* (Bossi) for all the soloists and the choir. In the second half, there was an aria from Wagner's *Tristan and Isolde*, three a cappella numbers from the chorus: *The World is Too Much With Us* (Bantock), *You Stole My Love* (MacFaren) and *The Goslings* (Bridge). This was followed by two solo songs, two organ pieces, three more a cappella works: *Music, When Soft Voices Die* (Dickinson), *Take O Take Those Lips Away* (Moore), and *The De'il's Awa'* (De Lamarter), another solo song, then Elgar's *The Challenge of Thor*, and a concluding overture on the organ.

## COUNTY SPECIAL DAYS

One extraordinary feature of the Exposition schedule was the proliferation of special days (828) and special events (966), coordinated by the Department of Special Days and Events. There were an average of six such celebrations daily, throughout the fair. Many of these involved a choral group.

Every county had a special day. The **Marin County Choral Society** of 150 singers performed both on Marin County Day, March 11, and on Drake's Day, June 17, celebrating the landing of Sir Francis Drake in Marin County in 1579. On Drake's Day, their concert in the Grand Ballroom of the California Building included Richard Moszkowski's *The Dance Waltz*, Tchaikowsky-Mildenberg's *Harvest Song*, Herman Lohr's *Rose of My Heart*, Mascagni's *Prayer*, from *Cavalleria Rusticana* and F. H. Cohen's *Bridal Chorus*. The Choral Society was accompanied by the 100-piece Minetti Symphony Orchestra, directed by Prof. Giulio Minetti.

**Alameda County Day**, June 10, was especially noteworthy. It was the largest nearby county, with a population of 360,000, and increasingly important industrial, transportation and farming activity as well as being home to the 2d largest university in the U.S. Most businesses and governmental offices closed for the day so everyone in the county could go to the PPIE. Over 100,000 people went. There were special programs and ceremonies, and a greeting by the C. C. Moore, President of the PPIE. There were special exhibits and performances. There was an elaborate parade, with floats, decorated automobiles and wagons, civic and uniformed groups. There were marching bands, children's events, athletic competitions, races, fireworks and a carnival in the zone. There was an organ concert, an orchestra concert and concerts by three different bands in Festival Hall. Last, but not least, the 350-voice **Alameda County 1915 Chorus**, directed by Alexander Stewart, was there with an orchestra to provide a special outdoor concert in the Court of Abundance.

## COLLEGES SPECIAL DAYS

Many universities and colleges had alumni organizations which met at the PPIE, and each was accorded a special day.

**The UC Glee Club** gave a concert in Festival Hall on University of California Day, May 7, singing H.W. Bingham's *California Indian Song*, Lewis' arrangement of *Bendemeer's Stream*, Lohr's *Little Grey Home in the West*, Conning's *Rock-a-baby*, and a variety of Cal songs, including *Hail to California*, written by former singer, and one-time director of the Club, Clinton R. Morse, class of '96, who returned to conduct the PPIE concert.

The **Pacific Choral Society** gave their performance of Haydn's *Creation* on College of the Pacific's special day, April 10.

The **Mills College Choir** performed David Stanley Smith's *The Dark*, at events on Mills College Day, May 28, led by former director Alexander Stewart, who headed the choral program at Mills from 1901-1910.

## OTHER SPECIAL OCCASIONS

There was a great deal of music making—including choral singing—which took place incidentally, as part of a special festival, event or assembly.

### Opening Ceremonies

At the opening ceremonies, the **Exposition Chorus** sang *The Panama Hymn* and "The Heavens Are Telling," from Haydn's *Creation*.

### World's Social Progress Congress

From April 1-11, a remarkable gathering took place in Exposition Auditorium—The World's Social Progress Congress. It was authorized and promoted by the Committee of One Hundred in charge of religious work at the Exposition and involved religious, political and educational leaders at the highest levels. Delegates and speakers came from all over the world to address every dimension of social concern and ideas for reform. The compilation of speeches resulted in a 400 page book, and a permanent new organization, the World's Social Progress Council. The earnest work went on for 11 days, and one element in its plan was that there should be a chorus of 1000 singers, trained by a well known conductor. Professor P.P. Bilhorn, of Chicago, a conductor with thirty years' experience, did come, and the newspapers eventually reported that the "local chorus of 200 voices under the direction of Professor P.P. Bilhorn of Chicago, has been a feature which has contributed materially to the success of the World's Social Progress." They apparently provided musical "preludes" to many of the large meetings.

### "Nine Years After" Celebration

Later in April, there was another religiously motivated occasion—a two-day event of remembrance and thanksgiving for all that had been accomplished in the "nine years after" the earthquake and fire. All city churches were to

reflect the commemoration in their services that weekend, and all clergy of San Francisco would take part in a great nondenominational meeting. Thousands of letters were sent to churches all over the U.S. asking that meetings be held simultaneously with the one in San Francisco giving thanks for our "rehabilitation."

The celebration was sponsored by the Commission in charge of the World's Insurance Congress events, and the promotional plan was endorsed by the Advertising Association of San Francisco.

In any case, no celebration would be complete without a parade, fireworks and a choral concert! Firemen came from all of California to join the military units and civic organizations in the parade, a ship and some old buildings were burned, and a "chorus of 1000" was advertised.

**Exposition Chorus** (250) sang several short pieces at the nondenominational meeting.

### Bunker Hill Day

Held on June 17, to celebrate the 140th anniversary of the Battle of Bunker Hill, it featured military parades, the Sousa, Conway and Casasa bands, in a patriotic symphony illustrating our country's history, with the Battleship Oregon firing its guns in salute. **The Loring Club**, San Francisco's "crack" male chorus, sang *The Soldiers' Farewell*, *Nearer My God to Thee* and Sousa's *The Dwellers in the Western World*, all with the massed bands, as well as *Hail, Columbia* and *The Star Spangled Banner*, with massed bands and audience.

### Fine Arts Palace Preservation Fund Concert

The effort to preserve Bernard Maybeck's Palace of the Fine Arts after the Exposition held a benefit concert in Festival Hall on October 16. Among the many performers, the **Exposition Chorus**, under the direction of Wallace Sabin, sang *The Panama Hymn*, accompanied on the organ by Benjamin S. Moore (organist of Trinity Episcopal Church).

### Key System Day

Late in the year, when it came to the attention of charitable women's clubs that many poor children had never been able to afford to go to the Exposition, they transformed Key System Day, November 20, honoring the East Bay streetcar system, into a day on which poor children who had not yet been able to attend the PPIE would be given a chance to do so. Money was raised by philanthropic citizens, and children were organized by the schools. There were 5000 children in Oakland between the ages of 8 and 12, and 8000 children total, including those from Richmond and other East Bay communities. Children under 8 had to be accompanied. They were ferried to San Francisco, then organized in groups of 20, to be escorted through the many attractions of the PPIE (excluding, however, The Zone, which would have been prohibitively expensive.) Following the formal ceremonies honoring the

Key System, the **Alameda County 1915 Chorus** was there once more to provide a concert.

### Closing Days

The last concert took place in Festival Hall on Sunday afternoon just before closing day. The **Exposition Chorus** and Orchestra performed, along with two prominent singers, and the well-known local male chorus, **The Loring Club**, all directed by Wallace A. Sabin. The program included *The Panama Hymn*, an aria and chorus ("Be Not Afraid") from Mendelssohn's *Elijah*, *Fair Ellen*, by Max Bruch, "March of the Kings" from *St. Patrick at Tara*, by Sabin; *Discovery of Land*, by Grieg, and *Motett Galia*, by Gounod. They closed with *Great American Fantasie* by Victor Herbert, and the *Star-Spangled Banner*.

The final closing ceremony, from 11:30-midnight on December 4, outside in the Court of the Universe, began with the **Exposition Chorus** of 360 singing the *Hallelujah Chorus*, and then, when taps were played and the lights were turned out at midnight, leading the assembled thousands in *Auld Lang Syne*.



# CLASSICAL MUSIC AT FAIR SETS NEW STANDARD FOR EXCELLENCE AND USHERS IN SAN FRANCISCO'S MODERN MUSICAL ERA

## Before the Fair

Since the Gold Rush, San Francisco has enjoyed performances of classical music of a quality that might not have been expected in such a remote, frontier setting, simply because so many of its new inhabitants arrived as fully mature musicians both from the major cities of the East (Boston, New York, Philadelphia and Chicago) and from European countries with well developed classical music cultures. In the 1850's, 10% of the population were German, and in that era, most of the professional orchestral musicians were German immigrants. Several of the early organizers of groups performing classical music had been educated in Germany or in England and had experience conducting similar groups in the East.

The earliest sources of choral singers were the numerous national clubs and churches. The German **Turnverein**, **Harmonie**, and **Maennerchor**, the Norwegian, Swedish and Danish Singing Societies and Lutheran Churches, the Swiss, Welsh and Cornish societies and the Episcopal, Congregational, Methodist and Presbyterian churches, all had choral groups which nurtured singers who could be called upon to participate in more general community choral performances, including oratorios and opera choruses.

Rudolph Herold formed a **Germania Concert Society** in 1854. Although it lasted only until 1859, Herold continued to conduct with other groups for many years. The **Handel and Haydn Society** was founded in 1861, and lasted 30 years, under a number of conductors, including G. T. Evans, J. P. Morgan and H. J. Stewart, until dissolving in 1890 due to financial difficulties. It gave the first complete performance of Haydn's *Creation*, and Handel's *Messiah* in 1862, and later, between 1871 and 1887, (in addition to many other works), gave five performances of Mendelssohn's *Elijah*, three more of Haydn's *Creation*, and four more of Handel's *Messiah*.

David W. Loring, who had sung with the Apollo Club in Boston, came to San Francisco in 1877 and founded **The Loring Club**, a 70 voice male ensemble, together with the **Schumann Club**, a women's ensemble. They performed a number of larger works together, but the Schumann Club disbanded by the mid-1880's. The Loring Club continued, even following Loring's death in 1905, and was still highly regarded at the time of the PPIE. It was led at that time by Wallace A. Sabin, who became the official organist of the PPIE, and was given responsibility for training the Exposition Chorus for its many performances. A number of the singers in the Exposition Chorus apparently came from the Loring Club.

Fritz Scheel, a prominent orchestra conductor from Austria, formed a San Francisco Symphony Orchestra in 1895, and even gave the 1st San Francisco performance of the Verdi *Requiem*

in 1898, with 50 musicians and a small chorus, but Scheel then returned to the East, and the organization foundered.

H.J. Stewart, the last conductor of the Handel and Haydn Society, led the the **Cecilia Musical Society** in a series of concerts in the Mechanics' Pavilion in 1902 and then led the new **San Francisco Musical Club** in a number of significant performances in Steinway Hall, including Elgar's *Dream of Gerontius* and Coleridge Taylor's *Song of Hiawatha* (1904), Berlioz's *Damnation of Faust* (1905) and on April 6, 1906 (!), Brahms' *German Requiem*. [During the PPIE, H. J. Stewart was away from San Francisco, as Music Director for the San Diego Exposition occurring at the same time.]

Another factor was that, through the first sixty years, the performance of classical music tended to be dominated by musicians imported from the East and Midwest as "touring" artists or companies, and the great majority of these were opera singers, pianists, violinists or other solo performers, along with the occasional tour by an entire orchestra, professional choir, opera company or band. Indeed, Fritz Scheel had first arrived as conductor of the Imperial Vienna Prater Orchestra to perform at the 1894 Midwinter Fair. The Metropolitan Opera of New York under the direction of noted German conductor Alfred Hertz, had just arrived in April 1906 for its second visit in two years, to give a series of 12 performances (the second starring tenor Enrico Caruso, in *Carmen*), when the great earthquake struck.

Thus, although San Francisco had many fine orchestral musicians and excellent opera houses, few stood out, and particular ensembles, choral groups and theater companies were often short lived. There were few conductors with national reputations, and local companies were generally not regarded as equal to the standard of the best Eastern and European musical organizations.

## Creation of a First Class Symphony

As San Francisco rebuilt in the years after the earthquake and fire, serious efforts were made to develop both a San Francisco Symphony Orchestra and a new community of skilled amateur choral singers that could undertake a far more extensive program of orchestral, operatic and choral performances than in the past.

The **San Francisco Symphony** was founded in 1910, with the formation of the **Musical Association** and the appointment of Harry Hadley as conductor. Although a talented musician and composer, a member of the Bohemian Club and well-regarded member of elite society, he was not impressive as a conductor, and so had mixed support among the leaders of the Musical Association. His initial appointment was for three years, and was up for renewal in 1915. Although he did creditable work build-

ing the orchestra, attracting many of the best musicians away from other employment in the theaters and other commercial establishments of the day, there were many who longed for someone better.

## PPIE Shows What SF Is Missing

When George Stewart, Director of Music for the PPIE, was charged with hiring a conductor for the Exposition Orchestra (drawn largely from SF Symphony musicians, but augmented with 15-20 of the leading musicians of several eastern orchestras), he declined to appoint Hadley, hoping to engage a prominent European conductor. Although he finally arranged for the French conductor Auguste Bosc to come for the first 10 weeks, he was forced to turn to an American, **Max Bendix**, who had conducted the Chicago Symphony, the orchestras of the Metropolitan and Manhattan Opera Companies, and those of two preceding fairs, to serve as principal conductor. The **Exposition Orchestra** gave 575 concerts during the PPIE, more than one each day, and exposed San Franciscans to a whole new experience of what a quality orchestra could provide.

The real "clincher", however, was the two week visit by the **Boston Symphony Orchestra**, under distinguished German conductor **Karl Muck**. They gave 13 performances in Festival Hall—all to large, enthusiastic audiences. Expectations were transformed: this was the kind of orchestra San Francisco deserved! There was no longer any question about replacing Hadley. By the summer, the Musical Association had narrowed the field and decided upon **Alfred Hertz**, who had directed the Metropolitan Opera of New York for 12 years.

In September, the PPIE gave San Francisco an opportunity of seeing Hertz conduct first hand. He had been in Los Angeles conducting an opera, and was engaged by the PPIE committee organizing the **Beethoven Music Festival** to come to San Francisco afterwards to conduct Beethoven's *Ninth Symphony* in the Exposition Auditorium (Civic Auditorium), with the Exposition Orchestra and 1000 singers drawn from the Pacific Saengerbund and other German American singing societies, representing a number of cities from Seattle to Los Angeles. San Franciscans were thrilled with his masterful conducting and sold on his appointment as new Director of the **San Francisco Symphony**. He conducted his inaugural concert for the 1915-16 season in December 1915.

**The first piece of a new higher quality musical establishment was now in place! Still to come: a first class official chorus and a first class concert hall. Those were to arrive in 1924, with the Municipal Chorus, and 1932, with the Opera House.**

## Creation of a First Class Chorus

Few of the choral groups from the years before the earthquake continued on in the years afterward. Many musicians, singers, and conductors lost their homes, including extensive libraries of musical scores, eleven of the twelve major theaters were destroyed, and half the public halls, including Mechanics' Pavilion and Steinway Hall. But gradually, some groups were re-established and new choral groups were created. And in those years following the earthquake & fire, two gifted conductors emerged who turned their attention to the development of substantial choruses of amateur singers who could regularly perform all the great classical choral works of the time.

### Paul Steindorff

Paul Steindorff grew up in Germany, studied at Leipzig and came to New York in 1880 to conduct opera and operetta, first with Victor Herbert, and later with several other prominent theatrical companies, to great acclaim. He was invited to San Francisco in 1901 to conduct the Tivoli Opera. He always had his hand in many things at once, and also become well-loved as Director of the Golden Gate Park Band. After the earthquake, he relocated to the East Bay, where he directed the Idora Park Opera Company and began collaborating with UC Berkeley in various kinds of concerts in the Greek Theater and in Oakland.

### San Francisco Choral Society

In September 1909, 75 amateur singers formerly with the Calvary Choral society under Marshal Giselman, met at the Knights of Columbus hall to form a new group, the San Francisco Choral Society. Steindorff was appointed director, and began an ambitious "mutual effort to disseminate choral culture in the community." Walter Anthony, music critic for the San Francisco Chronicle, reported on the organizational meeting and offered hope of "great possibilities before it, as Steindorff, who is a natural leader, will show the way."

The group quickly grew to 300 as they began rehearsing their first major work, Saint-Saëns' *Samson and Delila* (which we think of as an opera, but then was then considered an oratorio). Their performance of the work, at the Dreamland Auditorium, in January 1910, was a great success. The SF Call cited it as one of the most important events of the season, because it was the first performance here of the work in its entirety, but "of even more moment to San Francisco is that the San Francisco choral society, recently reorganized, demonstrated its ability to do great and difficult work." Steindorff was given great credit for his masterful leadership. The next year, they performed Mendelssohn's *Walpurgis Night*, Schumann's *Paradise and the Peri*, and Max Bruch's cantata, *Fair Ellen*. In their 3d season, they gave Sir Arthur Sullivan's oratorio, *The Golden Legend*—at that time very highly regarded—its first San Francisco performance.

## Berkeley Oratorio Society

In Fall of 1911, he and several faculty at the University re-established the Berkeley Oratorio Society, which had performed occasionally in the pre-earthquake years, to "promote interest in classic and modern oratorios through public concerts". It was open to all singers, both from the campus and the community. Their first undertaking was the Verdi *Requiem*—then relatively new, and considered "difficult" for amateur singers. The next year, they sang Haydn's *Four Seasons*, and in 1913, Gabriel Pierné's *The Children's Crusade*.

### Choragus of the University

At about the same time, Professor John Frederick Wolle, the sole faculty member of the UCB Department of Music, moved back East and was succeeded by Professor Charles Seeger. Seeger greatly expanded the number of "academic" courses and preferred not to have to deal with those involving performance. He brought Paul Steindorff into the department, appointed him "Choragus" of the University, and giving him responsibility for the performance classes (initially, university chorus and the university student orchestra). Steindorff continued to hold that position until 1923, in an era when the entire Music Dept usually consisted of 3-5 persons. He later taught classes in conducting, orchestral repertoire, and piano. This official connection with the UC Berkeley Music Department reinforced his newly established role as a promoter of community choral societies.

### Ensuring A Supportive Audience

The Berkeley Oratorio Society was carefully organized as a broad-based community organization, with regular members (the singers) and associate members—those who supported the chorus and attended the concerts. The ranks of the early Associate Members included Phoebe Hearst, Mrs. Benjamin Ide Wheeler, and many other prominent community and university leaders. Steindorff emerged now as leader of a kind of cultural movement. Critic Harvey Wickham wrote a lengthy article in the SF Chronicle in February 1912, "'Steindorff Idea' Sows the Seed of Musical Progress". The Steindorff Idea was simply "Get the people interested in [classical art] music which they understand by having them sing and play it, and you will have created a musical atmosphere in which a better art will flourish." He wanted amateur musicians to play, sing and perform for the love of it, so that far greater numbers could be involved, and get beyond the idea (prevalent then) that public performance was only for the most accomplished professional musicians.

In addition to the San Francisco Choral Society and the Berkeley Oratorio Society, Steindorff also began directing an Oakland amateur chorus, the Wednesday Morning Choral Club, and the Treble Clef Club of San Francisco. As Choragus and also director of the Idora Park Opera Company (Oakland), he worked with the

UC women's "glee club", Treble Clef, to occasionally produce theatrical musicals at Idora Park. Frequently, when large choral forces were required, he could combine these groups into a chorus of 300 or more.

### Rossini's Stabat Mater

On Good Friday, in 1911, Steindorff organized a massive performance of Rossini's *Stabat Mater*, in the Greek Theater, with a group of professional operatic soloists and singers from both San Francisco Choral Society and Berkeley Oratorio Society, the Wednesday Morning Choral Society and singers from several other groups. This became so successful that it continued as an East Bay Easter tradition for the next 15 years. During the PPIE, Steindorff persuaded the Department of Music to allow him to follow up the Good Friday performance in Berkeley with two performances in Festival Hall, accompanied by the Exposition Orchestra—first on Easter and again several weeks later.

### Alexander Stewart

Alexander Stewart was born in Sacramento in 1869, and grew up in Oakland. He studied violin under Herman Brandt, Sigmund Beel, and Max Bendix; studied harmony and instrumentation with Dr. H. J. Stewart and Henry Shoenefeld; and conducting with William L. Tomlins of Chicago.

In 1902 he became Instructor of Violin and Director of Choral Work at Mills College, Oakland. From 1902-1912, he was Choir Director, First Congregational Church, Oakland, then became Choir Director at Plymouth Congregational Church, Oakland. He also founded and directed the Dr. Stewart Violin School, of Oakland, which he led from 1907-1912. In 1914, he organized a massive Alameda County 1915 County Chorus, formed on a temporary basis simply for the purpose of singing at the PPIE. Although he requested financial support from the Alameda County Supervisors to enable the Chorus to perform at the PPIE, and especially to provide a large chorus on Alameda County Day, they turned him down.

In spite of this, he succeeded in arranging to perform Handel's *Messiah* at the PPIE, in Festival Hall, accompanied by the Exposition Orchestra, in March 1915, as the first major choral/orchestral work to be given at the PPIE. The concert was an enormous success, and garnered an enthusiastically positive review from prominent critic Walter Anthony, who asserted the quality of the performance of the chorus was exceptional, and demonstrated the "coming of age" of musical groups in the Bay Area. He hoped to hear more from this fine new chorus.

The Alameda County 1915 Chorus then thrilled the SF Bay Area by tying for the first place in the Eisteddfod choral competition. It found many more occasions that year to perform both at the PPIE and in the new Oakland Municipal Auditorium, which opened in March. Its 400 members were so enthusiastic that, at the

end of the fair, they established themselves as a permanent organization, the Alameda County Chorus, and continued to perform both in the Oakland Auditorium and elsewhere.

Alexander Stewart joined Paul Steindorff as a kind of “apostle” of community choral singing. In his case, he became a leader in the California Federation of Music Teachers first in Alameda County and then as statewide President, he wrote magazine and newspaper articles about the potential of community choruses (“Choral Singing As a Community Asset,” “East Bay Cities Center for New Music Colony?” and “Community Singing is Meeting Success”) and became involved with a community singing movement sponsored by the federal government, as we entered World War I—the Community Singing program of the War Camp Community Service, a social and recreational service program developed by the War Department to provide for the social support of our soldiers. Stewart was hired by the federal government as district representative of community singing, for the Western division of War Camp Community Service, and became an active promotor, and coordinator of community singing groups and concerts all over the Western United States. His organizer in Oakland created a Girls’ Division Chorus of 250 to greet servicemen returning from the War, and organized huge community singing events, leading 150,000 people in community singing during one week alone. Eventually, in 1923, Stewart moved to Los Angeles to become Executive Director of the Civic Music and Art Association of Los Angeles, and an instructor in community music at the University of Southern California. He also moved as church music director from Plymouth Congregational Church in Oakland to First Baptist Church in Los Angeles, which was then constructing a new edifice with one of the finest pipe organs in the West..

The tremendous enthusiasm for choral singing generated during the PPIE produced even more activity in the years immediately following. Some civic leaders, such as V. O. Lawrence of the Oakland Rotary Club, which had supported the initial concerts of the Alameda County 1915 Chorus in the Oakland Municipal Auditorium, were very much in favor of large annual music festivals, and the establishment of an orchestra, which could make Oakland “the musical center of the Pacific Coast.”

In the year after the PPIE, The Alameda County Chorus repeated all their concerts from the PPIE and did others, concluding 1916 with a massive collaboration in the Oakland Auditorium, with Redfern Mason, musical critic from San Francisco, lecturing on “The Messiah”, with illustrative excerpts by soloists and chorus, followed by a full performance several nights later, with 400 singers representing Berkeley Oratorio Society, the Hughes Club, the Eurydice Club, Wednesday Morning Club and Livermore Choral Society—all from the East Bay, and the California Treble Clef Club and the Exposition Chorus, from San Francisco, along with the Alameda County Chorus.

The San Francisco Symphony began regular concert series in the new Civic Auditorium, and when a chorus was required, would draw singers from the pool of singers who had been active in the various choruses performing earlier during the fair. There was growing sentiment that San Francisco should have an official Municipal Chorus. In September, 1915, Chorus Master Robert Husband had written a letter to George Stewart, citing that sentiment and recommending that the Exposition Chorus, having developed so successfully as a premier choral ensemble, should be made the official chorus to perform with the San Francisco Symphony, and in other concerts in the City’s new Civic Auditorium. Wallace A. Sabin, its official director during the PPIE, could become its permanent Director.

There were certainly other possibilities. Josiah Zuro who trained the singers for the successful Beethoven *Ninth Symphony* performance under Alfred Hertz’ direction was one. After that concert, there were proposals that they become the official chorus, under Zuro’s direction, and Hertz himself endorsed the idea, and Zuro did form a chorus.

Paul Steindorff might also have been considered. He was certainly widely known and highly regarded throughout the Bay area. His San Francisco Choral Society joined the new official framework in San Francisco, the Recreation League of San Francisco, which brought leaders of all the musical societies together to discuss how to carry forward the momentum generated by the PPIE. There were other well regarded, experienced orchestral conductors: Herman Perlet, Giulio Minetti, and Nikolai Sokoloff, all of whom had conducted concerts of the City’s People’s Philharmonic Orchestra, which in 1913 had begun giving City-subsidized concerts oriented toward and priced for the general public, and was already performing occasionally in the Civic Auditorium. It took some time for San Francisco’s musical leaders to sort things out, decide how the Civic Auditorium should be used, and by whom. The issue of a Municipal Chorus was not urgent. From 1916 until 1923, there were many choral concerts both by the San Francisco Symphony and other groups, and the City continued to subsidize some concerts to be offered to a broader public free or at lower prices. But it was apparently easy to recruit large ad hoc choruses whenever they were needed.

The Exposition Chorus, which presumably was to disband after the PPIE, went ahead on its own, organized as an independent chorus, and continued to perform regularly, in many cases, almost as if it were already the Municipal Chorus. It was even directed for a time by Robert Husband. There were several public events in spring 1916 commemorating the PPIE, and raising funds to preserve whatever could be saved, and each time, the Exposition Chorus sang.

## A Municipal Chorus At Last

The formation of a Municipal Chorus, however, waited until Symphony Director Alfred Hertz himself was ready. As he began in 1923 to hold massive annual Spring Festival concerts of major works with large choruses, recruiting and rehearsing singers from both San Francisco and the East Bay, he decided he needed an official chorus master he could work with, and so the City and Symphony agreed to share the expense of hiring **Dr. Hans Leschke**, a prominent German operatic conductor, as Director of a new, City-funded **San Francisco Municipal Chorus**. The San Francisco Municipal Chorus generally numbered 200-300, and always had an East Bay section of about 80 singers, which rehearsed in Oakland. For many years, it performed routinely with the San Francisco Symphony as its symphonic chorus, as well as giving other concerts on its own, and/or on behalf of the City, at civic events.



## SAN FRANCISCO LYRIC CHORUS—A LEGACY OF SAN FRANCISCO'S CHORAL PAST

The San Francisco Lyric Chorus is celebrating its 20<sup>th</sup> anniversary in 2015. For our spring and fall concerts, San Francisco Lyric Chorus members selected favorite works from our past repertoire. What better way to celebrate the summer part of our anniversary than to join with others in celebrating the Panama Pacific International Exposition through music? We also celebrate the 100<sup>th</sup> anniversary of Mission Dolores Basilica, the beautiful, historic church in which we present this concert.

The Panama Pacific International Exposition awakened a local desire for an official **San Francisco Municipal Chorus**. By 1924, the need was so compelling that the City of San Francisco and the Symphony's Musical Association agreed to hire the German operatic conductor, **Dr. Hans Leschke** (ca. 1883-1973), to form and conduct an City-sponsored municipal chorus, which would also be the chorus of the San Francisco Symphony. Funding for the chorus was part of San Francisco's budget, and after 1934 was administered through the Art Commission, and one of the principles for City-sponsored municipal concerts in Civic Auditorium was that they were free.

Dr. Leschke had conducted the Berlin Opera for ten years before coming to San Francisco. In addition, he had a doctorate in botany and soon became well-known for his work on California wildflowers. Dr. Leschke also taught various classes in singing, ensemble, and conducting around the Bay Area. During his 40-year tenure as Conductor of the San Francisco Municipal Chorus, he prepared the chorus in many of the large, classical choral works, from the German masters—Bach, Brahms, Beethoven, Bruckner—to contemporary. He worked regularly with San Francisco Symphony conductors Alfred Hertz, Pierre Monteux, and Enrique Jorda, as well as guest conductors. The San Francisco Municipal Chorus participated regularly in Symphony events. Beginning in the 1940s, they performed in the summer Stern Grove concerts. In 1951, the Art Commission began to sponsor summer concerts of lighter music—overtures, Strauss waltzes, selections from Broadway musicals—in Civic Auditorium. The Art Commission hired Boston Pops conductor Arthur Fiedler to lead the concerts, which he did from 1951-1977. He was succeeded by a number of different conductors, including Mitch Miller, Carmen Dragon, Nelson Riddle, and Erich Kunzel. A number of those concerts had choral components, and the Art Commission hired the Municipal Chorus to perform in them.

**After Leschke's retirement in 1964, the Art Commission reorganized the chorus and changed its name to the San Francisco Civic Chorale. In 1965, the Commission appointed Winifred Baker (ca. 1914-2006) as the conductor.** She had worked with Leschke on various occasions before his retirement, so she was not

unknown to San Francisco singers.

Born in Kent, England, **Winifred Baker** studied at the Royal Academy and Royal College of Music, London University, and Cambridge University. She received degrees in piano performance and teaching. She began teaching harmony, counterpoint, chorus, and eurythmics (movement to music) at Cambridge University. She also formed and conducted a chorus there. It was at Cambridge that she met her American journalist husband, William H. Baker, stationed at a nearby American Air Force base. They married in 1948 and came to Kansas, where Bill was managing editor of a newspaper. Because of the Korean War, Bill was recalled into the Air Force and stationed at Hamilton Field in California.

In 1951 they came to the Bay Area, and Mrs. Baker was hired as an Assistant Professor of Music at **Dominican College**, directing the college choruses and teaching other music courses. In summer 1956, she began thinking about creating an independent, non-denominational chorus at Dominican, founding the Winifred Baker Chorale in 1958. After her appointment to the Civic Chorale, the groups gave joint concerts most of the time. Where Hans Leschke specialized in classic German music, Winifred Baker brought the English choral heritage to the San Francisco Civic Chorale, with works from Byrd to her friend, Benjamin Britten, including the Northern California premiere of his *War Requiem* in 1964. She was extremely interested in contemporary music, and the Civic Chorale gave West coast premieres of works by such composers as Krzysztof Penderecki, Hans Werner Henze, and Alfred Schnittke. She also supported compositions by contemporary American composers, including Dominic Argento and San Francisco's own Kirke Mechem. **The San Francisco Civic Chorale also continued the tradition of singing in the summer Pops concerts, with Mrs. Baker conducting the Civic Chorale in their portions from 1967-1992.** The San Francisco Symphony Chorus was established in 1973, and a number of the San Francisco Civic Chorale's singers joined that group. City funding also began to dry up. It disappeared totally after the passage of Proposition 13 in 1979. The San Francisco Civic Chorale became an independent community chorus, rehearsing and performing in various sites, and raising funds in a variety of ways.

**Winifred Baker retired from the San Francisco Civic Chorale at the end of 1994, continuing to conduct the Winifred Baker Chorale.** A number of the San Francisco Civic Chorale singers continued to sing with Mrs. Baker, going across the bridge to Marin each week. Some of the San Francisco Civic Chorale members hoped to stay together as the San Francisco Civic Chorale, and soprano Susan Quinlan began looking for another conductor to take Mrs. Baker's place. Soprano Helene Whitson, at that

time singing with the present San Francisco Choral Society (founded in 1989) suggested Choral Society Assistant Conductor and Accompanist **Robert Gurney**, also Organist and Choir Director at **San Francisco's Trinity Episcopal Church**. On March 20, 1995, Robert Gurney, and Helene Whitson, met with Susan Quinlan, Barbara Greeno, Claire Diepenbrock, Anne Trapani (Civic Chorale) and Tracy Schilling (Choral Society) to discuss the possibility of a chorus. They made plans to recruit singers and see if there would be enough members of the San Francisco Civic Chorale, as well as new singers, either to continue the Civic Chorale or create a new chorus. After a period of active recruiting, there were enough singers to begin rehearsals, which we did at Trinity. Several members of the newly-constituted group took on voluntary decision-making roles and ultimately decided to form a new, independent chorus, rather than have Mr. Gurney apply for a position as conductor of the San Francisco Civic Chorale. Mr. Gurney chose an October date for the chorus' debut concert, and on October 8, 1995, the San Francisco Lyric Chorus with 60 singers presented its debut concert of Louis Vierne's *Messe Solennelle*, and Gabriel Fauré's *Requiem* and *Cantique de Jean Racine*, in Trinity Episcopal Church, accompanied by organist Mark Bruce on the magnificent E.M. Skinner organ. Trinity Episcopal Church was to be the San Francisco Lyric Chorus's rehearsal and performance home for the next 14 years.

In Fall 2009, Trinity Episcopal Church's sanctuary was closed to public use because of seismic concerns, so the San Francisco Lyric Chorus moved for rehearsals to First Unitarian Universalist Church on Franklin and Geary, performing at First Unitarian, as well as St. Mark's Lutheran Church, Mission Dolores Basilica, and the Martin Meyer Auditorium at Temple Emanu-El. Dr. Robert Adams was our Music Director from Fall 2009 through Fall 2011. Robert Gurney returned as Music Director in Spring 2012, and the San Francisco Lyric Chorus returned to rehearsing at Trinity Episcopal Church in Spring 2013.

And now, in summer 2015, we are celebrating our 20<sup>th</sup> anniversary. Our spring and fall programs give us a chance to look back and revisit music we have enjoyed during the last 20 years, and the celebration of the PPIE centenary gives several of us an opportunity to recall our many years singing in the Civic Chorale, with its connection to the Municipal Chorus, which in turn grew out of the PPIE. We remember fellow singers who even had sung under Dr. Leschke—including one who sang with the Lyric Chorus in the first several years! We also look forward—to the next 20!

## SAN FRANCISCO LYRIC CHORUS HIGHLIGHTS

**October 8, 1995.** Début concert.

**Spring 1997 concert.** The Music of Amy Marcy Beach (Mrs. H.H.A.). Included the *Panama Hymn*, the *Grand Mass in E Flat Major*, the anthem *Let This Mind Be in You*, vocal solos *Wind o' the Westland*, *The Year's at the Spring*, *The Lotos Isles*, and the organ solo, *Prelude On An Old Folk Tune 'The Fair Hills of Eire, O'.*

**Summer 1998 concert.** Brahms *Requiem* with Vicky Vandewark, soprano; David Tigner; bass, Paul A. Jacobson and Tatiana Baklanova-Feeley, piano; David Hatt, organ; Allen Biggs, percussion.

**Summer 2001 fifth anniversary concerts.** Johann Sebastian Bach *Magnificat*. Wolfgang Amadeus Mozart *Mass in C Minor*. Jennifer Ellis and Catherine Webster, sopranos; Barbara Greeno and Carol Mersey, altos; Scott Whitaker, tenor; Thomas Hart, bass, with the Jubilate Baroque Orchestra.

**June 2003. John Poole Festival.** The San Francisco Lyric Chorus sponsored a week long choral and conductor's workshop with BBC Singers Conductor Emeritus John Poole. 70 singers from 20 different choruses gathered at Trinity Episcopal Church to study and perform Johann Christoph Bach's *Unsers Herzens Freude*; Wolfgang Amadeus Mozart's *Kyrie in D Minor*, K. 341; Ralph Vaughan William's *Voice Out of the Whirlwind*, and the *Mass* by Joseph Jongen. Nine conductors had the opportunity to study with Maestro Poole.

**Summer 2003 concerts.** Performances of solos and choruses from Kirke Mechem's operas *John Brown* and *The Newport Rivals*.

**Fall 2004 concerts.** An English Christmas, including the performance of Thomas Tallis' seven part *Missa Puer Natus Est Nobis*.

**June 2005.** Performance in Grace Cathedral of James DeMar's *An Anthem for the United Nations*, with Lisa Vroman and the Pacific Chamber Symphony, Lawrence Kohl, conductor, as part of the United Nations 60<sup>th</sup> anniversary celebration.

**Spring 2006 concerts.** Included the performance of our 10<sup>th</sup> anniversary commissioned work, Illinois composer Lee Kesselman's *This Grand Show Is Eternal*, a setting of John Muir text for chorus and organ.

**Summer 2007 concerts.** Performances of Amy Beach's *Grand Mass in E Flat Major*, as well as selections from Henry Purcell's *Come, Ye Sons of Art* and John Blow's rarely performed and not-recorded 1684 St. Cecilia's Day Ode, *Begin the Song*.

**Spring 2009 concerts.** Performances of Classical Music of Canada and Brazil, including the performance of late 18<sup>th</sup> century African-Brazilian composer, Jose Mauricio Nunes Garcia's *Requiem*.

**Spring 2011 concerts.** Voices of Immigration concert, performing music from various countries expressing the immigrant experience, as well as sharing stories from our chorus members.

**Spring 2012 concerts.** Modern American Voices concert, including the performance of John Corigliano's *Fern Hill*, with Kevin Baum, tenor, solo, and Eric Whitacre's *Five Hebrew Love Songs*.

**Summer 2012 concert.** San Francisco Lyric Chorus collaborated with Adrian Horn's (founder of the San Francisco Choral Society) New York-based Finger Lakes Choral Festival and the Redwood Symphony to present the Berlioz *Requiem* in Davies Hall. 140 singers from 30 local choruses, plus 65 singers from New York join the 100-member Redwood Symphony and four extra brass ensembles in this endeavor.

**Summer 2013 concerts.** Performance of the Brahms *Requiem* in the four-hands, one piano version. Jennifer Ashworth, soprano; Kevin Baum, baritone; Jerome Lenk and John Walko, keyboard.

**Summer 2015 concerts.** Performance of selections from Camille Saint-Saëns' oratorio *The Promised Land*, Amy Beach's *Panama Hymn*, and other classical choral music performed at the 1915 Panama Pacific International Exposition.

## THE CHORUS

### SOPRANOS

Nina Dessart  
Cassandra Fecho  
Cassandra Forth\*  
Fiona Friedland  
Sara Frucht  
Mary-Rose Hayes  
Valerie Howard  
Lois Kelley  
Meredith Kiernan  
Valerie Kirby  
Justina Lai  
Abigail Millikan-States  
Barbara Myers  
Mary Lou Myers  
Adair Rosin  
Helene Whitson#  
Ashleigh Wu

### ALTOS

Natalie Balfour  
Julia Bergman#  
Antoinette Catalla  
Marlena Fecho  
Hecate Fhyredyke  
Linda Holbrook#  
Nora Klebow#  
Melissa Kohner  
Barbara Landt  
Susan Russell  
Virginia Smyly  
Karen Stella\*

### TENORS

Kevin Baum+  
Richard Dreschler  
Nanette Duffy  
Ken Lindahl  
Jim Losee\*  
Kevin McGee  
Reuben Schwartz  
Dorian Soergel

### BASSES

Albert Alden  
David Baker  
Tim Bessie  
Jim Bishop\*  
William C. Diebel  
Michael Monley  
Ted Olsson  
Albert Wald  
Bill Whitson#

#Board of Directors

\*Section Representative

+Professional Singer

## THE PROFESSIONAL MUSICIANS

### Robert Gurney, Music Director

Co-Founder and Music Director Robert Gurney is Organist-Choir Director at San Francisco's historic Trinity Episcopal Church, Assistant Organist at San Francisco's St. Mary's Cathedral, and Organist at Marin County's Temple Rodef Shalom.

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Interim Assistant Organist at Grace Cathedral, and 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 that won first place in a college choir competition sponsored by the BBC. In Summer 1997, he was invited to participate in an international choral music festival Music Of Our Time, held in Parthenay, France, and directed by John Poole, Conductor Emeritus, BBC Singers. He studied again with Maestro Poole in a June 2003 workshop sponsored by the San Francisco Lyric Chorus.

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

### Jerome Lenk, Organ

Jerome Lenk currently serves as Director of Music and Liturgy, as well as Principal Organist for Mission Dolores Basilica in San Francisco. His duties include administration of a music program of two choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year, as well as coordinating the yearly Basilica recital and concert series. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony,

Golden Gate Men's Chorus, San Francisco Concert Chorale, San Francisco Lyric Chorus, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk began his musical studies on piano at the age of seven and on the organ at age nine. He holds the Bachelor of Music degree in piano performance with an organ minor from Central Methodist University, Fayette, Missouri, and the Master of Fine Arts degree in performance from the University of Iowa. His principal teachers have included Groff Bittner, Thomas Yancey, John Ditto, John Simms and Delores Bruch.

Mr. Lenk is also experienced as a vocal coach and assistant conductor. His credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose/Cleveland Ballet, San Jose State University Opera Workshop, and The University of Iowa. Mr. Lenk is a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released through GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

In 2013 Mr. Lenk was featured as organist in his own transcription of the Verdi *Requiem* with the San Francisco Symphony and Opera Choruses at the Oakland Cathedral of Christ the Light. Mr. Lenk can be heard on recordings with the Basilica Choir, the San Francisco Concert Chorale, the San Francisco Lyric Chorus, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

Mr. Lenk's professional memberships include the American Guild of Organists, the National Association of Pastoral Musicians, and Phi Mu Alpha Sinfonia Music Fraternity.

Mr. Lenk will be performing at the Palace of the Legion of Honor on their organ series in September.

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*, Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, Donald Patriquin's arrangements of *Ah! Si Mon Moine Voulait Danser* and *J'Entends le Moulin*, Robert Adams' *Christmas Fantasy*, Ola Gjeilo's *The Ground*, Camille Saint-Saëns' *Christmas Oratorio*, Franz Schubert's *Mass No. 2 in G*, Antonín Dvořák's *Six Moravian Choruses*, arranged by Leos Janáček, Alice Parker's *Harmonious Herb*, John Stafford Smith's *Adams and Liberty*, Stephen Paulus' *Afternoon on a Hill*, Daniel Gawthrop's *Night, Sleep, Death and the Stars*, Eric Whitacre's *The Seal Lullaby* and *little tree*, Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Norman Dello Joio's *The Holy Infant's*

*Lullaby*, Conrad Susa's *Three Mystical Carols*, Aaron Copland's *The Boatmen's Dance* and *The Golden Willow Tree*, Kirke Mechem's *Blow Ye The Trumpet*, David Conte's *The Waking*, Irving Fine's *The Lobster Quadrille* and *Father William* (from *Alice in Wonderland*), Eric Whitacre's *Animal Crackers*, and Johannes Brahms' *Ein Deutsches Requiem*.

### Debra Golata, Rehearsal Accompanist

Debra Golata received a bachelor's degree in music education from Michigan State University and an M.A. in choral conducting from San Jose State University. Her vocal performance experience includes solo recitals, opera, musicals, and professional choral singing. She sang with the acclaimed Philharmonia Baroque Orchestra Chorale for 15 years and has concertized throughout the United States and Mexico with classical guitarist Jon Harris.

Ms. Golata currently is Music Director of the Berkeley Women's Community Chorus (sponsored by the Berkeley Community Chorus and Orchestra), as well as Organist and Music Director at Berkeley's Northbrae Community Church. In addition, she is the rehearsal accompanist for the Rockridge Chorale. Ms. Golata also teaches private voice and piano lessons, as well as general music classes for schools in the Bay Area. She recorded songs about Bay Area women artists featured in the book *Aging Artfully*. She was the San Francisco Lyric Chorus rehearsal accompanist in Summer-Fall 2010 and rejoined us in Fall, 2014. She also was the Alto soloist in the San Francisco Lyric Chorus performance of Marc-Antoine Charpentier's *Messe de Minuit pour Noël* and Conrad Susa's *This Endrys Night*.

### Christa Pfeiffer, Soprano

Christa's diverse repertoire extends to over 100 works ranging from Baroque to contemporary and encompassing oratorio, opera, and recital. San Francisco Classical Voice wrote that her voice was "like balm to the ears," and that her "artistry elevated the performance." Recent credits include the title role in Handel's *Rodelinda*, Dido in Purcell's *Dido & Æneas*, Bach's *Christmas Oratorio*, Haydn's *Creation*, Monteverdi's *Vespers of 1610*, Barber's *Knoxville: Summer of 1915*, Mahler's *Symphony No. 4*, and Ravel's *Chansons Madécasses*. In demand throughout the Bay Area and the U.S., she has appeared with American Bach Soloists, American Philharmonic Sonoma County, Berkeley Symphony, Marin Oratorio, Marin Baroque, Blue Hill Bach (Maine), San Francisco Ballet, Festival Opera, Livermore Opera, Soli Deo Gloria, Chamber-Mix, and The Albany Consort. Ms. Pfeiffer, an Oakland native, received a Bachelor's degree in vocal performance from Eastman School of Music. She recently moved to San Rafael with her designer builder fiancé and has opened a new voice studio there in addition to her studio in Berkeley. Please visit [www.christapfeiffer.com](http://www.christapfeiffer.com).

### Theresa Cardinale, Alto

Theresa Cardinale has performed before opera and concert audiences throughout the North-



ern California. Praised by the San Francisco Chronicle for her "strong mezzo-soprano voice" and "focused clarity," her career runs a broad gamut between the opera and concert stage. Theresa has been featured with Northern California opera companies such as Oakland, Sacramento, Cinnabar Opera Theatre, Festival and West Bay Opera. Major roles include performances of *Amahl and the Night Visitors*, *The Marriage of Figaro* and Copland's *The Tender Land*. She received high critical acclaim for the role of Guadalupe in the new opera *Least of My Children*. Her portrayals also include Third Lady in *Magic Flute* plus other "sidekick" roles: (the mother, nursemaid, and "other woman"). As a concert soloist, her repertoire includes many of the choral masterpieces with numerous choral organizations and orchestras in Northern California, including San Francisco City Chorus, San Francisco Chamber Orchestra, Santa Cruz County Symphony, Cantare Chamber Ensemble, the Napa Valley Chorale and Redwood Symphony. She sang in the San Francisco premier of Edward Elgar's *The Dream of Gerontius* with the San Francisco Choral Society. Concert highlights include Mahler's *Second and Third Symphonies*, Elgar's *Sea Pictures*, Brahms' *Alto Rhapsody*, *Stabat Mater* (Rossini) and *Requiem* (Verdi), and a concert version of Stravinsky's *Pulcinella*. Other oratorio credits include *Requiem* (Mozart), *Israel in Egypt*, *Elijah*, *Judas Maccabeus*, *Petite Messe Solennelle*, *B Minor Mass*, *St. John Passion*, *Magnificat* (JS and CPE Bach, Schubert), and Beethoven's *Ninth Symphony*. Theresa holds a master's degree in Vocal Pedagogy and teaches voice in San Francisco and Oakland.

### Kevin Baum, Tenor

Kevin Baum currently sings as a choirman with the choir of men and boys at Grace Cathedral; he also sings as cantor at St. Ignatius Catholic Church. Kevin is a founding member of Clere-story, a nine-voice male ensemble which will begin its tenth season this fall and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Ragnar Bohlin's professional chorus, Cappella SF, Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE,) and the Sanford Dole Ensemble. He is a sixteen-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitate Domini canticum*, H314, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas Carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Xicochi*, *Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert

Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore*, K. 339, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, John Corigliano's *Fern Hill*, Philip Stopford's *Wexford Carol*, Peter Warlock's *Balulalow*, Joseph Webster's *Lorena*, Walter Kittredge's *Tenting on the Old Camp Ground*, Aaron Copland's *The Boatmen's Dance* and the baritone soloist in Johannes Brahms' *Ein Deutsches Requiem* and Maurice Duruflé's *Requiem*.

### Mark Mueller, Tenor

Tenor Mark Mueller's musical career can best be described as "eclectic," ranging from performances in medieval mystery plays to playing guitar in the punk parody band "The Mondellos" (née "Porque") in the late '70s. He made his Northern California musical debut at the Monterey Jazz Festival in 1971, as a member of a choir that backed up jazz legend Carmen MacRae. Almost thirty years later, he became one of a very few people to have performed at both the Monterey Jazz Festival (1972) and the Carmel Bach Festival (1999-2001).

Mr. Mueller worked for the Berkeley Repertory Theatre as Musical Director and composer for *Mad Oscar* by Sheldon Feldner and *Servant of Two Masters* by Carlo Goldoni. He has performed with over thirty vocal and instrumental ensembles in the greater Bay Area, including the Albany Consort, the American Bach Soloists, the Baroque Arts Ensemble, the California Bach Society, Clerestory, the Choir of Men & Boys of Grace Cathedral, Marin Oratorio, the Philharmonia Baroque Chorale, the San Francisco Bach Choir and the San Francisco Choral Artists. Recent solo performances include an all-Haydn program (Marin Oratorio), Soul's Light (Clerestory), Rachmaninoff's *Vespers* (Pacific Boychoir), MacMillan's *Seven Last Words* (Sanford Dole Ensemble & Berkeley Symphony), Bach's *Magnificat* (UC Berkeley), and Mozart's *Coronation Mass* (Stanford Symphonic Chorus). He has recorded for Koch International (American Bach Soloists) and Avie (Philharmonia Baroque Orchestra). His operatic roles include Dr. S. in *The Man Who Mistook His Wife For A Hat* (Michael Nyman), Nathanael in *Heaven Ablaze in His Breast* (Judith Weir), *Acis in Acis and Galatea* (Handel) and Narrator/Bishop in the solo opera, *Tango*, (Robert X. Rodriguez), which he performed in the Britten Theatre at the Royal College of Music in London.

Mr. Mueller graduated from Stanford University with a Bachelor's degree in Drama and has studied voice with Jeffrey Thomas and David Gordon.

### Boyd Jarrell, Baritone

Singer/Conductor Boyd Jarrell is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, the Santa Cruz Symphony, the Oakland

Symphony, the Santa Rosa Symphony, and Pocket Opera.

As a baroque specialist, he has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists, the San Francisco Bach Choir, and the Sonoma Bach Choir. He has toured with Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and is a frequent performer with the Magnificat! baroque ensemble.

It was with Kent Nagano and the Berkeley Symphony that Mr. Jarrell first performed Beethoven's *9th Symphony*: "The other highlight was the beautiful singing of bass-baritone Boyd Jarrell . . . Instead of barking out the call to joy -- "Freude!" -- as so many basses do, Jarrell actually sang it, clearly and melodiously; his account of the introductory recitative and the ode's first stanza was limber, precise and profoundly stirring." (Joshua Kosman, "San Francisco Chronicle")

His unique talent also presents a revival of the troubadour art with a one-man show of English minstrel music. Preparation and coaching for this rare offering was with Martin Best of the Royal Shakespeare Company, and in Paris with Jacques Villisech of the Conservatoire de Versailles.

Past projects include touring and recording with the acclaimed conductor Paul Hillier and Theatre of Voices. Jarrell has recorded for the Angel/EMI, Koch International, Gothic, and Harmonia Mundi labels. He has performed music for the Mark Morris Dance Company, and he appeared onstage with the San Francisco Ballet, singing the music of Brahms in the George Balanchine production of *Liebeslieder Walzer*.

Mr. Jarrell is currently music director of Marin Oratorio and Director of Choral Activities at the College of Marin. Previously he served San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for over twenty-five years. He was the baritone soloist in the Summer 2005 San Francisco Lyric Chorus performances of Johannes Brahms' *Ein Deutsches Requiem*.

### Golden Gate Orchestra

#### Sara Usher, Violin 1

Sara Usher has been a freelance performer, chamber musician and teacher since moving to the Bay Area in 1977. She attended Boston University and the Yale School of Music, receiving the Performance Certificate in 1976. After a year with the New Haven Symphony she moved to the Bay Area. Ms. Usher is Concert Master of Diablo Symphony and plays regularly with the San Francisco Opera, Philharmonia Baroque and West Edge Opera. Ms. Usher has been a founding member of several ensembles including the Vivace Players, the Foxglove Chamber Ensemble and Corvo String Quartet. She has served on the board of the Cazadero Performing Arts Camp, designing the popular Jumpstart weekend retreat program for bay area public school musicians. Ms. Usher has taught extensively having been on the faculties

of the San Francisco Community Music Center, The Crowden School, and COVA. She currently Co-Directs the successful Home of United String Ensembles program in the Oakland Public Schools, directs Glenview Strings and teaches privately.

### **Baker Peeples, Violin 2**

San Francisco native Baker Peeples grew up in a musical household, attending his father's rehearsals at the Lamplighters Music Theatre as a child. At seven, he began to learn violin from Roy Oakley, then a member of the Lamplighters orchestra. At fourteen, he began lessons with Roy Malan. In high school, he was a member of the Oakland Youth Orchestra and the San Francisco Symphony Youth Orchestra, with whom he toured Russia, Lithuania, and Ireland in 2001.

Mr. Peeples continued his studies with Roy Malan at UC Santa Cruz, receiving his Bachelor of Music degree in 2005. He was first violinist of the UCSC Resident String Quartet for four years and recipient of the Ernest and Jean Krestchmer Music Scholarship. After graduation, he moved to the cornfields of DeKalb, Illinois, to study with Shmuel Ashkenasi of the Vermeer Quartet at Northern Illinois University. Through him, Mr. Peeples was invited to attend the Zeist International Music Days, a chamber music festival in the Netherlands, where he participated in public masterclasses by members of the Vermeer and Jerusalem quartets. He was also a member of the NIU Graduate String Quartet for one year. He received his Master of Music degree in 2007.

Mr. Peeples is an active freelance musician, having appeared with the Sacramento Philharmonic, Modesto Symphony, Oakland East Bay Symphony, and Santa Cruz County Symphony, as well as Lamplighters Music Theatre and Pocket Opera.

### **Rebecca Gemmer, Viola**

Rebecca Gemmer has enjoyed a diverse career with her talent for performing many styles of music on recordings, Broadway shows, movie soundtracks, and in live orchestras. Her orchestral experience includes performing with the San Francisco Symphony, Fremont Symphony, San Francisco Opera, and the Skywalker Symphony for movie scores. Rebecca has worked in the theatre, performing in numerous Broadway shows including; *La Bohème*, *Phantom of the Opera*, and *Les Miserable*. She also works on live performances and recordings of Nashville stars including Tammy Wynette and Alabama, and popular artists including Linda Ronstadt, Van Morrison, Rod Stewart, and Johnny Mathis. Rebecca continues to be a freelance performer in chamber orchestras, quartets, and studios in the bay area.

### **Nancy Bien, Cello**

Nancy Bien is a California native (born in Hollywood!) who grew up in the bay area. She began taking piano lessons when she was 6 years old, was handed a cello three years later and never

looked back. After getting both a BA and an MA in music (performance), she played on the east coast for a few years before moving back to the bay area to launch a career as a freelance cellist. She is the assistant principal cellist of the Marin Symphony, principal cellist for West Edge Opera (formerly Berkeley Opera), is a member of the Berkeley Symphony, and regularly performs with many other ensembles throughout the bay area. A few years ago she was hired to play in the backup band for a jazz soloist and found a new musical passion! She has been the cellist of "Resonance Jazz Ensemble" since 2011. Nancy is also an artist, currently working on a series of vibrant, expressive canvases depicting a woman who is neither bimbo nor sexpot.

### **Carole Klein, Trumpet 1**

Carole Klein is Principal Trumpeter for the Marin Symphony, the Mendocino Music Festival, the Festival Opera Orchestra, and the Fremont Symphony Orchestra. She performs regularly with the Oakland East Bay Symphony, and is a Golden Gate Brass founding member. Ms. Klein performed for ten years with the San Francisco Ballet Orchestra, six seasons as Principal Trumpeter with the Carmel Bach Festival, and has performed with the San Francisco Opera for almost three decades, playing Principal Trumpet with that orchestra in 1987-1988. She has been the featured soloist with the Marin Symphony, the Carmel Bach Festival, the San Francisco Chamber Orchestra, the Oakland Chamber Orchestra, and the Mendocino Music Festival. Her hobbies are cats, computers, and gardening.

### **Barbara Hull, Trumpet 2**

Barbara Hull is Assistant Professor-in-Residence at UNLV in studio trumpet. She holds a Doctorate of Musical Arts in Trumpet Performance and Literature from the Eastman School of Music, where she studied with James Thompson and was Assistant Conductor of the Eastman Brass Guild. She earned her Masters Degree at Eastman in the studio of Charles Geyer. She is a recipient of the Eastman Performer's Certificate, and, as winner of Eastman's Phi Mu Alpha Sinfonia Concerto Competition, performed as soloist with the Eastman Wind Ensemble under Donald Hunsberger. Barbara also served as principal trumpet of the Eastman Wind Ensemble during collaboration between the EWE and the Canadian Brass. The CD for that project, Manhattan Music, was released in 2008.

Before joining the faculty at UNLV she lived in Rochester, NY where she taught applied trumpet and brass at Nazareth College and was a member of Symphoria (formerly the Syracuse Symphony Orchestra). She also played regularly with the Skaneateles Summer Music Festival, Rochester Chamber Orchestra, Rochester Oratorio Society and the Kunde Chorale. From 2008 through 2013, she taught at the Hochstein School of Music and Dance. Barbara also teaches trumpet and music theory each summer at the Csehy Summer School of

Music, which is held on the beautiful campus of Houghton College in Houghton, NY.

Barbara was Principal Trumpet with the Albany Symphony Orchestra from 1995-1998, recording with the orchestra under the Decca and Albany Records labels. She played with the New Mexico Symphony Orchestra from 2000-2003. While living in Albuquerque, she also performed regularly with the New Mexico Brass Quintet, the New Mexico Symphony Brass Quintet, the Chamber Orchestra of Albuquerque, and Opera Southwest. She has also performed with the Rochester Philharmonic and Harrisburg Symphony Orchestra.

Dr. Hull is co-principal trumpet with the San Francisco Wind Ensemble and principal trumpet with Ensemble Monterey. She has performed with the Modesto Symphony, Fremont Symphony and the Grass Valley Music Festival. Barbara's work has also included masterclasses with Barbara Butler, Vincent Cichowicz, Allen Vizzutti, Mark Gould and Niklas Eklund.

### **John Weeks, Timpani**

John Weeks studied at the San Francisco Conservatory of Music, is principal Timpani of the Santa Cruz Symphony, the Modesto Symphony and Mid-Summer Mozart Orchestra, and performs with many Bay Area orchestras. He performed with the San Francisco Lyric Chorus in our Spring 2002 presentations of Joseph Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*, and our Summer 2006 performances of Michael Haydn's *Requiem* and Vaughan Williams' *Dona Nobis Pacem*.

## ACKNOWLEDGEMENTS

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

Composer **Robert Chastain** for his magnificent work in recreating the lost instrumental parts for *The Promised Land*.

**Berkeley Community Chorus & Orchestra** for giving us access to their library of instrumental parts.

**Mark Paez**, architectural historian, **Anthea Hartig**, Executive Director, California Historical Society, and the **PPIE 100 staff** for helping us to publicize this concert.

San Francisco City Archivist **Susan Goldstein** and the **San Francisco History Room**, San Francisco Public Library, as well as the **Bancroft Library**, University of California, Berkeley, and all other libraries, archives, and historical societies for organizing, preserving and protecting our local archival treasures, so that they are there to use for all who seek information and knowledge. History and documentation do make a difference!

**Khaqan & Ali Ashraf**, their father, **Dr. Ashraf** and the rest of the staff at **Copyworld, Inc.** in Berkeley, who have produced all our postcards, posters and concert programs, and handled many other copying and printing jobs for us for the last 20 years. They are a superb example of service which is reliable, fast, high quality, reasonably priced, flexibly accommodating and friendly. Their unfailing support has made a great deal of difference to our ability to operate successfully as a low-budget volunteer community organization.

\*\*\*\*\*

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## DEDICATION


This concert is dedicated to the Bay Area choruses, choral conductors, and choristers of 1915:

Exposition Chorus  
Alameda County 1915 Chorus  
San Francisco Choral Society (not the current one)  
Berkeley Oratorio Society  
Wednesday Morning Choral Club  
Treble Clef Club of San Francisco  
The Loring Club (San Francisco)  
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The Hughes Club (Oakland)  
International Eisteddfod Combined Choruses  
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Svea Men's Choral Club  
Swedish Singing Society, San Francisco  
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Marin County Choral Society  
Pacific Choral Society  
Mills College Choir  
UC Berkeley Glee Club

and the other choruses that performed at the Panama Pacific International Exposition,

their conductors, including the incomparable Paul Steindorff, Alexander Stewart, Wallace A. Sabin, and many others,


and the thousands of singers who came to the Bay Area to make 1915 an unforgettable choral year for themselves, for our community, and for the millions of people who came to the PPIE.



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### ***Adopt-A-Singer Contributions*** ***(August 2015)***

Mary Lou Myers adopts <i>the Soprano Section</i>	Julie Alden adopts <i>the Bass section</i>
Hecate Fhyredyke adopts <i>the Alto Section</i>	John Hunt adopts <i>Nanette Duffy &amp; Bill Diebel</i>
Nanette Duffy adopts <i>the Tenor 1 section</i>	Jim Losee adopts <i>Kevin Baum</i>
Jim Losee adopts <i>the Tenor 2 section</i>	Lois Kelley adopts <i>Fiona Friedland</i>

### ***Instrumental Musicians Fund***

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## DONATIONS TAX-DEDUCTIBLE

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$50,000 per year. Chorus members pay dues of \$120 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

Monetary gifts of any amount are therefore most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail [info@sflc.org](mailto:info@sflc.org) or call (415) 721-4077.

Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1650 Spruce St., Berkeley, CA 94709.

### **Adopt-a-Singer**

For as little as \$30, you can support the San Francisco Lyric Chorus by "adopting" your favorite singer. For \$100 or more, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150 or more, you can adopt our fabulous Music Director, Robert Gurney.

### **Instrumental Musicians Fund**

Goes toward costs of hiring a rehearsal accompanist, hiring concert pianist/organist, and occasionally for engaging other instrumentalists such as a string quartet and tympani.

### **Professional Singers Fund**

Pays for professional singers who sing as members of the Chorus we have too few chorus members, as well as for singers to perform solo sections in concerts.

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Although the sturdy little chapel survived the great earthquake of 1906, the large church next door did not. It had to be torn down. The parish still needed a large church building, and architects Frank T. Shea and John O. Lofquist were engaged to create the design. Construction began in 1913, but completion was delayed because of World War I. The new building was not finished until 1918, when it was dedicated at Christmas. That building was remodeled in 1926 under the direction of architect Henry Minton, just in time to celebrate the 150<sup>th</sup> anniversary of the establishment of the original Mission. Minton was influenced by the Spanish Baroque designs of buildings in San Diego's concurrent 1915 California-Panama Exposition. Because of the Mission's important historic status, Pope Pius XII designated this building a Basilica, an honorary Church of the Pope, in 1952.

Not only is the Basilica beautiful outside, but inside as well. All of the intricate and gorgeous carvings were done by Samuel Berger (1886-1970), a Jewish artist and woodcarver from Bucharest, Romania, who emigrated to San Francisco in 1904. His work is found in a number of San Francisco and greater Bay Area Catholic churches.

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Saturday, April 16, 2016, 7 pm  
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#### Summer 2016

Ralph Vaughan Williams: *Dona Nobis Pacem*  
Joseph Haydn: *Mass In Time Of War*

Rehearsals begin Monday, May 16

#### Performances:

Saturday, August 20, 2016, 7 pm  
Sunday, August 21, 2016, 5 pm  
TBA  
San Francisco

## *Chorus Member Thank-you's*

### **Debra Golata**

*Thanks to Robert Gurney, Bill & Helene Whitson and the lovely San Francisco Lyric Chorus!*

### **Hecate Fhyredyke**

*Thanks to Deb Golata for helping me prepare for the concert!  
Thanks to Helene and Bill Whitson for the rides from Berkeley to San Francisco and for everything you do for the San Francisco Lyric Chorus.*

### **Helene Whitson**

*I offer my thanks to all who have been with us on this wonderful San Francisco Lyric Chorus journey of the last 20 years, from those who began with us those many concerts ago: Albert Alden, David Baker, Jim Losee, Mary Lou Myers, and Bill Whitson, to those who have just joined. Thank all of you for making the San Francisco Lyric Chorus a special community in which to sing. Most of all, thank you, Robert, for saying yes! Now we're putting the first notes forward to the next 20!*

## *In Fond Memory of Susan Hendrickson, Alto*

*a fellow alto*



Robert Gurney, Music Director  
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Javier Busto *Ave Maria* ♪ Salve Regina  
Frank Ahrold *The Bells* ♪ William James *The Three Drovers*  
Hal Hopson, arr. *O Shepherds, Aren't You Happy?*



*Performances:*  
Saturday, December 5, 2015, 7 pm  
Sunday, December 6, 2015, 5 pm

REHEARSALS & AUDITIONS BEGIN MONDAY, September 14, 2015  
Rehearsals: Monday, 7:15-9:45 pm  
Trinity+St. Peter's Episcopal Church, 1668 Bush Street, SF  
Performances: Saturday, December 5, 7 PM & Sunday, December 6, 5 PM

For audition and other information, call Music Director Robert Gurney  
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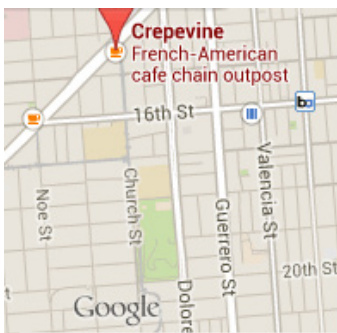
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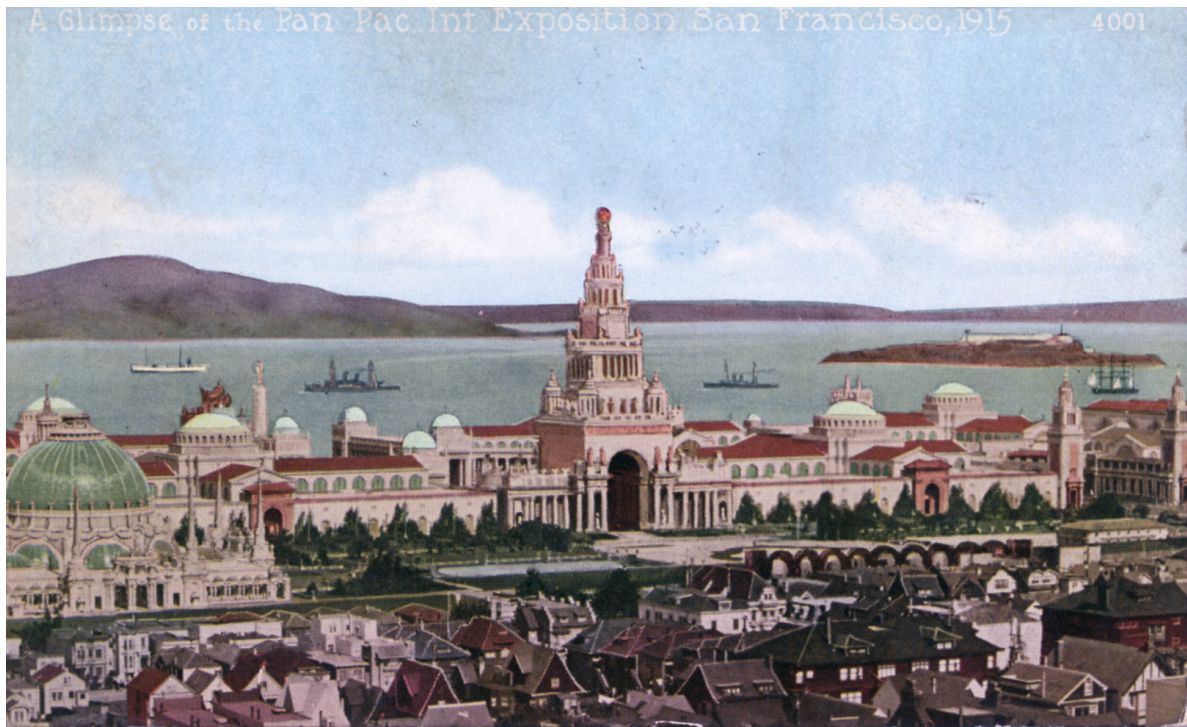
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*Orange and Yellow, Mark Rothko, 1956*





Tower of Jewels with Festival Hall on left and Bay as background



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