



Messe Des Morts
Requiems from France

André Campra ✝ Requiem
Maurice Duruflé ✝ Requiem



San Francisco Lyric Chorus
Robert Gurney, Music Director

Saturday
April 26, 2003
8 p.m.
St. Paul's Episcopal Church, Oakland

Sunday
April 27, 2003
5 p.m.
Trinity Episcopal Church, San Francisco

San Francisco Lyric Chorus

Robert Gurney, Music Director

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Welcome to the Spring 2003 Concert of the San Francisco Lyric Chorus. Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They*, and *To Music* (San Francisco premieres).

We began our 2002-2003 season with wonderful music of Thanksgiving and Harvest—music which spoke of the joys of bounty, the beauty of the earth, and thankfulness for life. Kirke Mechem in *Give Thanks Unto The Lord* and Johann Sebastian Bach in *Cantata 192* each expressed their joy in thanksgiving. Alice Parker brought the beauty of the season to life in her arrangements of *God Is Seen* and *Wondrous Love*, two early American hymns, as well as in her haunting setting of an Omaha Indian prayer, *Invocation:Peace*. Canada's Srul Irving Glick created a passionate musical plea to care for the earth in *The Hour Has Come*. Aaron Copland spoke of the joy of harvest in *The Promise of Living*. Leonard Bernstein, in his sparkling musical score for Voltaire's *Candide*, let us share in the conclusion that we can make the world a better place through living our lives as best we can and being grateful for what we have.

Join us now as we share the beautiful and expressive music of Baroque and 20th century France.

Please sign our mailing list, located in the foyer.

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

Program

Requiem

André Campra

Introit

Kyrie

Gradual

Domine Jesu Christe

Sanctus

Agnus Dei

Post-Communion

Catherine Webster, Soprano I

Sandy Harris, Soprano II

Scott Whitaker, Tenor I

Ted Rigney, Tenor II

Tim Krol, Bass

David Wilson, Violin

Susannah Barley, Violin

Herb Myers, Viola

Farley Pearce, Cello

Byron Rakitzis, Flute

Jonathan Dimmock, Organ

Intermission (15 minutes)

Requiem

Maurice Duruflé

Introit

Kyrie

Domine Jesu Christe

Sanctus

Pie Jesu

Agnus Dei

Lux Aeterna

Libera Me

In Paradisum

Sandy Harris, Soprano

Tim Krol, Bass

Jonathan Dimmock, Organ

We are recording this concert for archival purposes

Please turn off all cell phones, pagers, and other electronic devices before the concert

Please, no photography or audio/video taping during the performance.

Please, no children under 5

Please help us to maintain a distraction-free environment. Thank you.

Program Notes

San Francisco Lyric Chorus Discovery Series

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

Program Notes

Today we present music by two French composers, written for the *Requiem Mass*, a commemorative religious service for those who have departed. Early 18th century composer André Campra's rarely-performed *Requiem* demonstrates the grace and elegance of the French Baroque. Maurice Duruflé's beloved 20th century *Requiem* expresses beautiful French impressionism in its serenity.

The Requiem

The *Requiem Mass*, originally a Roman Catholic service for the Dead, has inspired musicians and composers from early times to the present. The traditional *Requiem Mass* is divided into the following sections:

Introit: Requiem aeternam (Grant us rest, O Lord)

Gradual: Requiem aeternam (Rest eternal)

Tract: Absolve, Domine (Absolve, O Lord, the souls of the faithful departed)

Sequence: Dies irae (Day of wrath)

Offertory: Domine Jesu Christi (Lord Jesus Christ)

Sanctus: Sanctus, sanctus, sanctus (Holy, holy, holy)

Benedictus: Benedictus qui venit (Blessed is he who comes)

Agnus Dei: Agnus Dei (Lamb of God)

Responsory: Libera me, Domine (Deliver me, O Lord)

Antiphon: In paradisum (May the Angels lead you into paradise)

Many composers do not set the complete text, and you will notice that Campra and Duruflé chose to set slightly different portions of the *Requiem*.

Musical settings of the *Requiem* reflect the times in which they were composed. Some composers have written *Requiem*s for memorial events, whereas others have written them as music for concert performances. The earliest *Requiem* masses were simple Gregorian chants. You will hear them in their original form as incorporated by Duruflé into his *Requiem*. The first extant musical setting of the *Requiem* is by the late 15th century Franco-Flemish composer Johannes Ockeghem. *Requiem*s composed before 1600 often set the chant melody in the tenor voice, alternating sections of calmness and simplicity with elaborate counterpoint. Renaissance/16th century *Requiem*s tended to be polyphonic, but conservative in style, such as the four-part and six-part *Requiem*s by Spanish composer Tomás Luis de Victoria. 17th and 18th century composers were influenced by contemporary musical styles, especially those from the symphony, opera and ballet. The Mozart *Requiem*, the most popular of the 18th century *Requiem*s, reflects the balanced style of the period. Early to mid-19th century *Requiem*s portray the

composers' interest in the operatic drama of the texts. The Verdi and Berlioz *Requiems* are the most prominent representatives of this style. Later 19th century versions were more reflective, such as *Requiems* by Fauré and Dvorak. Johannes Brahms, in his *German Requiem*, did not set the traditional text, but rather Biblical passages concerning death and mourning. Additional composers have composed *Requiems* using other texts and/or the thoughts of remembrance without using the words of the Catholic service. Prominent 20th century *Requiems* include the peaceful Duruflé, the profound 1962 *War Requiem* by Benjamin Britten, which combines the traditional *Requiem* text as sung by the chorus, with the World War I war poetry of Wilfred Owen sung by soloists, and the 1985 Andrew Lloyd Webber *Requiem*, composed in a more popular style. Hans Werner Henze's 1993 *Requiem* is totally instrumental, while contemporary Belgian composer Nicholas Lens' 1994 *Flamma Flamma: The Fire Requiem*—western and non-western rituals that explore the meaning of life and death—is an amalgam of rock, classical and world music, with soloists, choir, orchestra, and electronic instruments.

André Campra (1660-1744)

Born in 1660 in Aix-en-Provence to an Italian father and a French mother, André Campra first studied music with his father, a violinist. At age 14, he became a choirboy under the tutelage of Guillaume Poitevin at the Church of St. Sauveur in Aix-en-Provence. Poitevin encouraged Campra to compose, which he did in addition to his ecclesiastical studies. He became a chaplain in 1681. A skilled composer and conductor, he was at home with both sacred and secular music. From 1680 to 1681, he was Chapel Master at the cathedral in Toulon, and from 1681 to 1683, he was Chapel Master at St. Tropheme in Arles. In 1683, he became Master of Music at the Cathedral of St. Etienne in Toulouse, a position he held until 1694. His first known sacred composition dates from 1691. In 1694, Campra went to Paris as Master of Music at Notre Dame, where he remained until 1700.

In addition to his skills as a composer of sacred music, Campra also was an important composer of secular music, particularly musical tragedies and the *opéra-ballet*, a musical/dramatic form especially popular in late 17th century France, which included dance, recitative, arias, choral and orchestral sections. Between 1700 and 1722, Campra wrote mainly for the stage. One commentator noted that Campra was “perhaps the most enchanting of dance composers.” In 1722, Campra was appointed Music Director to the Prince de Conti. Between 1723 and 1742, he returned to composing sacred music in his position as Composer to the Chapelle Royale at Versailles. In addition, he continued composing for the stage, and in 1730 became one of the Directors of the Paris opera. He died in 1744.

André Campra composed in a variety of genres, including serious and comic operas, music for ballet, cantatas and airs, over 150 motets, and at least four masses. His sacred music was influenced by the popular songs and dances of France, as well as by the virtuosic style of contemporary Italian music.

Requiem

San Francisco Lyric Chorus Discovery Series

We perform today the American premiere of a new edition of the Campra *Requiem*. There is no autograph score for the *Requiem*, so the exact date and occasion for its

composition are unknown. There are three copies—one from 1732, one from 1742, and one undated. Campra wrote a *Requiem* in 1695 as a memorial service for Archbishop de Harlay of Paris, and some scholars assume this *Requiem* was written between 1694 and 1700, during Campra's time in Paris.

The *Requiem* is scored for four groups: a large, five-part chorus, a small chorus of two or three voices, soloists, and instruments. All of these groups are integrated into the whole. There is no large separation between sections for chorus and sections for small chorus or soloists. The work encompasses several different styles, from the tender and expressive solos in the *Kyrie* and *Agnus Dei*, the graceful combination of small groups of voices and instruments (especially the flute) in the *Hosanna* and *Et lux perpetua*, the dance rhythms in the *Quam olim Abrahae* and *Lux aeterna*, and the energetic and forceful fugal ending to the *Cum sanctus tuus in aeternum*. Campra chose not to set the *Dies irae*, *Libera me*, or *Benedictus*. Nicholas Anderson, in his notes for John Eliot Gardner's recording of the Campra *Requiem*, notes that "Campra's *Requiem* begins with the *Introit*, where we are at once introduced to that very individual expression of *tendresse* (tenderness) characteristic of most French church music of the Grand Siècle and the Régence. The effect is achieved partly through a sweetness and a simplicity produced by a sharp focusing on the tonic and dominant keys. The lucid textures, too, provide a direct link between this music and that of much of the 19th and 20th-century French repertoire."

Introit

*Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et
tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro
veniet.*

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Gradual

*Requiem aeternam dona eis
Domine, et lux perpetua luceat ei.
In memoria aeterna erit Justus:
ab auditione mala non timebit.*

Domine Jesu Christe

*O Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni, et de
profundo lacu; libera eas de ore leonis, ne
absorbeat eas tartarus, ne cadant in
obscurum.*

Introit

Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. A hymn becometh Thee, O God, in Sion, and unto Thee shall a vow be paid in Jerusalem. Listen to my prayer, unto Thee all flesh shall come.

Kyrie

Lord, have mercy upon us.
Christ have mercy upon us.
Lord, have mercy upon us.

Gradual

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. The righteous shall be had in everlasting remembrance: he will not be afraid of any evil tidings.

Domine Jesu Christe

Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from infernal suffering and from the bottomless abyss; deliver them from the lion's mouth, that hell engulf them not, that they sink not into darkness.

Sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abrahae promisisti et semini ejus. Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam.

Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.*

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Post Communion

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine; et lux perpetua luceat eis. Cum sanctis tuis in aeternum, quia pius es.

But let the standard-bearer Saint Michael lead them quickly into the holy light, as of old Thou didst promise to Abraham and his seed. Sacrifices and prayers of praise we offer to Thee, O Lord; accept them for those souls of whom we this day commemorate; cause them, O Lord, to pass from death to life.

Sanctus

Holy, Holy, Holy Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest

Agnus Dei

Lamb of God, who takest away the sins of the world, grant them rest everlasting.

Lamb of God, who takest away the sins of the world, grant them eternal rest.

Post Communion

May light eternal shine upon them, O Lord, with Thy saints in eternity, because Thou art merciful. Eternal rest grant unto them, O Lord; and may perpetual light shine upon them, with thy saints for evermore, for thou art gracious.

Maurice Duruflé (1902-1986)

Born in Louviers, composer and organist Maurice Duruflé received his early musical education in the choir school at the Cathedral of Rouen, entering as a choir boy when he was ten. His daily routine included studying chant, which became the primary structural element in his compositions. In 1920, noted organist and composer Charles Tournemire arranged for his admission to the Paris Conservatoire, where he studied organ with Tournemire, Vierne and Gigout, harmony with Gallon, fugue with Caussade, accompaniment with Estyle, and composition with Paul Dukas. He went on to become a prize-winning student, renowned organist and harmony teacher. In 1920, he was appointed assistant to Tournemire at St. Clothilde, a temporary position. In 1927, he became assistant to Vierne at Notre-Dame, also a temporary position. In 1930, he was appointed organist at St. Etienne-du-Mont, where he remained for the rest of his life. From 1943 to 1970, he was Professor of Harmony at the Paris Conservatoire.

A noted organist, Duruflé toured Europe, the United States and the Soviet Union. In 1953, he married his student, Marie-Madeleine Chevalier who was 20 years younger. International recital tours made them both the toast of the organ world until 1975, when they were injured in an automobile accident in the south of France. Madeleine eventually recovered sufficiently to perform again, but Maurice could no longer perform, although he remained active in the music community. He died in 1986.

Duruflé published only thirteen works, among them his beautiful *Requiem*, the *Messe Cum Jubilo* and the *Quatre Motets sur des Thèmes Grégoriens*. Self-criticism, excessive revisions and the disappointment of being considered a conservative in a time when music was being expressed in diverse and dramatic ways, may have reduced his output.

Requiem

The Requiem began as a set of organ pieces based on the Gregorian chants used in the Mass for the Dead. Duruflé had already sketched out his organ suite, when he received a commission from his publisher, Durand, to write a *Requiem*. Encouraged by Durand and organist Marcel Dupré, Duruflé used those sketches as the basis for this serene composition. This work, a memorial to Duruflé's father, is influenced by his study of Ravel, Debussy, Dukas and especially the Fauré *Requiem*, to which it pays homage. Duruflé emphasizes the tranquility, rest, and peace of the Fauré, rather than the thunder and grief of Verdi and Berlioz' tempestuous and dramatic works. Originally performed in 1947, Duruflé's *Requiem* was first scored for orchestra and organ, then orchestra alone, then organ alone, which is the version we are performing today. Duruflé wrote, "This *Requiem* is entirely composed on the Gregorian themes of the Mass for the Dead... (It) is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending..."

Introit

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet.

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Domine Jesu Christe

O Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.

Sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abrahae promisisti et semini ejus. Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam.

Introit

Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. A hymn becometh Thee, O God, in Sion, and unto Thee shall a vow be paid in Jerusalem. Listen to my prayer, unto Thee all flesh shall come.

Kyrie

Lord, have mercy upon us.

Christ have mercy upon us.

Lord, have mercy upon us.

Domine Jesu Christe

Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from infernal suffering and from the bottomless abyss; deliver them from the lion's mouth, that hell engulf them not, that they sink not into darkness.

But let the standard-bearer Saint Michael lead them quickly into the holy light, as of old Thou didst promise to Abraham and his seed. Sacrifices and prayers of praise we offer to Thee, O Lord; accept them for those souls of whom we this day commemorate; cause them, O Lord, to pass from death to life.

Sanctus

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

*Hosanna in excelsis. Benedictus qui venit
in nomine Domine. Hosanna in excelsis.*

Pie Jesu

Pie Jesu Domine, dona eis requiem.

Dona eis requiem sempiternam.

Agnus Dei

*Agnus Dei, qui tollis peccata mundi, dona
eis requiem sempiternam.*

Lux Aeterna

*Lux aeterna luceat eis, Domine, cum sanctis
tuis in aeternum, quia pius es. Requiem
aeternam dona eis, Domine; et lux perpetua
luceat eis.*

Libera Me

*Libera me, Domine, de morte aeterna, in die
illa tremenda; Quando coeli movendi sunt
et terra: Dum veneris judicare saeculum per
ignem. Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde. Dum veneris
judicare saeculum per ignem. Requiem
aeternam dona eis, Domine, et lux perpetua
luceat eis.*

In Paradisum

*In paradisum deducant te Angeli; in tuo
adventu suscipiant te martyres, et perducant
te in civitatem sanctam Jerusalem. Chorus
Angelorum te suscipiat, et cum Lazaro
quondam paupere aeternam habeas requiem.*

Sanctus

Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest. Blessed is he that
cometh in the name of the Lord. Hosanna in
the highest.

Pie Jesu

Blessed Jesus, O Lord, grant them rest. Grant
them rest everlasting.

Agnus Dei

Lamb of God, who takest away the sins of the
world, grant them rest everlasting.

Lux Aeterna

May light eternal shine upon them, O Lord,
with Thy saints in eternity, because Thou art
merciful. Eternal rest grant unto them, O
Lord; and may perpetual light shine upon
them.

Libera Me

Deliver me, O lord, from eternal death upon
that terrible day: When the heavens and earth
shall be moved: When Thou shalt come to
judge the world by fire. Trembling has laid
hold of me, and I will fear until the judgment
shall have come and the wrath will have
been. When the heavens and earth shall be
moved. That day, day of wrath, of disaster and
misery, a great and exceedingly bitter day.
When Thou shalt come to judge the world by
fire. Eternal rest grant unto them, O Lord,
and may perpetual light shine upon them.

In Paradisum

May the angels lead thee into Paradise;
may the martyrs receive thee at thy
coming and lead thee into the holy city of
Jerusalem. May the choir of angels receive
thee, and with Lazarus, who once was
poor, mayest thou have eternal rest.

Program notes by Helene Whitson

The Artists

Robert Gurney, Music Director

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

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

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

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

Catherine Webster, Soprano

Catherine Webster brings her talents to repertoire from the medieval period through the contemporary but finds a special home in the brilliant vocal writing of the Baroque era. As a soloist she appears regularly with Magnificat, Musica Angelica and Camerata Pacifica. Ms. Webster has also been featured with American Baroque Orchestra and in the Bloomington and Indianapolis Early Music Festivals. She has performed under the direction of Paul Hillier, Stanley Ritchie, Wendy Gillespie and Jos van Immerseel in projects ranging from French Baroque opera to new works of Arvo Pärt. Ms. Webster has toured the United States and Holland with Theatre of Voices and subsequently recorded for Harmonia Mundi with the group. Ms. Webster holds a Master of Music from the Early Music Institute at Indiana University's School of Music where she studied with Paul Hillier and Paul Elliott. She now resides in her native California but tours frequently as a member of the all-female Baroque ensemble Bimbeta. Ms. Webster was one of the soprano soloists in the San Francisco Lyric Chorus Summer 2001 Jubilee Year performances of the Bach *Magnificat* and the Mozart *Mass in C Minor*.

Sandy Harris, Soprano

While active as a soloist in recital, opera, with choruses and orchestras, Ms. Harris' credits included performances as Cho-Cho San in *Madama Butterfly*, tours with Robert Page's Concert Choir, and recordings of two world premieres, one of which was with the

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Philadelphia Orchestra. Having set aside her singing career in order to focus upon raising her son and daughter and to pursue a Master's degree in Counseling Psychology, Ms. Harris is now a therapist at a Bay Area outpatient treatment center. She has been the soprano soloist at Trinity Episcopal Church in San Francisco since 1976. Ms. Harris was the soprano soloist in the San Francisco Lyric Chorus' Spring 2002 performances of Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*.

Scott Whitaker, Tenor

For the past eighteen years, tenor Scott Whitaker has performed and recorded a broad range of repertoire, from 12th Century organum to film soundtracks by John Williams, from Renaissance polyphony to the avant garde polyphony of Pierre Boulez. In the Bay Area, he appears regularly with American Bach Soloists and Philharmonia Baroque Orchestra. Mr. Whitaker holds a Bachelor's Degree in Music from U.C. Santa Barbara and a Master's Degree in Historic Performance Practice from Stanford University. Mr. Whitaker was the tenor soloist in the Summer 2001 San Francisco Lyric Chorus performances of Bach's *Magnificat* and Mozart's *Grand Mass in C Minor*.

Ted Rigney, Tenor

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

Tim Krol, Bass

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

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Mr. Krol's work as a concert baritone includes solo performances in California, New York, and Austin. He has sung under the direction of Kent Nagano, Hugh Wolf, Joanne Falletta, Craig Hella Johnson, Carol Negro, and Christopher Hogwood. Musical theater credits include The Ghost in *The Ghost and Mrs. Muir*; Peer in *Peer Gynt*; and Will Parker in *Oklahoma*. He has sung backup for Rosemary Clooney, Steve Allen, Tex Benecke, Glen Campbell, Frank Sinatra Jr., and Geena Jeffries. He teaches voice privately in San Francisco. Mr. Krol was the San Francisco Lyric Chorus' bass soloist in the Fall 2001 performance of Charpentier's *Messe de minuit pour Noël*, the Spring 2002 performances of Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*, and the Fall 2002 performances of Bach's *Cantata 192*, Copland's *The Promise of Living* and Bernstein's *Candide*.

Jonathan Dimmock, Organ

A native of Virginia, Jonathan Dimmock is a graduate of Oberlin Conservatory, Yale School of Music and Yale Divinity School, and has held musical posts at Westminster Abbey, the Cathedral of St. John the Divine, New York City, St. Mark's Episcopal Cathedral, Minneapolis, and currently St. Ignatius Church in San Francisco.

Mr. Dimmock has an active career as an organ soloist, having made numerous solo tours in the United States, England, France, Germany, Denmark, Sweden, Holland, South Africa, and Australia. He has been interviewed and featured on National Public Radio, Radio France, BBC3, ABC (Australia), and SABC (South Africa). His teachers have included Haskell Thomson, William Porter, Harald Vogel, Thomas Murray, Jean Langlais, Dame Gillian Weir, Frédéric Blanc and Naji Hakim. He has recorded for Arkay, BCI Records, Time-Warner Recordings, and Koch International. He is published by Church Publishing, Inc., The Living Church, and Trinitas. He conducts and performs with many musical ensembles including American Bach Soloists (which he co-founded in 1988), The Bach Delegates (which he founded and directs), the San Francisco Symphony, and the Paul Winter Consort. He works extensively as a keyboard continuo player, teacher, and vocal coach.

His philosophy of the healing aspect of music is further carried out in his work as a Reiki practitioner. He is Executive Director of Artists for Global Peace, a project of the San Francisco chapter of the United Nations Association. He is also Executive Director of Earplay, one of San Francisco's leading chamber ensembles for the performance of contemporary music. He resides in San Francisco where his hobbies include hiking, yoga, cooking, and photography.

Mr. Dimmock served as organ accompanist in the San Francisco Lyric Chorus Summer 2001 Jubilee Year performances of the Bach *Magnificat* and the Mozart *Mass in C Minor* and the Chorus' Fall 2001 concert program: *The French Choral Tradition*.

David Wilson, Violin

Baroque violinist David Wilson has performed extensively with period instrument ensembles in the United States and Europe, including the Philharmonia Baroque Orchestra, The Portland Baroque Orchestra, and the Los Angeles Baroque Orchestra, and as concertmaster with the Jubilate Baroque Orchestra, the Apollo Baroque

The Artists

Orchestra, Musica Angelica, the Dayton Bach Society, and Ensemble Musical Offering. He has performed in Germany with Metamorphosis (Cologne), the Carissimi Consort (Munich), Münchner Barockorchester, Barockorchester Düsseldorf, and Barockorchester Rhein-Ruhr. An avid chamber musician, he has played with chamber ensembles which include the Benevolent Order for Music of the Baroque, Magnificat, Music's Re-Creation, The Winthrop Fleet, and the Southwest Baroque Players, and he is a founding member of Florilegia, Ensemble Seicento, and the Wisconsin Baroque Quartet. A co-founder of the Bloomington Early Music Festival, he also performs regularly at the Boston Early Music Festival, the Berkeley Early Music Festival, and the San Luis Obispo Mozart Festival. He has taught Baroque violin at Indiana University, where he earned the Doctor of Music degree in Early Music, and he holds degrees in violin from Bowling Green State University in Ohio and The Catholic University of America in Washington, D.C. He is the author of *Georg Muffat on Performance Practice*, published by Indiana University Press. Mr. Wilson was a member of the Jubilate Orchestra which accompanied the San Francisco Lyric Chorus in its Jubilee year performances of the Bach *Magnificat* and the Mozart *Mass in C Minor*.

Susannah Barley, Violin

Susannah Barley is currently a freelancing violinist and private teacher in the Bay Area, having moved to this country from England 10 years ago. Having been at music school since age 16 (Chethams and the Guildhall School of Music and Drama), she completed her formal studies at the San Francisco Conservatory in 1997. She has played with many of the regional orchestras from Fresno to Fremont, to concertmaster with Livermore Opera and Petaluma's Cinnabar Theater. In Europe she played in numerous festivals in Italy and France and Germany, regularly throughout Spain, and in many other countries with many other types of ensembles. She enjoys her duo with pianist Mary-Liz Smith, and forays into improvising and composing. Ms. Barley served as a violinist in the San Francisco Lyric Chorus' Spring 2002 performances of Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*.

Herbert Myers, Viola

Herbert Myers is Lecturer in Renaissance Winds at Stanford University, from which he holds a Doctor of Musical Arts degree in Performance Practices of Early Music. He is also curator of Stanford's collections of musical instruments. As a member of the Concert Ensemble of the New York Pro Musica from 1970 to 1973 he toured extensively throughout North and South America, performing on a variety of early winds and strings; currently he performs with The Whole Noyse and Jubilate. He has taught at numerous summer workshops in the U.S. and Canada, including San Rafael, Idyllwild, Indianapolis, Toronto, and Vancouver. As an expert in the history and construction of musical instruments, he is well known through articles and reviews contributed to *Early Music*, *The American Recorder*, the *Journal of the American Musical Instrument Society*, the *Historic Brass Society Journal*, *Historical Performance*, *Strings*, and the *EMA Performer's Guides to Medieval, Renaissance, and Seventeenth-Century Music*. His designs for reproductions of renaissance winds have been used by Günter Körber (Germany) and Charles Collier (Berkeley, California).

The Artists

Farley Pearce, Cello

Farley Pearce, basse de violon, freelances on historical cellos, Baroque bass, and violas da gamba. He performs with Philharmonia Baroque, Magnificat, the Jubilate orchestra, the San Francisco Opera, the San Francisco Bach Choir, California Bach Society, as well as many symphony orchestras in the Bay Area. As a member of the Sex Chordae consort of viols, he has recorded music of Johann Schein, Monteverdi and Josquin des Pres. Mr. Pearce served as cellist in the Fall 2001 San Francisco Lyric Chorus performance of Charpentier's *Messe de minuit pour Noël*.

Byron Rakitzis, Flute

Byron Rakitzis is a player of historical flutes and bassoons. He was born in Galveston, Texas and grew up in Athens, Greece. As a child he took piano lessons but by his teenage years had discovered the flute, the recorder, and early music. He is thankful for an upbringing which included living in a home where his parents listened to classical music, as well as belonging to a high school choir which performed such works as Bach's *St. Matthew Passion*, Haydn's *Creation* and Orff's *Carmina Burana*.

After getting an AB in Physics from Princeton University in 1990, he moved to the Bay Area and began private study with flutist Louise Carslake and bassoonist Marilyn Boenau before moving to the Netherlands in 1996 for two years of further flute study with Wilbert Hazelzet at Utrechts Conservatorium.

He is often asked about his unusual double of flute and bassoon. He began it as an experiment six years ago out of a wish to experience baroque music from the bass player's perspective, and it quickly grew into a deep interest in basso continuo and orchestral bassoon playing. It is also in keeping with the spirit of the baroque, where doubling on woodwinds was commonplace.

Mr. Rakitis has played flute and bassoon with Boston's Handel and Haydn Society, the Portland Baroque Orchestra, Vancouver's Pacific Baroque Orchestra, Los Angeles' Musica Angelica, and San Francisco's Magnificat and the American Bach Soloists. He was a member of the Jubilate Orchestra which accompanied the San Francisco Lyric Chorus in its Jubilee year performances of the Bach *Magnificat* and the Mozart *Mass in C Minor*.

Ava Soifer, Rehearsal Accompanist

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

The Singers

San Francisco Lyric Chorus

Sopranos

Didi Boring
Anne Brenneis#
Lynn Burns
Sandy Chen
Cassandra Forth#
Cristina K. Gerber
Sophie Henry#
Andrea Obana*#
Kathryn Singh
Helene Whitson#
Stephanie Wilson

Altos

Anna Barr
Caroline Crawford
Jane Goldsmith
Barbara Greeno*
Susan Hendrickson
Kimberly Knigge
Karen McCahill
Carol Mersey
Catherine Neal
Annette Simpson

Tenors

Tom Abels
Richard Dreschler
Nanette Duffy
Jim Losee*
Robert Newbold
Ted Rigney
Juan-Luis Sanchez

Basses

Albert Alden
Tom Baynes*
Mike Blubaugh
Leslie F. DeLashmutt, Jr.
John Grout
Bill Whitson#

#Board of Directors

*Section Representative



Acknowledgements

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

Trinity Episcopal Church, San Francisco

Reverend Stina Pope, Interim Rector, Trinity Episcopal Church

Richard Turley, Administrator, Trinity Episcopal Church

Reverend John Eastwood, Rector, St. Paul's Episcopal Church

Mark Bruce, Organist and Choirmaster, St. Paul's Episcopal Church

Linda LeGere and Michael Page, Administrative Staff, St. Paul's Episcopal Church
for their generous support in facilitating our use of their churches

Chorus Member Volunteers

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Anne Brenneis

Sandy Chen

Richard Drechsler

Nanette Duffy

Cristina K. Gerber

John Grout

Susan Hendrickson

Sophie Henry

Jim Losee

Stephanie Wilson

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Rehearsal Accompanist

Ava Soifer

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Acknowledgements

Contributions

[May 2002-April 2003]

Sforzando (\$1000+)

Helene Whitson
William L. Whitson

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Robert Newbold
Annette & Peter Simpson
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Dennis Luther
Karen McCahill
Carol Ann & Ezra Mersey
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Andrea Obana
Martin & Maria Quinn
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Becky White

Acknowledgements

Adopt-A-Singer Contributions

[Spring 2003]

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sponsors of Robert Gurney

Sophie Henry,
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Al & Julie Alden,
sponsors of the Bass Section

Didi Boring,
sponsor of the Soprano Section

Jim Losee,
sponsor of the Tenor Section

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sponsor of the Alto Section

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Mary Lou Myers,
sponsor of Didi Boring

James & Nancy Knigge,
sponsors of Kimberly Knigge

Donations

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

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

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

Adopt-A-Singer

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

John Poole Workshop

The San Francisco Lyric Chorus is sponsoring a week long workshop with internationally recognized choral conductor and teacher John Poole, to be held at Trinity Episcopal Church, San Francisco, June 22-29, 2003. Maestro Poole will lead the rehearsals and conduct a concert to be given on Sunday, June 29, 2003, 5 p.m., at Trinity Episcopal Church.

Works to be studied and performed are:

Johann Christoph Bach *Unser Herzens Freude*

Wolfgang Amadeus Mozart *Kyrie in D, K341*

Ralph Vaughan Williams *Voice Out of the Whirlwind*

Joseph Jongen *Mass*

This workshop is open to experienced singers and sight-readers. Enrollment will be limited to 70 singers. Cost for the workshop will be \$150, including the cost of the music.

Rehearsals will be as follows:

Sunday, June 22, 2-5 p.m.

Monday, June 23, 7-10 p.m.

Tuesday, June 24, 7-10 p.m.

Wednesday, June 25, 7-10 p.m.

Thursday, June 26, 7-10 p.m.

Friday, June 27 FREE NIGHT

Saturday, June 28, 9-12 a.m.

Sunday, June 29, Concert call: 3:30 p.m.; Concert 5:00 p.m.

In addition, Maestro Poole will give a separate workshop Monday through Friday afternoon for choral conductors. Works to be studied are:

William Byrd *Justorum animae*

Henry Purcell *Jehova, quam multi sunt hostes mei*

Johann Sebastian Bach *Jesu, meine Freude*

Felix Mendelssohn *Hear my prayer*

Edward Elgar *My love dwelt in a northern land*

Ralph Vaughan Williams *Bushes and briars*

Arnold Bax *I dream of a maiden that is makeless*

James MacMillan *Changed*

The conducting workshop is limited to eight participants. Cost for the workshop will be \$300, including the cost of the music. Conductor workshop sessions will be held Monday, June 23-Friday, June 27, from 2-5 p.m.

A small group of singers will be needed to sing for the conductor participants. They should be experienced singers and good sight-readers. They will not be charged a fee for this experience, since they will be contributing their services for the benefit of the conductors' instruction. Music will be provided.

John Poole Workshop

John Poole was Director of the B.B.C. Singers, Britain's only full-time professional chamber choir, from 1972 until 1989. Maestro Poole led the B.B.C. Singers in hundreds of broadcasts and concert performances of music of all periods, including many first performances and British premieres. They specialized in contemporary works, many newly commissioned or too challenging for other choirs, and achieved international stature and acclaim for their sensitive and superlative performances. Now Director Emeritus, he maintains a link with the B.B.C. as occasional Guest Conductor.

From 1990-1995 he was Music Director of the Groupe Vocal de France, specializing in contemporary repertoire. In 1996, he founded the Académie Internationale in Parthenay, France, a workshop for singers and professional conductors, which has commissioned works from such composers as Giles Swayne and Olivier Greif.

Maestro Poole regularly conducts choral and orchestral concerts with the B.B.C. Symphony Orchestra and other choirs and orchestras in Britain and Europe, New Zealand, Singapore, and Hong Kong. He is known as a committed advocate of new music and is regularly involved in commissioning new works. He has recorded for B.B.C., EMI Classics, Sony Classics, BMG/RCA Victor and others.

For the last two years, he has been Professor of Choral Conducting at the Indiana University School of Music in Bloomington, now the largest such school in the United States.

Maestro Poole has had a special relationship with the San Francisco Bay Area for many years, having come a number of times to conduct workshops and work with local choruses, particularly Winifred Baker's San Francisco Civic Chorale and Winifred Baker Chorus, and more recently, the San Francisco Lyric Chorus and Bella Musica, whose conductors, Robert Gurney and Arlene Sagan, have both attended his Académie Internationale workshop in Parthenay.

The John Poole Workshop is being sponsored by the San Francisco Lyric Chorus, with the support of Bella Musica, as a continuing education opportunity for singers and conductors in the San Francisco Bay Area. It has been carefully structured to allow singers to participate without having to take time off work, and is being offered for an unusually low cost.

For further information about John Poole, see websites:

<http://www.johnpoole.net/>

<http://www.music.indiana.edu/>

Studying and performing with John Poole is truly an experience not to be missed. There is simply no other choral conductor in the world with the same combination of choral conducting knowledge and experience, sensitive musical insight and ability to teach and inspire singers and conductors, whatever their level of musical knowledge and skill.

If you are interested in participating in the workshop, please e-mail Helene Whitson at hwhitson@choralarchive.org, or call 510-849-4769.

Trinity Episcopal Church



Trinity Episcopal Church, founded in 1849, was the first Episcopal congregation west of the Rocky Mountains. Some of the parish pioneers were among the most prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others.

The parish's significant role in the history of San Francisco continues today. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

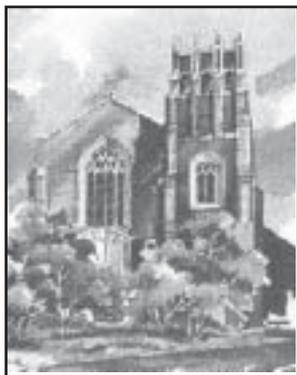
The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of rough-hewn Colusa sandstone and features a massive castle-like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

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

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

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

St. Paul's Episcopal Church, Oakland



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

Under both the clergy and lay leadership, the parish serves a wide variety of needs in the community, including services to refugees and immigrants, the sponsorship of the creation of St. Paul's Towers, a retirement community and life-care facility, and the sponsorship of the development of Clausen House, a residential treatment center for developmentally disabled

adults. Under the current leadership of the Rev. Dr. John H. Eastwood, the parish ministers in the community through Senior Resources, a Food Coop, and supports St. Paul's Episcopal School, a private school with a public purpose.

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

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

Condolences

*The San Francisco Lyric Chorus
extends its sympathies to chorus members
Cassandra Forth and Richard Drechsler
for the recent deaths of their parents*

Advertisements

San Francisco Lyric Chorus Members' Special Thank You's

Annette Simpson

Thank you to Robert Gurney, Helene & Bill Whitson, Karen McCahill, Susan Hendrickson, Sophie Henry and Carol Mersey, for their warm and steadfast support in a difficult time.

Ted Rigney

To Nanette: There's no one I'd rather sing with. I'll miss you.

Karen McCahill

Thanks to Annette Simpson for constant support and valued friendship. Thanks to Helene & Bill for their incredible dedication to the Lyric Chorus.

Sandy Chen

*Thank you God; Thank you mother; If I can do nothing for you, at least I can sing to you, with my heart.
Thank you.*

Tim Krol

Thanks to Melinda Edwards, my high school music teacher.

Helene Whitson

To those who have so enriched my life through choral music, I offer my heartfelt thanks—Bill Whitson, Robert Gurney, John Poole, Winifred Baker, Arlene Sagan, the San Francisco Lyric Chorus, the Arch Street Irregulars and many, many more. Choral music brings such joy to millions every week, and I am so grateful that I can partake of this celestial art. I want to offer a special thanks to Trinity Episcopal Church for allowing the San Francisco Lyric Chorus to call Trinity "home."

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Robert Gurney
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at the

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of the
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Lincoln Park
San Francisco

Saturday,
May 30
&
Sunday,
June 1

San Francisco Lyric Chorus

Concerts in 2003-2004

John Poole Festival

John Poole, Conductor
Robert Gurney, Organist
John Poole Festival Chorus

Johann Christoph Bach *Unser Herzens Freude*
Wolfgang Amadeus Mozart *Kyrie in D, K341*
Ralph Vaughan Williams *Voice Out of the Whirlwind*
Joseph Jongen *Mass*

Sunday, June 29, 2003, 5 PM
Trinity Episcopal Church
Bush and Gough Streets
San Francisco

2003 Summer Concert

Celebrating Kirke Mechem
with music from his new operas:
Arias and Choruses from John Brown
Arias and Choruses from The Newport Rivals
and other works

Sunday, August 24, 2003, 5 PM
Trinity Episcopal Church
Bush and Gough Streets
San Francisco

San Francisco Lyric Chorus

2003 Fall Concert

Music for Chorus and Harp

Benjamin Britten *Ceremony of Carols*

Marjorie Hess *The Oxen*

Steven Heitzeg *Little Tree*

William Hawley *The Snow That Never Drifts (San Francisco premiere)*

P.D.Q. Bach *Three Christmas Carols*

Dan Levitan, Harp

Saturday, December 6, 2003, 8 PM

St. Paul's Episcopal Church

114 Montecito at Grand

Oakland

Sunday, December 7, 2003, 5 PM

Trinity Episcopal Church

Bush and Gough Streets

San Francisco

Annual New Year's Pops Concert

Robert Gurney, Organ

with the

San Francisco Lyric Chorus

Choruses from *Die Fledermaus*, by Johann Strauss, Jr.

San Francisco; holiday favorites

Saturday, December 27, 2003

California Palace of the Legion of Honor, 4 PM

Lincoln Park

San Francisco

San Francisco Lyric Chorus

Sing with the
San Francisco Lyric Chorus
as we
Celebrate Kirke Mechem



Join us in previewing selections from his two new operas
(many being performed for the first time)

Kirke Mechem
Arias and Choruses from *John Brown*
Arias and Choruses from *The Newport Rivals*
and other works

Performance:

Sunday, August 24, 2003, 5 PM
Trinity Episcopal Church
Bush and Gough Streets
San Francisco

Rehearsals begin Monday May 12, 2003

Rehearsals:

Monday, 7:15-9:45 pm
Trinity Episcopal Church
Bush & Gough Streets, San Francisco

Auditions:

By Appointment

For Further Information:

Call 415-775-5111 or Email rgurney@sflc.org

SFLC Website:

<http://www.sflc.org>

Kirke Mechem Website:

<http://www.sai-national.org/phil/composers/kmechem.html>





SAN FRANCISCO
Lyric
Chorus