

AMERICAN SPIRITUAL LANDSCAPES



San Francisco Lyric Chorus *Robert Gurney, Music Director*

Ernest Bloch	<i>Avodath Hakodesh (Sacred Service)</i>
Charles Ives	<i>Sixty-Seventh Psalm</i>
Kirke Mechem	<i>Give Thanks Unto the Lord</i>
Ludwig Altman	<i>Choral Meditation</i>
Lee Kesselman	<i>This Grand Show Is Eternal</i>

John Karl Hirten, Organist
Dale Richard, Baritone
Kevin Baum, Tenor

Saturday & Sunday, April 22 & 23, 2006
Trinity Episcopal Church, San Francisco

San Francisco Lyric Chorus

Robert Gurney, Music Director

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Welcome to the Spring 2006 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's *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere), New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere), and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), as well as preview selections from his operas, *The Newport Rivals* and *John Brown*.

We have had a wonderful musical year. In Summer 2005, we performed the incomparable Brahms *Requiem*, one of the most profound and beloved works in choral literature. In Fall 2005, we presented *An English Christmas*, honoring the 500th birth of the great Thomas Tallis, with a performance of his *Missa puer natus est nobis* and his lovely anthem, *If Ye Love Me*. We also presented joyous and gentle 20th-century Christmas compositions by British composers Ralph Vaughan Williams, Benjamin Britten, Gustav Holst, and William Mathias.

With this concert, we move to Act II of our exciting anniversary programs—wonderfully spiritual music by American composers. We are delighted to share with you our gift to the choral world—our anniversary commission work—*This Grand Show Is Eternal*, by Lee R. Kesselman. Mr. Kesselman has set beautiful and poetic texts by the incredible naturalist John Muir, inspiring words and music with which we celebrate our anniversary. The centerpiece of this season is the magnificent *Avodath Hakodesh* by Ernest Bloch. Commissioned through the efforts of San Francisco's Temple Emanu-El in the early 1930s, the work is a lush, romantic, and passionate setting of the Jewish Sabbath morning service. Kirke Mechem's *Give Thanks Unto the Lord* is one of his earliest works, displaying youthful energy and optimism. *The Sixty-Seventh Psalm* setting by Charles Ives is typical Charles Ives—something totally unexpected! Instead of one key for the price of admission, we get two. Ives creates a marvelous divided chorus work written in two different keys. Finally, Ludwig Altman's lovely *Choral Meditation* is a fitting tribute to this local treasure.

Please sign our mailing list, located in the foyer.

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

Program

Give Thanks Unto The Lord

Sixty-Seventh Psalm

Choral Meditation

This Grand Show Is Eternal

(World Premiere)

Kirke Mechem

Charles Ives

Ludwig Altman

Lee R. Kesselman

Kevin Baum, Tenor

Intermission

Avodath Hakodesh (Sacred Service)

Ernest Bloch

Dale Richard, Baritone

Kathryn Singh, Soprano

Susan Kalman, Mezzo-soprano

Chamber Ensemble:

Emily Claassen, Ellen Lee, Amy Merrill, Catherine Lewis, Victoria Englund
Jared Pierce, Seth Herring

John Karl Hirten, Organ

We are recording this concert for archival purposes

Please observe the following rules:

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

No photography or audio/video taping during the performance.

No children under five

Help us to maintain a distraction-free environment.

Thank you.

Program Notes

We present to you today music that sings of universal spiritual values. Each of our composers has been touched by texts that express these values. We are proud to feature the world premiere of Illinois composer Lee R. Kesselman's *This Grand Show is Eternal*, a programmatic setting of words by John Muir, America's defender and protector of the Temple of Nature. The centerpiece of our concert is the beautiful *Avodath Hakodesh (Sacred Service)* by Swiss-American composer Ernest Bloch. Commissioned by San Francisco's Temple Emanu-El, Bloch describes this passionate and romantic setting of texts for the Jewish Saturday Morning Service as "a cosmic poem, a glorification of the Laws of the Universe". New England composer Charles Ives' setting of the *Sixty-Seventh Psalm* is a hymn of praise and blessing. San Francisco composer Kirke Mechem's youthful setting of *Psalm 136* expresses joyous thanks for goodness and mercy. Ludwig Altman, long time organist at San Francisco's Temple Emanu-El and Ninth Church of Christ, Scientist, creates a quiet, reflective setting of *Psalm 19* excerpts.

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 that are not well known, but which are exceptional and of special interest.

Kirke Mechem

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

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

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

Professor Schmidt became the composer's mentor and the most important person in his development as a choral composer and conductor. He advised Mechem to study at Harvard with Randall Thompson and Walter Piston. Thompson especially had a great influence on him. After graduating from Harvard, Kirke Mechem returned to Stanford as Assistant Choral Conductor for three years, composing both choral and

instrumental music. Professor Schmidt then suggested he spend time in Vienna, another life-changing experience for him. After three years, he returned to the Bay Area and became Composer-in-Residence at the San Francisco College for Women (later called Lone Mountain College, still later becoming a part of the University of San Francisco), teaching at various times also at Stanford and at San Francisco State University. Since 1972, he has been a full-time composer, lecturer, and conductor.

Kirke Mechem has composed over 200 works in almost every genre and style—choral works, both accompanied and unaccompanied, songs for solo voice with accompaniment, keyboard works, chamber music, and orchestral works, including symphonies and operas. Among his best-known works are his opera, *Tartuffe*; his dramatic cantata, *The King's Contest*; his suite *Songs of the Slave*, from his opera-in-progress *John Brown*; his *Psalms 100*, selected as one of three American works for the 20th anniversary of the United Nations; *Singing Is So Good A Thing*, a choral and instrumental work on the words of Elizabethan composer William Byrd; *American Madrigals*, five madrigals based on American folk songs; and *Professor Nontrappo's Music Dictionary*, a humorous a cappella look at Italian musical directions. The San Francisco Lyric Chorus has performed several of his very popular works: the delightful *Seven Joys of Christmas*, the joyous *Gloria* from his *Three Motets*, the wonderful hymn *Blow Ye The Trumpet*, from *Songs of the Slave*, and his profound *Island in Space*. In addition, the San Francisco Lyric Chorus has presented the San Francisco premieres of three Kirke Mechem compositions: *Christmas the Morn*, *Blessed Are They* and *To Music*. In Summer 2003, The San Francisco Lyric Chorus presented an entire program of preview selections from Kirke Mechem's operas *John Brown* and *The Newport Rivals*. *John Brown* will receive its premiere as a celebration of Lyric Opera Kansas City's 50th anniversary and the opening of its new opera house. *The Newport Rivals*, an American version of Richard Sheridan's 18th century English play, *The Rivals*, will be premiered by Lyric Opera San Diego in 2007. Mechem has just completed an opera based on Jane Austen's *Pride and Prejudice*.

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

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

Give Thanks Unto The Lord

Kirke Mechem wrote the music for *Give Thanks Unto The Lord* when he was teaching at Stanford. The original text was taken from classical literature, and the work composed as an entry in Stanford's "Spring Sing" for fraternities and sororities. Mechem liked the

music so much that he reused it and set it to the following Biblical text (Psalm 136). He submitted the composition to a contest for young composers, along with another of his compositions, and won both first and second prize! One of his earliest compositions, *Give Thanks Unto The Lord* was published in 1960.

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

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

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

Charles Edward Ives (1874-1954)

One of America's truly great original composers, Charles Ives was born in Danbury, Connecticut in 1874. He really cannot be separated musically from his innovative father, George Ives, a bandleader and instrumentalist who was interested in and experimented with sound and rhythm. Young Charles was very close to his father and later adapted many of the experimental musical techniques his father developed, as well as creating many of his own. George Ives was his son's earliest music teacher in drums, violin, cornet, piano, and organ, as well as in sight-reading, harmony, and counterpoint.

Charles Ives began composing at an early age. He was hired as a church organist at age 14, and in the same period gave organ concerts. He enjoyed sports during his youth, and was a pitcher on the Danbury "Alerts" baseball team, as well as playing tennis and football.

Ives entered Yale in fall, 1894. Only a few weeks later, his father died prematurely, a devastating blow. At Yale, Ives studied organ with Dudley Buck and composition with noted American composer Horatio Parker, who had been trained in traditional European classical style and repertoire, and taught music from his experience and knowledge, not necessarily understanding Ives' unique approach. Charles Ives loved ALL kinds of music, from hymns, classical music, revival songs, spirituals, popular songs, songs from musical theater, ragtime, college songs, and dance music. Themes from many popular genres can be found incorporated throughout his body of work.

Upon his graduation from Yale in 1898, Charles Ives entered the life insurance business and soon became an insurance executive, a pioneer in the fields of estate planning and the training of insurance agents. Between 1898 and 1918, he had two jobs—his day job as an insurance executive, and his night-weekend-summer vacation job as a composer. Unfortunately, his health was not good, and he suffered one heart attack in 1906, another in 1918, and developed diabetes. He ceased composing in 1926 and retired from his insurance work in 1930. He spent the rest of his life, when his health permitted, in organizing and editing his music.

Much of Ives' music was not performed (if at all) until he had ended his career

as a composer. In the late 1920s and early 1930s, other composers and musicians (including pianists E. Robert Schmitz and John Kirkpatrick, composer Henry Cowell, and conductor/writer Nicolas Slonimsky) began to notice Ives' music and helped promote its performances. In 1939, Kirkpatrick premiered his *Concord Sonata* at Town Hall, New York City, the first time Ives was recognized formally and publicly as a great and unique American composer. His reputation grew steadily during the 1930s and 1940s, and he received the 1947 Pulitzer Prize for his *Third Symphony*. He composed in many different genres, including music for orchestra, band, chamber music, keyboard, choral music, part songs, and solo songs. He died in 1954. Writer and music historian Gilbert Chase comments that "his ailment was congenital originality in a climate of conformity."

Sixty-Seventh Psalm

Composed around 1894 when Charles Ives was but twenty years old, the work is written in six parts for divided chorus, each division singing in triads. The sopranos and altos sing in one key signature while the tenors and basses sing in another at the same time, a marvelous example of Ives' gifted polytonal compositional ability.

God be merciful unto us, and bless us;
And cause his face to shine upon us;
That thy way may be known upon earth,
Thy saving health among all nations.

Let the people praise thee, O God;
Let all the people praise thee.
O let the nations be glad and sing for joy:
For thou shalt judge the people righteously,
And govern the nations upon the earth.

Let the people praise thee, O God;
Let all the people praise thee.
Then shall the earth yield her increase;
And God, even our own God, shall bless us.
God shall bless us;
And all the ends of the earth shall fear Him.

Ludwig Altman (1910-1990)

Born in Breslau, Germany in 1910, Ludwig Altman grew up in a Jewish household. He studied piano as a young boy and youth, in addition to regular academic studies at the Gymnasium, a German college preparatory secondary school. After his public school education, he majored in musicology and the German language at the University of Breslau. Because Breslau had no teacher training programs, in 1929 he enrolled in the music history and scholarship program at the University of Berlin. In 1930, he was admitted to Berlin's State Academy for Church and School Music, studying music education. He also began teaching piano privately and accompanying singers, dancers, and other performers during this time.

In 1933, the Nazis came to power, and Altman was expelled from the University and the State Academy just as he was beginning work on his doctorate. A gifted pianist, he turned to playing the organ, as did many Jewish musicians, since musical opportunities were becoming limited other than in the Jewish community, and synagogues needed organists. Gentiles were now forbidden to perform in synagogues. In order to prepare himself, Altman took a special course on music and practices for the High Holy Day services. At the age of 23, he was appointed organist at the largest synagogue in Berlin, a position he held between 1933 and 1936. Because of the growing domination of

the Nazis, he decided to leave Germany at the end of 1936. He had relatives in San Francisco, and through their support, he was able to come to the United States.

Altman arrived in New York City in January 1937 and stayed there for a month, exploring various job possibilities as an organist. He wanted to visit Chicago and San Francisco, so left New York for Chicago in February 1937, a New York job offer in his pocket. He received a job offer from a synagogue in the Chicago suburbs as well, but was determined to visit San Francisco, and arrived here in March 1937. He began making musical contacts immediately, and soon became a piano teacher at a San Bruno Avenue Settlement House, a position that he kept for a number of years. He gave his first American organ recital in October 1937 at Stanford University. He also began to give private lessons, as well as play the organ for various Baptist, Episcopal, Christian Science and Presbyterian services. In 1937, he was appointed Organist and Choir Director at Temple Emanu-El, a position he held until his retirement in 1987. In that position, he became acquainted with noted composers commissioned to compose sacred music for the Temple, including Darius Milhaud, Paul Ben-Haim and Marc Lavry, as well as many famous performing artists.

In 1937, Altman met Alfred Hertz, conductor emeritus of the San Francisco Symphony Orchestra and Director of San Francisco's WPA (Works Progress Administration) Orchestra. Hertz invited him to become the organist for that orchestra. Through Hertz, Altman became acquainted with eight-year old piano child prodigy Leon Fleischer, and gave him daily piano lessons for a year. Around this time, he also began his long-term position as the organist at San Francisco's Ninth Church of Christ, Scientist, a position he held for 40 years. That church purchased its Aeolian-Skinner organ, the last built by the company, especially for Altman's use.

In 1940, he was asked by Pierre Monteux, conductor of the San Francisco Symphony, to become the organist for the Symphony, a position he held until 1973, serving under four conductors: Pierre Monteux, Enrique Jorda, Josef Krips, and Seiji Ozawa.

Between 1943 and 1945, Altman served in the U.S. Army Band at Fort Mason as a clarinet player. He also played piano and organ for various military church services during that time. In 1947, he began teaching a course on organ history through the University of California Extension. In 1948, he was appointed organist for the Carmel Bach Festival, playing in choral and orchestral performances, as well as giving solo recitals. He retired from that position in 1965. He was the organist for the *Standard Hour*, a popular 1940s and 1950s live Bay Area classical music radio (later television) program sponsored by the Standard Oil Company of California.

The San Francisco Art Commission appointed Ludwig Altman organist for the San Francisco Symphony Summer Pops programs, annual classical/light classical music programs that took place in Civic Auditorium. He held that position for 30 years, serving under such conductors as Arthur Fiedler, Carmen Dragon, Mitch Miller, and Erich Kunzel. Fiedler asked him to play with the Boston Pops, and he did so for several years.

In 1952, Ludwig Altman became one of the organists at the California Palace of the Legion of Honor, a position he held until his death. He occasionally would invite local choral groups, such as the San Francisco Civic Chorale/Winifred Baker Chorale, to perform at the Legion. For a brief time, he was the accompanist for the San Francisco Civic Chorale, the successor to the San Francisco Municipal Chorus.

Ludwig Altman was a kind and patient organ teacher to his private students. In addition, he was a noted organ recitalist, both locally and abroad. After 1960, he and his wife spent summers in Europe, where he performed in such areas as London,

Switzerland, France. He was an organ scholar, publishing first editions of organ works by Bach, Beethoven, Mendelssohn and Telemann, as well as composing works for organ and for chorus. In 1969, he received the Isadore Freed First Prize for Choral Work. In 1982 he received an honorary Doctor of Music degree from the University of San Francisco. He died in 1990.

Gentle of soul, multifaceted in experience and wisdom, encyclopedic in knowledge, and gracious in manner, Ludwig Altman contributed much to the musical life of San Francisco for over 50 years. He was a treasure to all of us who knew him.

Choral Meditation

Composed in 1963, this simple, quiet and reflective setting of passages from *Psalm 19* allows the listener a few moments of meditative time in an otherwise busy and frenetic world.

May the words of my mouth and the meditations of my heart
be acceptable in Thy sight, O Lord.
O Lord, my Rock and my Redeemer. Amen.

Lee R. Kesselman

Composer Lee R. Kesselman has been Director of Choral Activities at the College of DuPage in Glen Ellyn, a suburb of Chicago, since 1981. He is Founder and Music Director of the New Classic Singers, a professional choral ensemble. He also directs the DuPage Chorale and College of DuPage Chamber Singers. A native of Milwaukee, he holds undergraduate degrees in piano and composition from Macalester College in Saint Paul, Minnesota, and a master's degree in conducting from the University of Southern California. In addition to teaching and composing, Mr. Kesselman is active as a conductor, pianist, clinician and lecturer. He is music director for a variety of opera and musical theatre productions. Mr. Kesselman was chosen the Outstanding Faculty Member at the College of DuPage for 1994-95.

He has taught at Doreen Rao's Choral Music Experience Institute since its inception in 1986. He has also taught in France for two summers on the faculty of the Académie Internationale de Chant Choral in Parthenay. He has addressed state and divisional conventions of ACDA in sessions on repertoire and performance. Mr. Kesselman has accompanied many of Chicago's finest singers in recital, including Maria Lagios, Robert Smith, Cynthia Anderson, and Donna Bruno. He has performed on the Talman Dame Myra Hess Memorial Concerts, the Live! From Studio One series on WFMT-FM in Chicago and conducted Argento's *Postcard from Morocco* for OperaWorks! in Madison, Wisconsin. Mr. Kesselman is a member of the American Society of Composers, Authors and Publishers (A.S.C.A.P.). He has received eight consecutive ASCAP awards for his works.

Mr. Kesselman has been honored as a composer with prizes in the Melodious Accord (New York) Composition Search, Chautauqua Chamber Singers Composition Contest, the Chautauqua Children's Chorale Composition Contest and the Illinois Choral Directors' Association Contest. Mr. Kesselman is best known as a composer of vocal works, including opera, music for chorus, and solo songs. Large works include the opera *The Bremen Town Musicians* (commissioned by Opera for the Young), *The Emperor's New Clothes* (a choral opera), *Love Phases* for baritone voice and piano, *Nights in Armor* for mixed chorus, *Shona Mass* for voices and African percussion, and *Infinity in the Palm of Your Hand*, a symphony for treble chorus and orchestra. *The Bremen Town Musicians* has been performed over 300 times for Wisconsin and Illinois schoolchildren.

Mr. Kesselman's most recent works include *Freedom Chimes* for mixed chorus and concert band, *Play on Your Harp* for mixed chorus and harp, *Circle Songs* for soprano, double bass and piano, *Basses Three* for string bass trio and *In terra aliena, Hodie Christus natus est*, and *Mirabile mysterium* for mixed chorus.

Mr. Kesselman's works for children have brought him national attention and he has been commissioned to write for children's choirs, middle school, junior school, high school, college, community, church, and professional ensembles. Boosey & Hawkes, Roger Dean Music, Classic Artists Publishing, Lawson-Gould Music Publishers, Colla Voce and Plymouth Music Co have published Mr. Kesselman's works. He also serves as an editor for Boosey & Hawkes Music Publishers.

Mr. Kesselman lives in Glen Ellyn, Illinois and is the father of daughter Lindsay and son Robin.

John Muir (1838-1914)

On April 21, 1838, John Muir was born in Dunbar, Scotland, a small fishing village on the Scottish coast. Son of a strict Calvinistic storekeeper, he attended local schools until he was eleven, studying reading and arithmetic, as well as history, French and Latin. Because of his father's deep religious convictions, the household was governed very strictly, and Muir and his brothers and sisters were required to memorize Bible verses and hymns. Whenever he had the chance, Muir would escape to admire and observe the countryside flora and fauna. Muir's father chafed under his life in Scotland, and in 1849 packed up his family—wife and seven children—and emigrated to Wisconsin. Although Muir's father wanted to farm, he chose land that had to be cleared, and all of the family had to work very hard to survive. Muir's father believed in a sparse life—work and religion—so young John had little time for much else. His father finally gave him permission to read books if he did so **before** the workday began at 5 a.m.

John Muir was a naturally gifted inventor, and in his off-hours would create mechanical devices from wood or metal scraps he found at home. He created waterwheels, barometers, compasses, and an ingenious alarm clock that tipped his bed up and woke him when it was time for work. His friends and neighbors encouraged him to display his creations at the 1860 Wisconsin State Fair in Madison. Muir was amazed at the statewide interest shown in his creations.

That same year, he enrolled at the University of Wisconsin, emphasizing botany, geology, and the natural sciences, as well as learning of the work of such philosophers as Emerson and Thoreau. He was a good student, but had to leave school in 1863 because of lack of funds. The Civil War intervened, and as a conscientious objector, he went to Canada in May 1864. Alternating among nature study, traveling in Canada, and working as a mechanic in a factory, he stayed in Canada until March 1866. Upon his return to the United States, he found employment in an Indianapolis carriage factory. In March 1867, he suffered an accident that was to change his life. He was adjusting some equipment in the factory, when a file slipped and pierced one of his eyes. He became temporarily blind in both eyes. His sight returned after a month, and he resolved to spend the rest of his life experiencing and appreciating the beauty of the natural world.

In September 1867, he began a 1000-mile walk from Indiana to the Cedar Keys in Florida. After a long siege of malaria, which he contracted in Florida, he headed west by ship from Cuba to Panama, across the Isthmus on land, and then again by ship up the West Coast to San Francisco, where he landed in March 1868. Then, he walked across the San Joaquin Valley to Yosemite and the Sierras. For the next five years, he lived in Yosemite Valley, exploring the valley and the surrounding mountains, and working as a shepherd and in a sawmill in the Valley whenever he needed

money. Through observation and experience, he became an expert on Sierra fauna and geology. He developed a controversial theory of Yosemite Valley glaciation that brought him to the attention of such noted scientists and intellectuals as Joseph LeConte and Ralph Waldo Emerson.

Muir began his writing career in 1874, penning nature articles for various publications. Between 1873 and 1880, he traveled in the West, exploring Mt. Shasta, the Great Basin, Southern California mountains, the Coast Range, and even Alaska, supported by revenue from his articles. During this time he began actively to think about conservation/preservation of the natural world.

In the mid-1870s, Muir became acquainted with Dr. John Strentzel, a Forty-Niner, Polish refugee, physician and prominent horticulturalist, who lived in the Alhambra Valley, today's Martinez. Friends played matchmaker between Muir and Strentzel's daughter, Louie Wanda, an accomplished pianist and businesswoman, who helped to manage the family farm. Although Muir did not like the trappings of civilization, he longed for the warmth of a family. He married Louie Strentzel in 1880 and became the successful and fairly wealthy manager of the Strentzel orchards and vineyards, a position he would hold for the next seven years. In the late 1880s, Louie Muir knew that her husband needed to return to the mountains and outdoors for long periods of time and encouraged him to do so. Relatives and hired workers helped her with farm management, and she sold part of the acreage.

Muir began to venture back into the wild country. His 1889 trip to Yosemite and Tuolumne Meadows with Robert Johnson, editor of *Century Magazine*, sparked the beginning of Muir's interest in national preservation activity. He noticed how sheep were destroying the environment and wrote two articles about how the California-run Yosemite Park should be made a national park. In 1903, he invited President Theodore Roosevelt to visit Yosemite with him. Roosevelt was inspired by Muir and Yosemite, and became an ardent conservationist, establishing the first National Monuments through Presidential Proclamation and making Yosemite a National Park. Muir's efforts to protect national wild lands resulted in the creation of Yosemite, Sequoia, Mt. Rainier, Petrified Forest and Grand Canyon National Parks. In 1892, Muir and a group of supporters founded the Sierra Club. He served as President from 1892 until 1914. His last great fight was to keep San Francisco from damming the Tuolumne River in the Hetch Hetchy Valley to create a municipal reservoir and hydroelectric power source, a battle that he lost. He died in 1914.

Writer and photographer Don Weiss notes: "But perhaps the greatest tribute ever given to Muir took place in a private conversation between two great contemporary mountaineers. Galen Rowell once asked Reinhold Messner why the greatest mountains and valleys of the Alps are so highly developed, why they have hotels, funicular railways, and veritable cities washing up against sites that, in America, are maintained relatively unencumbered by development. Messner explained the difference in three words. He said, 'You had Muir.'"

This Grand Show Is Eternal (World Premiere)

San Francisco Lyric Chorus Discovery Series

For a composer, each new piece represents the convergence of the strands of his life, his ears, the music he has heard, performed and written, the words he has read and the people he has known. One can read a resumé or a biography, but one never quite sees the detail which leads to the present moment.

More than a decade ago, I met a conductor named Robert Gurney while I was teaching at the Académie International de Chant Choral in Parthenay, France. Robert made an impression on me—a soft-spoken, gentle soul with a will to grow and learn and what appeared to be a profound spirit. Little did I know that in June of 2005, he and his San Francisco Lyric Chorus would be asking me to write a new piece in honor of their 10th Anniversary season. I was indeed honored.

I am most fortunate that my life has been filled with great models—conductors and teachers who taught me the glories of performance and of composition, the genuine joy of the marriage of great words and music. Some of those teachers were conductors Dale Warland and Charles Hirt, composer/pianist Donald Betts, pianist Gwendolyn Koldofsky, and poet Roger Blakely. My time at Macalester College in Minnesota was hugely important to my understanding of word and music; so was my time at USC in Los Angeles, and the vibrant intellectual life of my family in Milwaukee, Wisconsin.

When I lived in Los Angeles in the 1970's, I did everything I could to explore the West—a region that drew me from the Midwest and fascinated me in its natural wonders, its ethnicity, and its modernity. While in L.A. and en route from the Midwest in three years of cross-country drives, we visited the great national parks—Zion, Bryce, Rocky Mountain, Yosemite, Sequoia, the Grand Canyon—and took in so many other wonders of the west, including the great California cities, the coast drives, the mountains, and the deserts. It was then that I first became aware of John Muir, his impact on our country and his writings. At some point, more than two decades ago, I joined the Sierra Club, increasingly aware of the fragility of the world ecosystems and the glory of our national geography.

In 1989, while vacationing in Door County, Wisconsin, I attended a performance of an original folk-musical by the Heritage Ensemble, an unusual 'theatre in the woods', sponsored by the Wisconsin Department of Natural Resources. The title of that show was, *The Mountains Call My Name: The Life Of John Muir In Story And Song*. I learned much more about the life of Wisconsin's foster-son Muir that night, even as my home state's legendary mosquitoes were enjoying our family as a feast. I saved the program booklet and tossed it into my 'text-file' for future use.

About two years ago, I set a few of Muir's words in another musical composition, for chorus and orchestra. I realized at the time that I was not done with Muir's words as the raw material for compositions. I find Muir's words grand and eloquent, profound, as he describes the beauty of the natural world. His prose is rich and romantic, his manner highly spiritual and evocative of the higher truths reflected in Nature. His language is monumental and calls out for musical setting. Muir seems persistently amazed at what he saw, a Holiness which surrounded him on his now-famous treks. He was uncompromising in his view that this land should, must be protected as respect for the Power that created it.

I have tried to evoke Muir's spirit in *This Grand Show Is Eternal*. The organ plays an essential role in painting pictures larger than human. I have tried to capture the rhythmic energy and strength that Muir sensed in Nature, while retaining a grounding in the tonal foundation of his deeply held values. Some of the text is painted with descriptive music, while other words are treated in a more abstract way.

Like many compositions, this piece aspires to some degree of Truth and Beauty. I also try to write music that is gratifying to perform. But if I have captured some small shadow of John Muir's love of Nature and belief in its importance, then this music will have been successful.

"Most people are on the world, not in it; have no conscious sympathy or relationship to anything about them, undiffused, separate, and rigidly alone like marbles of polished stone, touching but separate." John Muir

Texts

This tone poem for chorus and organ is meant to evoke the grandeur of John Muir's profound and eloquent words and the monumental landscapes he is so famous for describing to the world. The organ plays an essential role in painting pictures larger than human. At the same time, it is important that the words are ever-present and that a careful ear toward balance is maintained. The organist and conductor are free to experiment with colorful registrations within this context. Muir's words are rich and Romantic; dynamic extremes and a great variety of vocal colors are in order. *Rubato* should be exercised where it will enhance the romantic nature of the text. *This Grand Show is Eternal* was written to be premiered at Trinity Episcopal Church in San Francisco, and to be played on the historic 1924 E. M. Skinner organ at that church.

"*This grand show is eternal. It is always sunrise somewhere; the dew is never dried all at once; a shower is forever falling; vapor is ever rising. Eternal sunrise, eternal sunset, eternal dawn and gloaming, on sea and continents and islands, each in its turn, as the round earth rolls.*"

"The morning stars still sing together, and the world, though made, is still being made and becoming more beautiful each day."

"There is a musical idea in every form. See, hear, how sharp, loud and clear—ringing are the tones of the sky-piercing peaks and spires; and how deep and smooth and massive those of the swelling domes and round-backed ridge-waves; and how quickly the multitude of small features in a landscape suggest hurrying trills and ripples and waves in melody. Everything breaks forth into form, color, song, and fragrance—an eternal chorus of praise going up from every garden and grove, a wide range of harmonies leading into the inner harmonies that are eternal."

John Muir

Ernest Bloch (1880-1959)

"I would compose music that would bring peace and happiness to mankind," said an almost ten-year-old Ernest Bloch. Born in Geneva, Switzerland in 1880 to a shopkeeper who sold Swiss tourist goods, Ernest Bloch's first musical contact came from hearing his father sing Jewish folk songs and Hebrew liturgical melodies, as well as listening to his older sister play opera selections and light music on the piano. He began to compose at age six, improvising melodies on a toy flute given to him by his mother. When he was nine, he began to study violin with Albert Goss, and soon after he began to compose music for the violin. At age ten, he decided he would become a composer. He did not attend regular school after 1894, but spent his full time in composing.

In that same year, Bloch's father took the talented youth to meet Emile Jacques-Dalcroze, Professor of Theory and Composition at the Geneva Conservatory. Jacques-Dalcroze agreed to teach young Ernest solfeggio and composition. Bloch also began to study violin with Louis Rey, continuing to compose at the same time. He completed a string quartet, his first large work, in 1896. Between 1897 and 1899, Bloch lived in Brussels, Belgium, studying violin with the famous violinist and teacher, Eugène Ysaÿe, theory and composition with François Rasse, and violin and chamber music with Franz Schörg, in whose house he lived. Bloch moved again in 1899, going to Frankfurt, Germany

to study at Hoch's Conservatory as a composition student of Ivan Knorr. In 1901, he moved to Munich to study with Ludwig Thuille. In 1903 and 1904 he lived in Paris, where he met Debussy. It was in Paris that his first composition was published, *Historiettes au crepuscule*, a work for mezzo-soprano and piano.

Bloch returned to Geneva in 1904, married a music student whom he had met in Frankfurt, and went to work for his father as a bookkeeper and salesman. He still composed during his non-working hours, but needed regular work in order to support his growing family. Works created during this time include *Hiver-Printemps*, a tone poem (1904-1905), *Poèmes d'automne*, a song cycle for mezzo-soprano and piano (1906), and an opera, *Macbeth* (1904-1909), which had its premiere in Paris in 1910. In 1909 and 1910, he conducted symphony concerts in Neuchâtel and Lausanne.

In 1911, Bloch left his father's business to teach composition and aesthetics at the Geneva Conservatory, a position he held until 1915. At the same time, he continued composing. Between 1912 and 1916, a period Bloch referred to as his 'Jewish cycle,' he composed works that emphasized Hebraic melodies and themes, including *Three Psalms* for soprano and orchestra (1912-1914), *Three Jewish Poems* for orchestra (1913), the *Israel Symphony* (1912-1916), and *Shelomo*, a rhapsody for cello and orchestra (1916).

Bloch came to the United States in 1916 as conductor for the musical group that accompanied dancer Maud Allen's troupe on an American tour. Unfortunately, the dance group went bankrupt, and Bloch was left stranded in New York City. He was able to rent a room in Manhattan, take a position teaching theory and composition at the new David Mannes School of Music, as well as teaching private students. He loved Renaissance music, and in 1916, he conducted an amateur evening chorus at the Manhattan Trade School in New York City, teaching his singers the beauties of such Renaissance composers as Josquin des Pres, Orlando di Lasso, Giovanni Pierluigi da Palestrina and Tomás Luis de Victoria.

Bloch soon began to bring his music to the attention of various musical contacts and became fairly well known. Between 1917 and 1920, a number of East Coast orchestras played his compositions, including the Boston Symphony and the New York Philharmonic. In 1919, his *Suite for Viola and Piano* won the Coolidge Prize. That same year, he was teaching at both the Mannes School and the Julius Hartt School of Music in Hartford, Connecticut. In summer 1919, he taught music to children in the Bird School, an experimental school in Peterboro, New Hampshire.

In 1920, Bloch became the Founding Director of the Cleveland Institute of Music, a position he held until 1925. He handled administrative outreach for the school as well as conducting the student orchestra and the student chorus, teaching composition, creating master classes and classes for the general public, teaching five-week seminars elsewhere on the East Coast, developing Institute policies AND composing. In 1924, he became an American citizen.

In the same year, he was approached by Ada Clement and Lillian Hodghead, co-founders of the San Francisco Conservatory of Music, to give a five-week lecture series at their fledgling institute, at that time held in Lillian Hodghead's home on Sacramento Street. Reuben Rinder, Cantor at San Francisco's Temple Emanu-El, encouraged Clement and Hodghead to invite Bloch to become the Artistic Director of their school. After some discussion, he accepted, leaving Cleveland at the end of 1925 to take up his new post.

Ernest Bloch was the first Artistic Director of the San Francisco Conservatory of Music, a position he held between 1925 and 1930. His position held many responsibilities: acquiring instruments and equipment, developing an orchestra and chorus,

establishing a theory department, teaching musicianship and counterpoint to both adults and children, along with Hodghead, as well as teaching his own classes in form, instrumentation and keyboard harmony. In addition, he gave private lessons AND continued to compose. Three of the works he composed during his San Francisco stay won prizes: *Four Episodes* for chamber orchestra (1926), in which the themes of the final movement are based on his visit to the Chinese Theater in San Francisco; *America, an Epic Rhapsody* (1927), which includes musical quotations from hymns, Civil War ballads and spirituals, and *Helvetia* (1928), a musical tribute to his homeland. *Four Episodes* won the Carolyn Beebe Prize of the New York Chamber Music Society.

In 1929, Cantor Rinder, a major force in commissioning music for Temple Emanu-El, encouraged Bloch to accept a project writing a Saturday morning service for the Temple. Rinder was able to obtain some funds from local donors, but the bulk of the money for the commission came from wealthy New York cellist and philanthropist Gerald Warburg and his family. Bloch needed time to compose, and money from the Rose and Jacob Stern Fund was used as an endowment to allow Bloch to give up his Conservatory position and devote full time to composing. In return for that support, Bloch agreed to give title to one manuscript per year to the University of California at Berkeley, for a period of ten years.

Bloch gave up his position at the Conservatory and returned in 1930 to the little town of Roveredo-Capriasca, Switzerland, where he spent the next three years working on the *Avodath Hakodesh*, the *Sacred Service*. The work is based on the text of the Sabbath Morning Service as found in the American *Union Prayer Book*. Bloch did not know Hebrew when he undertook the commission, and spent a year learning Ashkenazic Hebrew. *Avodath Hakodesh* received its world premiere in Turin, Italy, in 1934, as well as its New York premiere. It was a great success. It was premiered in several European cities, and finally was presented in Temple Emanu-El in March 1938. Bloch's talent was recognized internationally. In 1937, a group of noted artists, scientists, musicians and writers founded the Ernest Bloch Society in London. Honorary President was Albert Einstein, and Vice Presidents included Sir Thomas Beecham, Serge Koussevitsky, Havelock Ellis, Romain Rolland, Donald Tovey, John Barbirolli, Arnold Bax, Ralph Vaughan Williams, and Bruno Walter. In 1968, a similar group was founded in the United States by Bloch's children.

In 1939, Bloch returned to the United States, because of the Nazi rise to power as well as the fact that he might lose his citizenship if he stayed in Europe longer. Beginning in 1940, he taught summer music classes at the University of California, Berkeley, in fulfillment of one of the requirements of the Stern Fund grant. He retired in 1952. In 1943, he bought a home in Agate Beach, Oregon, and he spent most of time there, composing such works as his *Concerto Grosso, No. 2* (1952), several string quartets, and his *Symphony in E-flat* (1956). He died in 1959.

Ernest Bloch was a passionate composer and a passionate teacher. He composed in many different genres, including chamber music, opera, works for orchestra, works for solo instruments and orchestra and song cycles. He taught many students of note, including George Antheil, Quincy Porter, Roger Sessions, Randall Thompson, Bernard Rogers, Herbert Elwell, Theodore Chanler, Henry Cowell, Leon Kirchner, Frederick Jacobi and Isadore Freed. His legacy lies both in his music and in the students he taught.

Avodath Hakodesh (Sacred Service)

Ernest Bloch completed the Sacred Service on June 7, 1933. It was given its first performance in Turin, Italy, in 1934. Although Temple Emanu-El did not hear a

performance of its commissioned work until 1938, Bloch came back to the San Francisco Conservatory of Music on September 16, 1933 to give his first public lecture on the work. He noted that the work is a setting of Hebrew texts from the prayer book of the Reformed Synagogues of America—selections from the Psalms, Deuteronomy, Exodus, Isaiah, Proverbs, as well as other texts appropriate for the service. He made a few modifications from the prayer book, added spoken/recitative parts, and ended with an English text. To him, “the whole service is a kind of history of all of mankind, of the family life and the cosmic.”

Although he had made his bar mitzvah, Bloch commented that he was not educated religiously and had not lived in the Jewish community. In order to compose the piece, he therefore had to learn Hebrew, which took him a year. He commented, “Instead of merely translating I had to go to the roots and imagine my feeling when I found the word ‘olom,’ for instance, meaning the universe, space, eternity of time.” Bloch learned Ashkenazic Hebrew, used mainly in Eastern Europe, because that dialect was more prevalent when he was composing the work, and we sing the work in Ashkenazic Hebrew. Today, Sephardic Hebrew is used more commonly.

The work is sung by a soloist (Cantor) and chorus, which in some cases repeats and/or comments upon the texts sung by the Cantor, and in others, is given its own statement. It is divided into five parts, and begins with a six-note motif—GACBAG—that is found throughout the work.

The first part is a meditation on the unity of nature and the unity of man, a message of faith and hope for life. Cantor Rinder of Temple Emanu-El, a composer himself, sent Bloch his arrangement of the traditional melody for the *Tzur Yisrael* (*Rock of Israel*), and Bloch incorporated that into the work. In this part, the melody is sung by the Cantor. It returns in the fifth part, sung by the chorus.

The second part is about sanctification and holiness, “a dialogue between God and Man.” This section speaks also of the everlasting power of the Almighty. “Kodosh,” meaning “holy,” is sung three times, similar to the way it is sung in a Catholic Mass.

The third part is “liturgical, woven around the Torah and the Laws of Moses.” People live in confusion and darkness “until the cloudiness and murkiness lift and Truth comes in as a King of Glory.” The movement begins with silent devotion and response. The chorus then sings a cappella the words of *Psalms 19, Yihyu Lerozon* (*May the words of my mouth*), the choral meditation also set by Ludwig Altman. The section comments about the nature of the Almighty and asks people to “walk in the Light of the Lord,” since all “Humanity is One”. The movement ends with the Exaltation.

The fourth part encourages people to praise the Almighty. Now that the people understand about the Law, they must incorporate it into their lives. The chorus sings *Etz Chayim he*, a peace song about the Tree of Life. “It must be a living thing, the rejoicing, happiness, the exaltation of all mankind, ending with the Tree of Life and that all those who are supporters of it are happy.”

Bloch comments that in the fifth part, “man has to accept the law as unlimited. There is an adoration, a short epilogue, the Cantor or priest talks to you, giving a personal message, in English, Italian, Hebrew, in all languages... The last part is like an epilogue. Here is the whole realization of humanity, the love of God, when all men will recognize that they are brothers, a fellowship in spirit and united, and on that day the world shall be one.” Cantor Rinder again was influential in this section in preparation of the spoken section. The work ends with a benediction. Bloch comments that the last 25 measures took him two years to write.

Avodath Hakodesh (Sacred Service)

PART I

Meditation: Symphonic Prelude

Mah Tovv

*Mah tov v oholecho, Yaakov,
mishkenosecho, Yisroel!
Vaani, berov chasdecho
ovo veisecho,
eshtachaveh el heichal kodshecho
beyirorsecho.
Adonoy, ohavti meon beisecho;
umekom mishkan kevodecho,
vaani, eshtachaveh veechrooh,
evrecho lifnei Adonoy, Osi.
Vaani, sefflosi lecho Adonoy
eis rotzon;
Elohim, berov chasdecho
Aneini beemes yishecho.*

Borechu

*Borechu es Adonoy hamevoroch:
Boruch Adonoy hamevoroch
leolom voed!*

Shema Yisroel

*Shema Yisroel, Adonoy Eloheinu,
Adonoy echod!
Boruch shem kevod malchuso
leolom voed!*

Veohavto

*Veohavto eis Adonoy Elohecho
bechol levovcho uv'chol nafshecho
uv'chol meodecho.
Vehoyu hadvorim hoeileh
asher onochi metzavcho hayom
al levovecho,
veshinantom levonecho,
vedilbarto bom, beshiftecho
beveisecho
uv'lechtecho vaderech,
uv'shochbecho uv'kumecho.
Uk'shartom leos al yudecho
vehoyu letotofos bein eineicho;
uch'savtom al mezuzuos beisecho,
uvishorecho.*

Mi Chomocho

*Mi chomocho boelim, Adonoy?
Mi komocho, nedor bakodesh,
noro sehilos, oseh fele?
Malchusecho rou vonecho;
Seh Eli onu, veomru:*

Mah Tovv

How goodly are thy tents O Jacob,
thy dwelling places O Israel!
As for me, in the abundance of thy loving
kindness
I will enter thy house,
I will worship toward thy holy temple
in reverence of thee.
Lord, I love the habitation of thy house
and the place where thy glory dwells;
as for me, I will worship and bow down,
I will bend the knee before the Lord,
my Maker.
As for me, may my prayer unto thee O Lord
be at an acceptable time;
O God, in the abundance of thy
loving kindness
answer me in the truth of thy salvation.

Borechu

Bless ye the Lord, who is to be blessed:
Blessed is the Lord, who is to be blessed,
for ever and ever!

Shema Yisroel

Hear O Israel, the Lord is our God,
the Lord is One!
Blessed is the name of his glorious Kingdom
for ever and ever!

Veohavto

And you shall love the Lord your God
with all your heart and with all your soul
and with all your might.
And these words,
which I command you this day,
shall be upon your heart;
and you shall teach them carefully to
your children,
and you shall talk of them when you
sit in your home
and when you walk by the way,
when you lie down and when you arise.
And you shall bind them as a sign on your hand
and they shall be as frontlets
between your eyes;
and you shall write them on the
doorposts of your house and upon
your gates.

Mi Chomocho

Who is like unto thee among the mighty,
O Lord?
Who is like unto thee, glorious in holiness,
revered in praises, doing marvels?
Thy children beheld thy sovereign power;
'This is my God!' they exclaimed, and said:

Adonoy Yimloch

Adonoy yimloch leolom voed.

Tzur Yisroel

*Tzur Yisroel, kumo beezras Yisroel,
goaleinu, Adonoy tzevoos shemo,
Kedosh Yisroel.*

*Boruch atoh, Adonoy
Boruch hu uvoruch shemo
Goal Yisroel. Amen.*

PART II

KEDUSHAH (Sanctification)

Nekadesh

*Nekadesh es shimcho boolom
Keshem shemakdishim oso
bishemei morom,
Kakosuv al yad neviecho,
vekorozeh el zeh veomar,*

Kodosh

*"Kodosh, kodosh, kodosh
Adonoy tzevoos,
melo chal hooretz kevodo!"*

Adir adirenu

*Adir adireinu, Adonoy Adoneinu,
moh adir shimcho bechol hooretz!
Boruch kevod Adonoy mimekomo!*

Echod hu Elokeinu

*Echod hu Eloheinu, hu ovinu,
hu malkeinu, hu moshieinu;
vehu yashmieinu berachamov
l'einei kol choi:*

Yimloch Adonoy Leolom

*Yimloch Adonoy leolom.
Elohayich, Ziyon, ledor vodor.
Halaluyah!*

PART III

Silent Devotion: Symphonic Prelude

Yihyu Lerozon

*Yihyu lerozon imrei fi
vehegyon libi lefonecho,
Adonoy, tzuri vegoali. Amen.*

Seu sheorim

*Seu sheorim rosheichem
Useu pischei olom!
Veyovo melech hakovod!
Mi hu ze melech hakovod?
Adonoy tzevoos,
hu melech hakovod. Selah.*

Adonoy Yimloch

"The Lord shall reign for ever and ever."

Tzur Yisroel

O Rock of Israel, arise to the help of Israel,
our Redeemer, the Lord of Hosts is his name,
the Holy One of Israel.

Blessed art thou, O Lord
-blessed is He and blessed is his name-
Who has redeemed Israel. Amen.

PART II

KEDUSHAH (Sanctification)

Nekadesh

We will sanctify your name in the world
just as it is sanctified
in the highest heavens
as was written by your prophet:
And they called one to another and said,

Kodosh

"Holy, holy, holy
is the lord of Hosts,
the whole Earth is full of his glory!"

Adir adirenu

Thou our most glorious one, O Lord our Lord,
how glorious is thy name in all the earth!
Blessed be the glory of the Lord from his
place!

Echod hu Eloheinu

For one is our God, He is our Father,
He is our King, He is our Redeemer;
and in his mercy he will let us hear
(his promise)
in the presence of all living:

Yimloch Adonoy Leolom

The Lord shall reign for ever,
your God, O Zion, for all generations.
Praise ye the Lord!

PART III

Yihyu Lerozon

Let the words of my mouth and my
meditation be acceptable before thee,
O Lord, my Rock and my Redeemer.
Amen.

Seu Sheorim

Lift up your heads, O ye gates,
lift them up, ye everlasting doors,
that the King of glory may enter.
Who is this King of glory?
The Lord of Hosts, He is the King of
glory. Selah.

Taking the Scroll from the Ark: Symphonic Interlude

Toroh Tzivoh

*Toroh tzivoh Ionu Moshe,
morosho kehilas Yaakov.
Beis Ya'akov, lechu venellecho
beor Adonoy.*

Shema Yisroel

*Shema Yisroel, Adonoy Eloheinu,
Adonoy echod!*

Lecho Adonoy

*Lecho Adonoy hageduloh vehagevuroh,
vehatiferes vehaneitzach, vehahod!
Ki chol bashomayim uvooretz, Lecho
Adonoy, hamamlocho
vehamisnaseh,
lechol, lerosh.*

PART IV

Gadelu Ladonoy

*Gadelu Ladonoy iti
un'romamoh shemo yachdov:*

Hodo al eretz

*Hodo al eretz veshomayim;
vayorem keren leamo,
tehiloh lechol chasidov,
livnei Yisroel, amk'rovo.
Halaluyah!*

Toras Adonoy

*Toras Adonoy temimoh,
meshivas nofesh;
Eidusus Adonoy neemonoh,
machkimas pesi;
pikudei Adonoy yeshorim,
mesamchei leiv.
Yiras Adonoy tehoro,
omedes load.
Kilekach tov nosati lochem.
Torsi, al taazovu.*

Etz Chayim he

*Etz Chayim he, Lamachazikim boh,
vesomecheho meushor.
d'rocheho darchei noam
vechol nesivoseho sholom.*

PART V

EPILOGUE

Vaanachnu (Adoration)

*Vaanachnu koreim
umishtachavim umodim,
Lifnei melech malchei hamlochim,
Hakodosh, boruch hu*

Toro Tzivoh

Moses commanded us the Law,
an inheritance for the congregation
of Jacob.
O House of Jacob, let us walk together
in the light of the lord.

Shema Yisroel

Hear O Israel, the Lord is our God,
the Lord is One!

Lecho Adonoy

Thine, O Lord is the greatness and the
power,
the glory, the victory and the majesty;
for all that is in heaven and earth is thine,
O Lord, thine is the kingdom and the
supremacy,
thou art master of all.

PART IV

Gadelu Ladonoy

Magnify the lord with me
and let us exalt his name together.

Hodo al Eretz

His grandeur is above earth and heaven;
He has lifted up a horn to his people,
to the praise of all who love him,
to the children of Israel, the people
near unto him.
Praise ye the Lord!

Toras Adonoy

The Law of the lord is perfect,
restoring the soul;
the testimony of the Lord is faithful,
making wise the simple;
the precepts of the Lord are right,
rejoicing the heart.
The reverence of the Lord is pure,
enduring for ever.
Behold these precepts the Lord has shown you.
Regard them. Do not forsake them.

Etz Chayim he (a peace song)

It is a tree of life to them that grasp it,
and those that uphold it are made happy.
Its ways are pleasant ways
and all its paths are peace.

PART V

EPILOGUE

Vaanachnu (Adoration)

We bow down
and worship and give thanks
before the supreme King of Kings,
the Holy One, blessed be He.

Cantor says this part in English:

May the time not be distant, O God

*May the time not be distant, O God,
when Thy Name shall be worshipped
in all the Earth, when unbelief
shall disappear and error be no more.*

May the day come

*May the day come when all men shall
invoke Thy Name,
when corruption and evil shall give way to
purity and goodness,
when superstition shall no longer enslave
the mind, nor fetishism blind the eye!*

O may all men recognize

*O may all men recognize that they are
brethren,
so that one in spirit and one in fellowship,
they may be forever united,
forever united before Thee.
Then shall Thine kingdom be established
on Earth
and the word of Thine ancient Seer
be fulfilled!*

Bayom hahu

*Bayom hahu yiyeh Adonoy Echod,
ushemo Echod!*

Cantor says this part in English:

And now ere we part

*And now ere we part, let us call to mind
those who have finished their earthly
course and have been
gathered to the eternal home.
Though vanished from bodily sight, they
have not ceased to be, and it is well
with them; they abide in the
shadow of the Most High.
Let those who mourn for them be
comforted; let them submit their
aching hearts to God, for He is just
and wise and merciful in all his
doings, though no man, no man, can
comprehend his ways.*

In the divine order of Nature

*In the divine order of nature both life
and death, joy and sorrow, serve
beneficent ends, and in the fullness
of time we shall know why we are
tried and why our love brings us
sorrow as well as happiness.
Wait patiently, all ye that mourn, and be*

(Cantor speaks English text.)

Bayom hahu

*On that day will the Lord be One
and His name One.*

(Cantor speaks English text)

*ye of good courage,
for surely your longing souls shall
be satisfied.*

Tzur Yisroel

Tzur Yisroel!

*Kumo beezras Yisroel!
Goaleinu, Adonoy tzevoos shemo.
Kedosh Yisroel!
Kumo beezras Yisroel!*

Adon Olom

*Adon Olom, asher molach,
Beterem kol yetzir nivro;
leeis naasoh, vecheffzo kol,
Asay melech shemo nikro.
Veacharey kichlos hakol
levado yimloch noroh.
Vehu hoyeh, vehu hoveh,
vehu yih'yeh, besiforoh!
Vehu echod, veayn sheini
lehamshil lo, lehach birah;
Beli reishis, beli sachlis,
velo hoos vahamisroh!
Vehu Eli, vechay goali,
vetzur chevli beeis tzoroh.
Vehu nissi umonosli,
menos kosi beyom ekro.
Beyodo afkid ruchi
Beeis ishan veoiroh,
veim ruchi geviyosi,
Adonoy li velo iro.*

Yevorechecho Adonoy

*Yevorechecho Adonoy
veyishmerecho. Amen.
Yoer Adonoy ponov eilecho
veyichoyneko. Amen
Yiso Adonoy ponov eilecho,
veyosem lecho Sholom. Amen.*

Tzur Yisroel

O Rock of Israel, arise to the help of Israel,
our Redeemer, the Lord of Hosts is his
name,
the Holy One of Israel.

Adon Olom

Lord of the universe, who ruled
before any thing was created,
at the time when all things were
made at his wish,
then was his named proclaimed King.
And after all things shall have come to an end
He alone, the revered one, shall reign,
He was, He is and He will be, in glory.
He is One, and there is no other
to compare with him, to consort with him
without beginning, without end,
to him belong power and dominion.
He is my God – and my Redeemer liveth -
and a Rock in my suffering in time of
trouble;
He is my banner and my refuge,
the portion of my cup on the day
when I call.
Into his hand do I commend my spirit
when I sleep and when I awake,
and with my spirit my body also;
the Lord is with me and I shall not fear.

Benediction

May the Lord bless you
and keep you. Amen
May the Lord make his face to shine upon
you and be gracious unto you. Amen.
May the Lord turn his face unto you
and give you peace. Amen.

General program notes by Helene Whitson. Lee Kesselman wrote his biography, as well as the program material for *This Grand Show Is Eternal*.

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The Artists

Robert Gurney, Music Director

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

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

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

John Karl Hirten, Organ

John Karl Hirten earned his Bachelor and Master of Music degrees in organ performance under Paul-Martin Maki, Eugenia Earle and Frederick Swann at the Manhattan School of Music in New York City. He also earned a Bachelor of Arts degree in English and Classical Languages at Fordham University in New York.

Mr. Hirten has served as Apprentice in Church Music at Trinity Church on Wall Street under Larry King. He also served as Director of Music for the Fordham University Chapel and as Organist for St. James Cathedral in Brooklyn. After moving to the Bay Area in 1989, he served as Director of Music at Old Saint Mary's Cathedral in San Francisco, as well as Congregation Beth Israel Judea. He has also served as Adjunct Professor of Organ at the Dixon School of Church Music, Golden Gate Baptist Seminary in Mill Valley, CA. He is currently the Director of Parish Music at St. Stephen's Church in Belvedere.

Mr. Hirten has given concerts locally at St. Mary's Cathedral, Grace Cathedral, St. John the Evangelist, St. Mark's Episcopal in Berkeley, First Presbyterian Church in Oakland, the Episcopal Church in Almaden, St Stephen's Church in Belvedere, and has performed with the American Bach Soloists, Oakland East Bay Symphony, and Oakland Ballet. He plays regularly at the California Palace of the Legion of Honor, in San Francisco.

He has also performed with the Bronx Arts Ensemble, Bronx, NY, and given concerts at Cathedral Church of St. John the Divine, and Trinity Church, Wall Street, in New York City, at the National Shrine of the Immaculate Conception, Washington, D.C., at St. Mary's Cathedral, Covington, KY, at Grazer Dom, Austria, and in the "Paderborner Orgelsommer", Abdinghof Kirche, Paderborn, Germany

A composer, his music is published by GIA, Augsburg, Morning Star, World Library Publications, Trinitas and Concordia.

John Karl Hirten recently finished a commission for Millenia Consort, a San Diego-based performing group, consisting of four short pieces for brass quintet, organ and percussion based on traditional Irish melodies. The piece is called *Ceathair*, which is Gaelic for the number "four." It was premiered in concert in February. His *Little Organ Mass on Lutheran Chorales* is now in print, published by Concordia (sound clips available on this website). His commissioned piece for the Salt Lake City Convention of the American Guild of Organists, *Play on Royal Oak*, has been published in a collection by Jackman Press.

Kathryn Singh, Soprano

Ms. Singh studied voice with Marvin Hayes and Roberta Thornburg at the California Institute of the Arts, and studies presently with Miriam Abramovitsch. She also studied at the Ali Akbar College of Music. She sings with the Oakland Symphony Chorus, Bella Musica, and The Arch Street Irregulars. She also is a soprano soloist for Berkeley's Trinity Methodist Church. She has given a solo voice recital in which she performed (among other works) the world premiere of Bay Area composer Ann Callaway's *Speak to me, my love* from her musical cycle, *The Gardener, No. 29*, with text by Rabindranath Tagore. Ms. Singh plays violin with the Berkeley Community Orchestra and has played violin professionally with the Ventura County Symphony, as well as other Southern California symphonies. She has sung solos in the San Francisco Lyric Chorus presentations of Giuseppe Verdi's *Quattro Pezzi Sacri*, Herbert Howells' *Requiem*, Benjamin Britten's *Ceremony of Carols*, Antonín Dvořák's *Mass in D*, Felix Mendelssohn's *Hear My Prayer*, and Joseph Jongen's *Mass, Op. 130*.

Susan Kalman, Mezzo-Soprano

Susan Kalman, mezzo-soprano, a native of Milwaukee, Wisconsin, started singing with San Francisco Lyric Chorus in January 2004. She also sings with the San Francisco Choral Society, where she has been a rehearsal soloist for Brahms's *Alto Rhapsody* and Verdi's *Requiem*, and with the San Francisco Sinfonietta and Community Music Center Orchestra, where she sang Bach's *Cantata #169*, Beethoven's *Ninth Symphony* and an aria from Orff's *Carmina Burana*. She studies voice with Theresa Cardinale. Professionally, Susan is an accountant with a degree from San Diego State University. In that capacity, she serves as an accountant for the Lyric Chorus, Treasurer of the San Francisco Sinfonietta Orchestra and as Business Manager of the San Francisco Choral Society.

Kevin Baum, Tenor/Baritone

Kevin Baum is a 16-year veteran of the ensemble Chanticleer. He is currently tenor section leader at Church of the Advent, a cantor at St. Ignatius Church, and a member of the ensembles Schola Adventus and AVE. Mr. Baum was the tenor soloist in the San Francisco Lyric Chorus Fall 2004 performances of Charpentier's *In nativitate Domini canticum, H314*, the Spring 2005 performances of Haydn's *Harmoniemesse* and Bruckner's *Mass No. 1 in D Minor*, and the Fall 2005 performances of Tallis' *Missa puer natus est nobis* and Vaughan Williams' *Fantasia on Christmas carols*.

Dale Richard, Bass/Baritone

Bay area resident Dale Richard, came to San Francisco from Ohio, completing his Master's Degree at the San Francisco Conservatory of Music. Since residing in the Bay area, he has performed with the San Jose and Sacramento Symphonies in works such as Bach's *Mass in B Minor* and Handel's *Messiah* and performed with Schola Cantorum in Dvořák's *Stabat Mater* and Bach's *Christmas Oratorio*.

He has appeared with the Carmel Bach Festival, Pocket Opera, and Marin Civic Light Opera, in Mozart's *The Magic Flute* and Lehar's *The Merry Widow*. Dale was a charter member of the San Francisco Gay Men's Chorus, frequently appearing as a soloist and performing with the group for over 16 years. Dale currently sings at Temple Emanuel in San Francisco.

Leo Kan, Rehearsal Accompanist

Introduced to the piano at the age of five by his mother, a concert pianist, Leo Kan was a student of Eleanor Wong at the Hong Kong Academy for Performing Arts before moving to the United States in 1996. A Meinig Family National Scholar, Mr. Kan studied with Malcolm Bilson at Cornell University and received his bachelors in music *magna cum laude* in 2003. He also holds a Licentiate in Piano Performance from the Associated Board of the Royal Schools of Music and an Associate from the Trinity College in London. He has won a host of prizes, including the Tom Lee Music Scholarship and Granite State Auditions, and has performed as soloist at the Hong Kong Cultural Centre and Hong Kong City Hall.

Fueled by a passion for choral music, Mr. Kan wrote an honors thesis on boychoirs while at Cornell. After graduation, he joined the San Francisco Boys Chorus as artistic intern and accompanist by the invitation of Ian Robertson and soon became an integral member of the faculty, leading the choristers in the San Francisco Ballet's all-new productions of the *Nutcracker* in 2004. He sings with the San Francisco Symphony Chorus and Menlo Park Presbyterian Church Chancel Choir, and in addition maintains a small piano studio while studying part-time at San Francisco State University. Mr. Kan performed with the Peninsula Women's Chorus last season and was a featured pianist at the Ip Piano School 12th Annual Concerto Concert in Boston in April 2005.

Acknowledgements

The San Francisco Lyric Chorus sends a warm, special thanks to:
Trinity Episcopal Church, its vestry and congregation

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Contributions

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 relatively young chorus, and we have grown tremendously in musical ability during our few short years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like more often 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@sfc.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.

Contributions

10th Anniversary Commission Donors

*We want to offer a very special thank you to our 10th Anniversary Commission Fund donors. They generously supported the creation of our commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, and gave the members of the Chorus an opportunity to learn and share a wonderful new choral work with our community, as well as add to the world's choral repertoire.*

We express special gratitude to Didi and Dix Boring for hosting our Composer/Donor reception.

Richard D. Antal

David Baker & Rodney Ormandam

Didi Boring

Christine Colasurdo

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(May 2005-April 2006)

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(Spring 2006)

Jane Regan
adopts Robert Gurney

Julie Alden
adopts the Bass Section

David Baker & Rodney Ormandam
adopt the Bass Section

Barbara Greeno
adopts the Alto Section

James Losee
adopts the Tenor Section

Susan Hendrickson
adopts the Soprano Section

Trinity Episcopal Church, San Francisco



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.

Advertisements

San Francisco Lyric Chorus Thankyou's



Cassandra Forth

Robert, thank you for years of great repertoire.

Jane Regan

Thanks, Leo, for keeping the pitch!

Leo Kan

Thanks, Robert, for your amazing support, encouragement and friendship these past couple of years. Thank you, Helene, for all your wonderful advice!

Pat Alexander

Thanks to Harry, Loebie, Charilie & Steve for supporting these concerts.

Ellen Lee

Thank you to Peggy for your generous carpool.

Jim Losee & Family

Helene & Bill, Thanks for the books and everything else!

Anonymous

Robert, you're a treasure!

Jim Losee

Thanks to my family—Carolyn & Dylan.

Susan and Al

Thank you mom, Julie, for your continued support.

Jared Pierce

Thanks, mom, for coming all the way from Florida.

Thanks, Elise and Sally, for coming to see me sing. :-)

Kathryn Singh

Thank you, Cassandra, for braving the weather & driving me to rehearsal.

Anonymous

to "Val the Valiant"—Fair, focused, faithful—Thank you!

Susan Kalman

Thank you to Robert Gurney for giving me the opportunity to sing solo passages in the Sacred Service. Thank you also to Theresa Cardinale, for years of guidance, support and patience.

Helene Whitson

For me, this year is a time of celebration and joy. For the last ten years, the San Francisco Lyric Chorus has been bringing a wide variety of exciting choral music to the Bay Area. We could not have had this opportunity without the caring and talent of our gifted Music Director, Robert Gurney, Bill Whitson's planning and technical skills, our dedicated Board of Directors, our helpful volunteers, our generous donors and contributors, our wonderful audiences, our vocal coaches and teachers, our friends and families, and especially, our marvelous choristers. I also must express deep gratitude to five people who changed my life profoundly by opening the world of choral music to me: Winifred Baker, John Poole, Robert Gurney, Arlene Sagan, and Andy Horn. I am grateful to all of you for helping to create one of the major joys of my life. I want to give a special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and to create music in this beautiful place.

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*Sorry I can't be with you for this
beautiful concert, but you will be great. I'm
looking forward to the CD.*

Love, Barbara

San Francisco Lyric Chorus

CONCERTS IN 2006-2007

2006 SUMMER CONCERT

Saturday, August, 26, 2006, 8 pm
Sunday, August 27, 2006, 5 pm
Trinity Episcopal Church
Bush & Gough Streets, San Francisco

REFLECTIONS

Ralph Vaughan Williams *Dona Nobis Pacem*
Michael Haydn *Requiem*

2006 FALL CONCERT

Saturday, December 2, 2006, 8 pm
Sunday, December 3, 2006, 5 pm
Trinity Episcopal Church
Bush and Gough Streets, San Francisco

MAINLY MOZART/GREAT ENGLISH ANTHEMS

Wolfgang Amadeus Mozart *Ave Verum Corpus*
Wolfgang Amadeus Mozart *Laudate Dominum*
from *Vesperae solennes, K. 339*
Wolfgang Amadeus Mozart *Kyrie in D, K. 341*
Wolfgang Amadeus Mozart *Missa Solemnis, K 337*
Anthems to be announced

2006 HOLIDAY CONCERT

Saturday, December 30, 2006, 4 pm
California Palace of the Legion of Honor
Lincoln Park, 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

2007 SPRING CONCERT

Saturday, April 21, 2007, 8 pm
Sunday, April 22, 2007, 5 pm
Trinity Episcopal Church
Bush and Gough Streets, San Francisco

KALEIDOSCOPE: MUSIC FROM AROUND THE WORLD

Pieces to be announced

Advertisements



Robert Gurney,
Organist
Plays
The Magnificent
E. M. Skinner Organ
Regularly on the
Second Weekend
of every month
at the
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Palace
of the
Legion of Honor
Lincoln Park
San Francisco

Saturday, June 10 & Sunday, June 11
4 pm:
Felix Mendelssohn, George Gershwin
John Philip Sousa

Saturday, July 8 & Sunday, July 9
4 pm:
Dietrich Buxtehude, Scott Joplin
César Franck

Saturday, August 12
& Sunday, August 13, 4 pm:
Richard Purvis, Irving Berlin
Jean-Joseph Mouret

Saturday, September 9
& Sunday, September 10, 4 pm:
Johann Sebastian Bach
Alfred Hollins, George Gershwin

Saturday, October 14
& Sunday, October 15, 4 pm:
Amy Beach, Richard Purvis
Eugene Gigout

Saturday, November 11
& Sunday, November 12, 4 pm:
Cole Porter, Scott Joplin
Johann Sebastian Bach

Saturday, December 9
& Sunday, December 10, 4 pm: Louis-
Claude Daquin, Richard Purvis
Dietrich Buxtehude

Saturday, December 30
& Sunday, December 31, 4 pm:
with the San Francisco Lyric Chorus
(Saturday only)
Leroy Anderson, Johann Strauss
Victor Herbert

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*Sing Summer 2006 with the
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This Summer, we will sing

Ralph Vaughan Williams ➤ *Dona Nobis Pacem*

Michael Haydn ➤ *Requiem*



Rehearsals Begin Monday May 8, 2006

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

Performances:
Saturday, August 26, 2006, 8 pm
Sunday, August 27, 2006, 5 pm

For audition and other information, contact
Music Director *Robert Gurney*
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We are a friendly, SATB, 35-voice auditioned nonprofessional chorus dedicated to singing beautiful, interesting classical choral music with passion, blended sound and a sense of joy and fun!

San Francisco Lyric Chorus

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Mary Lou Myers
Kathryn Singh
Helene Whitson#

Altos

Lisa Massey Cain
Shirley Drexler
Danica Green
Susan Hendrickson
Susan Kalman
Catherine Lewis
Karen McCahill
Amy Merrill
Jane Regan
Laurie Steele
Peggy Trimble

Tenors

Kevin Baum
Nanette Duffy
Seth Herring
Leo Kan
Jim Losee*

Basses

Albert Alden
David Baker#
Michael Morris
Jared Pierce*
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10th ANNIVERSARY SEASON
2005-2006