



Robert Gurney, Music Director

Saturday, August 25, 2007 8PM

Sunday, August 26, 2007 5PM

GRAND MASS IN E^b MAJOR (1891)
by
AMY MARCY CHENEY BEACH

Begin the Song: Ode on St. Cecilia's Day, 1684
by John Blow

Come Ye Sons of Art (selections)
by Henry Purcell

Trinity Episcopal Church - San Francisco, California

SAN FRANCISCO LYRIC CHORUS

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Welcome to the Summer 2007 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) New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere) San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, as well as our 10th Anniversary Commission work, Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*.

Our Fall 2006 season was the beginning of our second decade of choral performances. We commemorated the 250th birthday of the incomparable Wolfgang Amadeus Mozart, with performances of the *Missa Solemnis*, K. 337 and *Kyrie in D*, K. 341, as well as one of his most beloved compositions, the *Ave Verum Corpus*, K. 618. In addition, we explored the richness of the English anthem tradition from Renaissance composer William Byrd's *Sing Joyfully* and moving *Ave Verum Corpus*, to one of classical music's giants, George Frideric Handel and his second *Coronation Anthem: The King Shall Rejoice*. We also performed 19th and 20th century classics by Charles Villiers Stanford, Charles Wood, Gerald Finzi and David Willcocks.

In Spring 2007, we turned to music representing different areas of the world in our program, *Kaleidoscope: Different Cultures/Different Voices*. Each of the works we performed is a composed piece, incorporating the rhythm, language, energy and mood of a different culture, including China, Korea, Japan, Mongolia, Israel, Spain, Zimbabwe, Scotland and the Inuit, Inca, and Aztec peoples. In addition, we shared again our 10th Anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, a setting of text by the wonderful naturalist, John Muir.

And now, we share with you Amy Marcy Cheney Beach's dramatic and melodious *Grand Mass in E Flat Major*, a monumental work by America's first major woman composer. In addition, we present two delights from the English Baroque—selections from John Blow's *Begin the Song* and Henry Purcell's *Come Ye Sons of Art*.
August 25 and 26, 2007

*Please sign our mailing list, located in the foyer.
The San Francisco Lyric Chorus is a member of Chorus America.*

PROGRAM

BEGIN THE SONG..... JOHN BLOW

Overture (Robert Adams)
Begin the song (Katherine McKee, Chorus)
Bring gentlest thoughts (Kevin Baum, Chorus)
Hark! How the waken'd strings (Katherine McKee, Colby Roberts)
By harmony's entrancing power (Kevin Baum, Chorus)
How dull were life (Mitzie Weiner, Thomas Hart)
Without the sweets of melody (Kevin Baum)
Music's the cordial of a troubled breast (Thomas Hart)
Come then with tuneful breath (Chorus)

Mitzie Weiner, Soprano ♪ Katherine McKee, Alto
Kevin Baum, Tenor ♫ Colby Roberts, Tenor
Thomas Hart, Bass

COME YE SONS OF ART (SELECTIONS) HENRY PURCELL

Come, ye sons of art (Katherine McKee, Chorus)
Sound the trumpet (Mitzie Weiner, Katherine McKee)
Come ye sons of art (Chorus)
Strike the viol (Katherine McKee)
The Day that such a blessing (Thomas Hart, Chorus)
Bid the virtues (Mitzie Weiner)
These are the sacred charms (Thomas Hart)
See nature rejoicing (Mitzie Weiner, Thomas Hart, Chorus)

Mitzie Weiner, Soprano ♪ Katherine McKee, Alto
Thomas Hart, Bass

Intermission ♪ 15 minutes

GRAND MASS IN E^b MAJOR AMY MARCY CHENEY BEACH

Kyrie
Gloria
Graduale
Credo
Sanctus
Benedictus
Agnus Dei

Mitzie Weiner, Soprano ♪ Katherine McKee, Alto
Colby Roberts, Tenor ♫ Thomas Hart, Bass

Robert Train Adams, 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

We celebrate music and its creation, which we so often take for granted today. John Blow, one of the first English Baroque composers, Henry Purcell, Blow's student and one of England's greatest composers, lived at a time when music in English society was emerging from the dark days of Puritan rule. Both composers had a significant impact on the musical forms and styles of not only their time, but also succeeding generations.

Amy Marcy Cheney Beach was America's first major woman composer. She demonstrated her many talents at a time when musical opportunities for women were hampered by the mores and customs of the late 19th and early 20th centuries. In spite of many constraints, she managed to write a number of substantial works in a variety of genres.

On Seventeenth Century England

John Blow and Henry Purcell lived during a time of revolution, civil war, and transition in England. In 1649, Oliver Cromwell and the Puritans executed Charles I and took control of the throne. The Puritans were very conservative, Calvinistic Protestants who decried what they saw to be a decadent society rife with wasteful and hedonistic activities. Concerned with moral and ecclesiastical purity in home, church and public life, they felt abused by the monarchy and the more moderate, albeit Protestant, Church of England. Once in power, they instituted social and religious practices that conformed to their views. The Puritans' austere reign lasted until 1660, when Cromwell's son, Richard, who succeeded his father in 1658, was overthrown. Charles II, son of the executed king, reestablished the monarchy, the Church of England, and Parliament as controlling powers in a period known as The Restoration.

Unfortunately, conflict continued between the aristocratic members of the Church of England and the middle class members of the deposed Puritans (also called Dissenters). In addition, Charles II was a Catholic sympathizer, and Parliament, a strongly Protestant body. The king had no heirs. His brother and successor, James II, had converted to Catholicism, sending fear through the English nobility, church and public that Catholic rule would be established once again in England. James II was overthrown in 1688 and fled to France. The throne was offered to his adult, Protestant daughter, Mary, and her husband, Prince William of Orange, a Dutch nobleman. She accepted on condition that she and her husband rule jointly. Upon her death in 1694, William became sole ruler. He died in 1702, and was succeeded by Mary's Protestant sister, Anne, the last of the Stuart rulers.

Most arts in England were affected by this period of upheaval. One important art form that continued to survive and develop was poetry. Texts by such poets as Herrick, Waller, Milton, Marvell and Dryden were set by contemporary composers, as well as composers of succeeding generations.

Theatre suffered, but although the Puritans disapproved of theatrical entertainment and closed the theatres, farcical scenes called ‘drolls’ continued to be staged in taverns and at fairs. Church music also suffered. The Puritans preferred simplicity in all things, and decried the elaborate polyphony and musical embellishments of sacred music of the early 17th century and before. Ideal church music was to them a simple hymn with no accompaniment. The great choir schools that had been established at many of the major cathedrals were disbanded, and many of the organs were destroyed. The Puritans appreciated secular and instrumental music, and Cromwell enjoyed evenings of music at home, especially listening to the Latin motets of English Catholic composer, Richard Dering. The Restoration in 1660 brought a return to life for church music and the other arts. The theatres were reopened, and some of the finest English comedy playwrights wrote and staged their works. During the Commonwealth, Cromwell’s reign, Charles II lived in France. He appreciated the elaborate and complex music composed for the French court and church services. English composers and musicians once again were supported to create and perform more elaborate music, both secular and sacred. Although the Stuart monarchs changed throughout the remainder of the century, without Puritan oppression, the arts continued to flourish.

The Ode Form

The ode is a poetic form especially conducive to musical settings. The two English Baroque works we perform today are ceremonial odes—one composed to celebrate a particular saint’s feast day, and one composed to celebrate the birthday of a monarch. As a musical form, the ode is similar to a cantata, a combination of solo and choral selections, with instrumental interludes.

The ode originated in ancient Greece as a solo or choral song and was performed either as a solo or choral song during a celebration. An ode might have been used during a festival to honor an individual, or used to celebrate Dionysus, the Greek god of wine. Choral odes were included in Greek dramas, used as vehicles for chorus commentary on the dramatic action.

In the medieval period and early Renaissance, Germanic countries used the ode in musical and theatrical settings more than any other countries. The German settings of Latin odes were often similar to German chorale settings

The use of the ode in English music began in the early 17th century with a setting of playwright Ben Jonson’s *A New-Yeares-Gift Sung to King Charles*, 1635. Such musical creations were suspended during Cromwell’s time, but appeared again after the Restoration in 1660 and illustrated England’s tradition of musical celebrations of special events, such as New Year’s Day or a coronation. Unfortunately, only ten complete odes survive from the period

The Ode Form* ↻ *continued

1660-1680, composed by Matthew Locke, Henry Cooke, Pelham Humfrey and John Blow. Henry Purcell had a marked influence on those composed after 1680.

Both Blow and Purcell both composed music for English royalty after 1680. Blow composed the birthday and New Year's Day odes. Purcell composed for other celebrations, although occasionally he wrote a birthday ode, such as *Come Ye Sons of Art*. Their odes were much more dramatic than those composed earlier and often featured virtuosic solo writing for voice and instruments.

In the 17th century, other than those composed for royal celebrations, more musical odes were written for St. Cecilia's Day in honor of the patron saint of music, than for any other event. Cecilia, a Christian virgin in Roman times, was forced by her parents to marry Valerian, a pagan youth. On their wedding night, she converted him to Christianity, thus saving her chastity. She later converted his brother, as well. All three went about preaching, doing good deeds and helping the poor, for which they were executed by the Romans.

St. Cecilia's connection with music is somewhat tenuous, such as legends about her singing to God during her time of trial and even inventing the organ. Actual celebrations of her as the patron saint of music seem to begin in the 15th century. The first musical festival in her honor was held in France in 1570.

In England, annual public musical celebrations of St. Cecilia's Day began in 1683. They were initiated by the Musical Society, a group of gentlemen amateur and professional musicians who came together in order to celebrate this day. The festivities included a musical church service with chorus and orchestra, often with a special anthem composed for the occasion. The sermon usually dealt with the defense of church music. Special odes were composed as well. There was a grand feast after the event. Major court singers participated, as well as a chorus drawn from the Choirs of St. Paul's Cathedral, Westminster Abbey and the Chapel Royal. They were accompanied by instrumentalists from the monarch's musicians as well as theatre orchestras.

Henry Purcell was chosen to compose the first St. Cecilia's Day Ode, *Welcome to all the Pleasures*, in 1683. John Blow followed with *Begin the Song* in 1684. Purcell wrote one other St. Cecilia's Day ode in 1692, and Blow wrote three—in 1691, 1695, and 1700. Brian Robins notes in his article, "Purcell's London", that "One of the peculiar English forms employed by Blow, Purcell and their contemporaries was the court ode, composed to mark a variety of occasions throughout the royal calendar... The bad verse, propogandist purport and, at times, excruciating sycophancy of these odes has little appeal to modern

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listeners, who have in the main ignored them. Yet to do so is to miss two important points. The first is quite simply that in the instance of Purcell in particular they contain some of his finest music... Additionally, those who would understand more of Restoration England will find buried amongst the slurry of the texts fascinating nuggets of social history..."

Annual English musical celebrations of St. Cecilia's Day declined in the 18th century, although English composers in succeeding centuries continued to compose works for this day. George Frideric Handel's 1739 *Ode to St. Cecilia* is a substantial setting of Dryden's poem. Other English composers who set Cecilia texts include C. Hubert Parry, *Ode on St. Cecilia's Day*, Gerald Finzi, *For St. Cecilia*, Benjamin Britten, *Hymn to St. Cecilia*, and Herbert Howells, *Hymn for St. Cecilia*, composed in 1960, which the San Francisco Lyric Chorus will perform in Fall 2007.

JOHN BLOW (1649-1708)

Blow was born in Newark, Nottinghamshire, in 1649, the year of Cromwell's ascendance. He appears to have come of humble stock and not much is known of his early life. It is possible that he received his early education at Newark's Magnus Song School, a free music school founded in 1529 by Thomas Magnus, Archdeacon of East Riding, Yorkshire, who also founded a free grammar school. Blow may have been one of six boys taught to sing and play instruments.

Blow's musical career began in 1660-1661 with the reestablishment of the Chapel Royal, the clergy and musicians who served the royal household. The Chapel Royal was disbanded during the Commonwealth and reconstituted under Charles II. Henry Cooke, composer, actor, singer and Master of the Children of the Chapel Royal, was commissioned to recruit talented boys for the Chapel choir, and discovered John Blow. The eleven-year-old Blow found notable future composers and singers among his choir companions. As a child member of the Chapel Royal, he received a thorough education in Latin and writing, as well as instruction in playing violin, organ, lute and harpsichord. He also began composing, and by 1663 had three of his anthems included in the Chapel repertoire. The young man's voice changed in 1664, and he no longer was able to sing in the Chapel Royal. Most likely, he continued his musical studies, as well as assisted the royal instrument keeper. He continued to sing informally at private functions.

In 1668, Blow was appointed organist of Westminster Abbey, his first professional appointment. In 1669, he was appointed Musician for the Virginals at the court of Charles II, as well as the summer organist for the Chapel Royal when it was at Windsor. His first extant anthem, *Oh Lord, I have sinned*, was written in 1670. By 1672, he was a well-known musician

John Blow (1649-1708) ↻ continued

in London and a year later he became one of the adult singers in the Chapel Royal. In 1674, he became Master of the Children of the Chapel Royal, as well as Composer-in-Ordinary for Voices for King Charles' private music. He held the position of Master of the Children of the Chapel Royal for 34 years, from 1674 until his death. In this position, he not only taught the choristers various musical subjects, but also acted as a sort of nanny—finding school supplies, making sure they had proper clothing, etc. His charges included future composers Daniel Purcell (brother of Henry), William Croft, and Jeremiah Clark. In 1676, Blow became one of the three organists of the Chapel Royal.

In spite of his multiple responsibilities, Blow continued to compose a wide variety of music. During the 1670s and 1680s, he composed at least 30 anthems (many with instrumental accompaniment), nine Latin motets, and several complete church services. His secular music includes court odes, as well as songs and music for other ceremonies. He was the first recipient of the Lambeth degree of Doctor of Music conferred by the Dean and Chapter of Canterbury Cathedral in 1677. In 1679, he resigned his position as organist of Westminster Abbey, in favor of his talented pupil, Henry Purcell. In 1682, he shared with Nicholas Staggins the royal position of Musician-in-Ordinary for the Composition and Practise for the Violins. In 1683, he wrote his court masque, *Venus and Adonis*, the first English opera with continuous music. This work was to have an influence on Henry Purcell and the composition of his opera, *Dido and Aeneas*. Among the performers in *Venus and Adonis* were one of Charles II's mistresses and their daughter. In 1684, he composed the first of his St. Cecilia's Day odes, *Begin the Song*, which we perform today.

Charles II died in 1685, and Blow provided three anthems for the coronation of James II in that same year. In 1687, he took on additional responsibilities as the Almoner and Master of the Choristers of the new St. Paul's Cathedral. The Cathedral choir had been disbanded after the Great London Fire of 1666, in which many major buildings were destroyed, including St. Paul's. When James was overthrown in 1688, Blow and Purcell composed odes and other music for the court and chapel of William and Mary, who required less elaborate music than Charles or James. After 1688, Blow became the main composer for the Chapel Royal, as well as for several St. Cecilia's Day celebrations and other non-court events. Although Chapel Royal music was simplified under William and Mary, music for other ceremonies was not.

Both Henry Purcell and Queen Mary died in 1695, and John Blow composed works in their honor. His elegy, *No, Lesbia, no* was written to commemorate the death of the Queen. His 1696 setting of John Dryden's *Ode on the Death of Mr. Henry Purcell (Mark how the lark and linnet sing)* is a sensitive tribute to his pupil and friend. Upon Purcell's death, Blow resumed his position as

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organist at Westminster Abbey, and was named royal instrument tuner. In 1700, he was appointed official Chapel Royal composer. He was the first to hold the position and it was an important recognition of his role as one of England's major living composers. Blow composed little after 1700, and died in 1708.

John Blow was the most important English Baroque composer before Henry Purcell. He composed in a variety of formats, including complete church services, anthems, Latin motets, masque/opera, court odes, odes for other occasions, solo devotional songs, solo secular songs, catches/rounds, a few chamber works, compositions for organ and harpsichord, and settings of psalms. He was an innovator in the musical development of the ode, the elegy and the opera. The epitaph for this "Most Incomparable Master of Musick" written on his monument in Westminster Abbey reads: "His own Musical Compositions (Especially his Church Musick) are a far nobler Monument to his Memory than any other can be rais'd for Him."

JOHN OLDHAM (1653-1683)

Poet John Oldham wrote the text set to music by John Blow in *Begin the Song*. Born in Gloucestershire in 1653, Oldham was the son of a vicar, from whom he received most of his education. His poems covered a variety of topics, including the marriage of Princess Mary to William of Orange. He also worked as a private tutor to supplement his income.

Oldham specialized in imitations of classical Roman satirists, such as Juvenal, and contemporary French poets such as Nicholas Boileau. Many of his poems are melodramatic. He is best known for his *Satyrs Upon the Jesuits*, 1681, a satire in the manner of Juvenal. His text for *Begin the Song*, however, is lyrical and joyous. Oldham died in 1683.

Begin the Song

Begin the Song is an ode celebrating St. Cecilia's Day. It opens with a French-style overture, an instrumental introduction in two parts—the first, slow and stately in cut time (2/2), with a preponderance of dotted rhythms; the second, a lively dance-like section in triple meter. The first part contains the 'theme' of the first solo/choral movement, *Begin the Song*, sung by the Alto and repeated by the chorus. George Frideric Handel appreciated Blow's overture, for he appropriated much of the first section in the overture to his oratorio, *Susanna* (1749). He borrowed the theme of the second section, but transformed it into a typical Handelian composition, in which the original is all but unrecognizable.

Harold Watkins Shaw notes that in the first choral movement, "the solo is quite arresting with its rising fourth to the words 'Begin the Song' and its

***Begin the Song* ♪ continued**

caressing phrase at the words ‘Touch the silent, sleeping lute...’” The Tenor solo in the second movement, *Bring gentlest thoughts*, is echoed by the chorus in energetic double-dotted rhythms.

Alto and Tenor next sing about the beautiful sound of string instruments over a haunting ground bass (a repeated passage), played on the lower notes of the organ. In dance-like rhythms, Tenor and chorus next sing of harmony, followed by a Soprano and Bass duet commenting on the dullness of life without music. The Tenor sings about what life might be like without melody, perhaps an unconscious reference to the music-starved years of the Commonwealth.

Watkins Shaw says about the Bass solo, *Music’s the Cordial of a troubled Breast*, that it is “undoubtedly the *pièce de résistance* of the *Ode*—a stupendous Bass solo in two movements.” Henry Purcell wrote the first ode for St. Cecilia’s Day, 1683, and Blow had Purcell’s work available to study. Watkins Shaw notes that “nothing in Purcell’s *Ode* can correspond with this: its length, its contrapuntal ingenuity, its enormous vocal range of two octaves and a tone, and the virtuosity required for its execution...” The two sections of the solo are very different in mood and rhythm. The *Ode* ends with the chorus singing the praises of St. Cecilia and chance to celebrate the joy of music.

If one thinks of English Restoration music as often simple or dull, one must remember that composers were emerging from more than eleven years of musical restraint and control. Church choir schools and even many instruments had been destroyed. Musical styles and tastes were changing, and the ethereal beauty of Tallis, Byrd and the English Renaissance was giving way to the individuality and passion of the Baroque. Blow and Purcell were composers at the point of transition.

Begin the Song

Begin the Song! your instruments advance!
Tune the Voice and tune the Flute,
touch the silent sleeping Lute;
and make the strings to their own measures dance.

Bring gentlest thoughts that into Language glide,
bring softest words that into Numbers slide:
Let ev’ry hand, let ev’ry tongue,
to make the noble Consort throng:
Let all in one harmonious note agree,
to frame the mighty song!
For this, this is Music’s Sacred Jubilee.

Hark! hark! hark! hark how the waken’d strings resound and
sweetly breaks the yielding Air!

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The ravish'd sense how pleasingly they wound! and call, call
the list'ning soul into the ear.
Each pulse beats time, and ev'ry heart with tongue and
fingers bears a part.

By harmony's entrancing pow'r when we are thus wound up
to ecstasy,
methinks we mount, methinks we tow'r and seem to leave
mortality.
and seem, seem to antedate our future bliss on high.

How dull were Life, how hardly worth our care but for the
charms which Music lends!
How pall'd its pleasures, its pleasures would appear but for
the pleasure which our Art attends.

Without the sweets of melody to tune our vital breath;
Who would not give it up to death,
and in the silent grave contented lie?

Music's the cordial of a troubled Breast
the softest remedy that Grief can find.
The gentle spell that charms our cares to rest
and calms the ruffling passions of the mind.
Music doth all our joys refine,
'tis that gives relish to our Wine,
'tis that gives rapture to our Love.
It wings Devotion to a pitch divine,
'tis our chief bliss on earth and half our heav'n above.

Come then, with tuneful breath and strings,
the praises of our Art let's sing,
let's sing to blest Cecilia's name
let's sing to blest Cecilia's great fame;
that grac'd this Art, and gave this day its name;
while Music, wine, and mirth conspire,
to bear a consort and make up the Quire.

HENRY PURCELL (1659-1695)

One of England's greatest composers, Henry Purcell was born into a family of musicians in 1659. The family lived in post-Restoration London where his father, also Henry, was an adult singer in the Chapel Royal and later Master of the Choristers at Westminster Abbey. His uncle, Thomas Purcell, also was an adult singer with the Chapel Royal, as well as the King's Composer for the Violins. Thomas held a number of other court positions, and might have taken

Henry Purcell (1659-1695) ↻ continued

an interest in his nephew after the unfortunate death of Henry senior in 1664, when young Henry was only five. Young Henry's brother, Daniel, also was a composer and organist.

Young Henry joined his father and uncle at court as a boy chorister in the Chapel Royal. One can presume that he received the standard education given to the choristers. He sang in the Chapel Royal under Henry Cooke and Pelham Humphrey, and began composing. His three-part song, *Sweet tyranness*, was written in 1667. His voice broke in 1673, and he had to leave the Chapel Royal. He was appointed assistant without fee to John Hingeston, keeper of King Charles' wind and keyboard instruments. He probably continued his studies with his Chapel Royal teachers John Blow and Christopher Gibbons, as well as Matthew Locke, who introduced him to the newly-restored and vibrant theatre world of London.

In 1677, Purcell returned to court in a paid position as Composer for the Violins. Ironically, he did not compose many works for the King's string orchestra. Instead, he concentrated on sacred music, composing his own anthems and editing anthems of others. Between 1674 and 1678, he tuned the four organs at Westminster Abbey. In 1679, he succeeded John Blow as organist at Westminster Abbey, a position he held for the rest of his life.

Between 1680 and 1685, Purcell composed anthems and other music for the courts as well as secular odes for special occasions. In 1680, he began to write music for the theatre, composing the score for Nathaniel Lee's play, *Theodosius*. In 1682, he became one of the three organists of the Chapel Royal, and in 1683, became Royal Instrument Keeper. That same year, he composed his first St. Cecilia's Day ode.

After the death of Charles II, court music changed dramatically. James II, a Catholic monarch, did not hold the Chapel Royal in such high regard as did his brother. Under James II and Mary II, court music had a secondary place. Both wanted simpler music than that enjoyed by Charles II. For the coronation of James II, Purcell composed his beautiful anthem, *My heart is inditing*, but then turned his attention to more secular music.

Although Purcell kept his position as organist of the Chapel Royal, and continued to write celebratory music when required, for the remainder of his life he composed a rich body of music for very different audiences. He studied the music of English Renaissance masters William Byrd and Orlando Gibbons, and was inspired to write a magnificent set of fantasias for the viola da gamba (a six-stringed, fretted instrument similar to members of the violin family). This instrument was popular from the 16th to the 18th centuries. Chamber music was enjoyed in many wealthy homes, and many members of the nobility and gentry were skilled viol players.

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Henry Purcell wrote many works for the theatre, composing his masque, *Dido and Aeneas*, around 1689. It was first performed by students of a girls boarding school in Chelsea. *Dido and Aeneas* is considered to be the first English opera that has fully developed characters who speak and react in a natural manner. Purcell composed most of his stage music between 1691 and 1695. During this time, he also took on a number of students, many from prominent families. Purcell continued to demonstrate his secular music talents in writing the 1694 birthday ode for Queen Mary, *Come Ye Sons of Art*, which we perform today. She died soon after, and he wrote the brief, restrained and grief-filled *Funeral Music for Queen Mary*.

Purcell himself became ill and died in the fall of 1695. With his death, music of the English Restoration ended. Blow and other composers would live on a few more years, but the genius of the era was gone. German-born George Frideric Handel would take up the English musical torch in the next century. Not until Ralph Vaughan Williams and Benjamin Britten in the 20th century would England know native-born composers of such talent.

Henry Purcell wrote in every genre known during his time. He wrote music for the stage, both comedy and tragedy, masque and semi-opera, including *Dido and Aeneas*, *King Arthur*, *The Fairy Queen* and *The Indian Queen*. He composed sacred music, including anthems, full and partial church services, and smaller devotional works both in Latin and in English. He wrote music for the court, including welcome and birthday odes and songs for Charles II, James II and Queen Mary. He composed many secular songs for voice and instrumental accompaniment, as well as catches and rounds. He composed chamber music, including trio sonatas, suites, overtures, fantasias, and music for keyboard.

Curtis Price comments, "For a composer who wrote in every genre known in England at the time, there is nevertheless a thread which runs throughout Purcell's career: the song. He was a master of setting English words to music, a genius recognised during his lifetime and which continues to be acknowledged by those who have grappled with the difficulties of setting the languages, from Britten and Tippett to Birtwhistle and Adès. Purcell perfectly preserved natural speech patterns, even when the music is highly decorated, and his songs always reach a deeper level, especially when he gets carried away with purely musical ideas."

NAHUM TATE (1652-1715)

Born in Dublin in 1652, this poet, playwright and librettist provided the texts for many 17th century hymns and other musical compositions. Son of an Irish clergyman, he received his bachelor's degree from Trinity College, Dublin, in 1672. He moved to London in 1676 and made his living as a writer. His

Nahum Tate (1652-1715) ↻ continued

first play, *Brutus of Alba*, produced in 1678, is the story of Dido and Aeneas. He revised this text to create the libretto for Henry Purcell's masque/opera, *Dido and Aeneas*, one of the foremost Baroque operas, and one of the most important English contributions to this genre.

Tate wrote the text for various court odes and masques, including *Come Ye Sons of Art*, the 1694 birthday ode for Queen Mary, set by Henry Purcell. He created his own versions of Shakespeare plays, such as *Richard II*, in which he changed the names of all the characters and much of the text, and *King Lear*, in which he created a happy ending with a marriage between Cordelia and Edgar. He adapted or rewrote several plays by earlier playwrights, as well. In 1682, poet John Dryden commissioned Tate to write the second half of Dryden's allegorical poem, *Absolom and Achitophel*. Tate wrote the words for many hymns, including the well-known Christmas carol, *While Shepherds Watched Their Flocks by Night*. The 18th century English poet Alexander Pope satirized Tate's work in his own poem, *The Dunciad*. Tate was appointed Poet Laureate in 1692 and served in that position until his death in 1715.

Come Ye Sons of Art

Henry Purcell composed *Come Ye Sons of Art* in 1694 as his final birthday ode for Queen Mary. Nahum Tate's text brims with joy in celebrating the birthday of this beloved Queen. The composition begins with an Italian-style (slow-fast-slow) overture, which we are omitting in this performance. Most of the work is in $\frac{3}{4}$ time - dance rhythm - which expresses happiness and celebration. There are several types of movements: those in which a soloist begins a text, that then is repeated by the chorus, such as the 'title song', *Come Ye Sons of Art*; duets, in which two singers are accompanied by the organ, such as *See Nature Rejoicing*; and those in which the soloist and instrument perform a duet, such as *Strike the Viol*, a duet between Alto and organ. The second movement, *Sound the Trumpet*, a duet between Soprano and Alto that imitates the sounds of the trumpet, is one of Purcell's most famous compositions. *Come Ye Sons of Art* was the last ode Purcell wrote before his death the following year.

Come Ye Sons of Art

Come ye Sons of Art away
Tune all your voices and instruments play
To celebrate this triumphant day.

Sound the trumpet, till around
You make the list'ning shores rebound
On the sprightly hautboy play
All the instruments of joy

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That skillfull numbers can employ
To celebrate the glories of this day.

Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patronesses praise,
Sing in full harmonious lays

The day that such a blessing gave
No common festival should be.
What it justly seems to crave,
Grant, O grant, and let it have
The honour of a jubilee.

Bid the Virtues, bid the Graces,
To the sacred shrine repair,
Round the altar take their places,
Blessing with returns of pray'r
Their great defender's care,
While Maria's royal zeal
Best instructs you how to pray,
Hourly from her own
Conversing with the Eternal throne.

These are the sacred charms that shield
Her daring hero in the field.
Thus she supports his righteous cause,
To his aid immortal pow'r she draws.

See Nature rejoicing, has shown us the way,
With innocent revels to welcome the day.
The tuneful grove and talking rill,
The laughing vale, replying hill,
With charming harmony unite,
The happy season to invite.
Thus Nature rejoicing has shown us the way
With innocent revels to welcome the day.
What the Graces require, and the Muses inspire,
Is at once our delight and our duty to pay.

AMY MARCY CHENEY (MRS. HENRY HARRIS AUBREY) BEACH (1867-1944)

Amy Marcy Cheney (Mrs. H.H.A.) Beach is America's first recognized and successful woman composer, especially of large-scale works. Born on September 5, 1867 in Henniker, New Hampshire to Charles Abbott

Amy Marcy Cheney Beach (1867-1944) ↪ continued

Cheney and Clara Imogene Marcy Cheney, Amy Marcy Cheney came from a distinguished New England family. An only child, her father was a paper manufacturer and importer, and her mother a talented amateur singer and pianist. The Cheney family moved to Chelsea, Massachusetts about 1871, where at age six, Amy Cheney began her musical studies with her mother.

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

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

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

In 1885, eighteen-year-old Amy Marcy Cheney married Dr. Henry Harris Aubrey Beach, a forty-three year old Boston doctor who was a prominent surgeon at Massachusetts General Hospital and a professor of anatomy and surgery at Harvard. Although not a professional musician, he appreciated the fine arts, including music. He played piano and sang, and was very supportive of Amy Beach's musical development. As a traditional Victorian husband, Dr. Beach did not want his wife to earn money from her performances, so any fees she earned during her marriage went to charity. Since she was comfortably situated, she continued to practice her piano and give concerts, as well as to concentrate on composing. Between 1885 and the death of her husband in

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1910, she composed a number of major works, including her first large work, the *E Flat Major Mass* (composed in 1891 and first performed in 1892), the *Gaelic Symphony*, (1897), and the *Piano Concerto in C Sharp*, (1900). She also composed commissioned works, including the *Festival Jubilate*, composed for the dedication of the Women's Building at the 1893 Chicago World's Columbian Exposition and the *Panama Hymn*, composed for the opening day of San Francisco's Panama Pacific International Exposition, February 20, 1915. The San Francisco Lyric Chorus has performed the Panama Hymn on several concerts.

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

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

Amy Beach was considered the dean of American women composers, the first American woman to compose a mass and a symphony. A versatile composer, she wrote 300 pieces in many different musical genres, including opera, chamber music, keyboard pieces, sacred and secular choral works, art songs, and arrangements of works by other composers. In addition, she wrote articles for various music periodicals. She is considered a late Romantic, a peer of such composers in the Second New England School as Horatio Parker, George Chadwick, Edward MacDowell and Arthur Foote, and was accepted by them on equal terms. Chadwick even commented that "I always feel a thrill of pride

Amy Marcy Cheney Beach (1867-1944) ↻ continued

myself whenever I hear a fine new work by any one of us, and as such you will have to be counted as, whether you will or not, one of the boys.” Her music is melodic, harmonic, and especially, emotional. She believed that musical composition had three parts: the emotional, which reflected inner feelings and created a desire to communicate; the intellectual, in which one understood the musical form; and the spiritual, which involved the listener and the creator.

Grand Mass in E Flat Major

The *Grand Mass in E Flat Major* is one of Amy Beach’s major compositions, and assures her place in the forefront of American women composers. Written when she was twenty-four years old, the *Mass* received its premiere performance by Boston’s Handel and Haydn Society on February 7, 1892. The occasion also marked the first time that august conservative organization performed a work by a woman composer. The *Mass* was praised highly by both the Boston press and public, with comments about its “absolute individuality,” “passages of extraordinary power and originality,” “unmistakable fervor and feeling,” and “a musical composition of the first order as to scope and conception.” The *Mass* was celebrated in Europe, and was well known by the King of Sweden.

The composition of a *Mass* has been a sign of musical achievement for many centuries. Amy Beach’s husband encouraged her to compose large works. She began work on her *Mass* in 1886. Because she was self-taught in composition, she did not have the advantage of learning about particular composers or compositions from her teachers. She read voraciously about composition and studied scores. She often attended Boston’s Handel and Haydn Society concerts, score in hand, to follow along as they performed a choral work.

Adrienne Fried Block suggests that Amy Beach used Luigi Cherubini’s *Mass No. 2 in D Minor* as a model for her *Grand Mass*. The Handel and Haydn Society performed Cherubini’s *Mass* in 1883. Both composers divide their compositions into similar movements and there are similar passages in each, such as Cherubini’s *Kyrie* and Beach’s *Quoniam*. However, Amy Beach’s late Romantic work is quite different in tone from Cherubini’s more classical sound.

The *Grand Mass* begins with a lyrical *Kyrie*—a theme that will reappear in the *Sanctus* and the closing *Dona Nobis Pacem*. The Tenor soloist introduces the snappy melody of the *Gloria*, soon repeated and elaborated by the chorus. Beach sets the *Laudamus te* as an a cappella trio for Soprano, Alto and Tenor, punctuated by instrumental accompaniment. The following Alto solo, *Gratias agimus tibi*, is rich and lyrical. Soloists and chorus combine in the contemplative *Qui tollis*. Beach makes use of chromatics in this movement,

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as she does throughout the Mass. The Tenor's passionate solo, *Suscipe deprecationem nostram*, leads into an elaboration of the text for solo quartet. The composer uses the *Qui tollis* melody to set the *Qui sedes* part of the movement for chorus. Beach sets the *Quoniam* in martial tempo.

Amy Beach includes a *Graduale* for Tenor soloist at the end of the *Quoniam*. The *Graduale* is a chant within the Mass, usually taken from the *Psalms*. Modern *Graduales* consist of two *Psalm* verses, which need not be from the same *Psalm*. In fact, some *Graduales* may contain non-scriptural texts. Adrienne Fried Block notes that the Handel and Haydn Society wanted a special solo for Italo Campanini, the star tenor in the début performance of the Mass. Amy Beach crafted this selection, appropriate for the Feast of the Immaculate Conception. It is passionate and operatic in nature and divided into two parts—a slow section describing Mary and a faster section praising her as the glory of Jerusalem.

The *Credo* begins with a forceful choral statement of 'I believe', followed by the Soprano soloist, who serves as an *obligato* to the chorus. The Soprano soloist sings a tender, passionate section on the texts *Et incarnates est* and *Crucifixus*. The chorus returns fiercely to sing *Et resurrexit*. The four soloists recapitulate and elaborate on the initial Kyrie melody. The chorus follows with a light and joyful *Hosanna*. Beach sets the *Benedictus* as an intense Bass solo. The *Agnus Dei* begins with a chromatic plea, *Lamb of God*, expressed by the Soprano soloist, soon joined by the Alto. The chorus enters, followed by Bass and Tenor soloists, who repeat the text, again joined by the chorus. The work ends with the *Dona Nobis Pacem*, the same melody as used in the beginning.

The fact that the Library of Congress, in collaboration with the Walton Music Corporation, has chosen to publish this work as one of its historic *Library of Congress Choral Series* speaks to the work's lasting value. The *Mass* is a beautiful example of Mrs. Beach's sense of melody and creation of inspired, emotion-filled music. From the lyricism of the opening *Kyrie* and closing *Dona nobis pacem* to the soaring phrases of the *Gloria* and *Et resurrexit*. She deftly interweaves music for instrument, solo voice, solo quartet, and chorus, creating differing moods and textures throughout the work. The *Graduale*, not usually performed as part of a Mass, is an example of Mrs. Beach's composition at her most exquisite. The *Grand Mass in E Flat Major* stands as one of America's late 19th century hidden masterpieces.

Amy Beach's *Mass* was written in two versions—one with orchestral accompaniment and one with keyboard. The San Francisco Lyric Chorus has chosen to use the keyboard version because it demonstrates Mrs. Beach's awareness of the beauty and flexibility in the tone color possibilities of a single instrument accompanying a chorus.

Grand Mass in E Flat Major continued

Kyrie

*Kyrie eleison
Christe eleison
Kyrie eleison.*

Gloria

*Gloria in excelsis Deo.
Et in terra pax
Hominibus bonae voluntatis.*

*Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.*

*Gratias agimus tibi
Propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.*

*Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.*

*Qui tollis peccata mundi,
Miserere nobis.*

*Qui tollis peccata mundi,
Suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,
Miserere nobis.*

*Quoniam tu solus sanctus.
Tu solus Dominus
Tu solus Altissimus, Jesu Christe.*

*Cum Sancto Spiritu
In gloria Dei Patris. Amen.*

Graduale

*Benedicta es tu,
Virgo Maria,
a Domino Deo excelse,
prae omnibus mulieribus super terra.*

Kyrie

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

Glory to God in the highest.
And on earth peace
to all those of good will.

We praise thee. We bless thee.
We worship thee. We glorify thee.

We give thanks to thee
according to thy great glory.

Lord God, Heavenly King,
God the Father almighty.

Lord Jesus Christ, the only begotten
Son. Lord God, Lamb of God,
Son of the Father.

Thou who takest away the sins of the
world, have mercy upon us.

Thou who takest away the sins of the
world, receive our prayer.

Thou who sittest at the right hand of
the Father, have mercy upon us.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus
Christ.

With the Holy Spirit
in the glory of God the Father. Amen.

Graduale

Ever blessed art thou, Virgin most
merciful, ever blessed art thou, Virgin
most faithful, by our heavenly Father
Almighty, more blessed far than all
women of earth, ever blessed, thou
before all women blessed.

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*Tu gloria Jerusalem,
tu laetitia Israel,
tu honorificentia populi nostri.
Alleluia.*

*Tota pulchra es, Maria,
et macula originalis,
non est in te.
Alleluia*

Credo

*Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilibus omnium, et invisibilibus.*

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantiali Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.*

*Et incarnatus est de Spiritu Sancto
Ex Maria Virgine.
Et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio
Pilato:
Passus, et sepultus est.*

*Et resurrexit tertia die,
Secundum Scripturas.*

*Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,*

Thou glory of Jerusalem, thou the joy
of Israel, thou art honored wherever
our people gather,
Alleluia.

All glorious, fair art thou, O Virgin
most faithful, fair art thou. O Mary,
most holy, thou purest one, no stain
upon thee, Holy Virgin! Alleluia!

All glorious, fair art thou, O Mary,
most holy, fair art thou, O Mary, most
merciful, no stain of sin, no stain upon
thee, thou holy one. Alleluia!

Credo

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
The only begotten Son of God,
Born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
Of one substance with the Father
By whom all things were made.
Who for us and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made
man.

Crucified also for us under Pontius
Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;

Mass in E Flat Major ↻ continued

*Judicare vivos et mortuos:
Cujus regni non erit finis.*

and of his kingdom there will be no end.

*Et in Spiritum Sanctum
Dominum, et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre, et Filio
Simul adoratur et conglorificatur:
Qui locutus est per Prophetas.*

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the
Son, who together with the Father and
the Son, is adored and glorified,
who spoke to us through the Prophets.

*Et in unam, sanctam, catholicam
Et apostolicam Ecclesiam.*

And I believe in one, holy, Catholic
and Apostolic Church.

*Confiteor unum baptisma
In remissionem peccatorum.*

I confess one baptism
For the remission of sins.

*Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.*

I await the resurrection of the dead,
and the life of the world to come.
Amen.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.*

Sanctus

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

Benedictus

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

Benedictus

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

*Agnus Dei,
miserere nobis,
qui tollis peccata mundi:
Agnus Dei,
miserere nobis,
qui tollis peccata mundi:
Agnus Dei,
miserere nobis,
dona nobis pacem.*

Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.

Program notes by Helene Whitson

Program Notes

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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, premieres of works by San Francisco composer Kirke Mechem, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman.

Robert Train Adams, Assistant Conductor and Concert Accompanist

The San Francisco Lyric Chorus is delighted to be working with Dr. Robert Train Adams, who joined us in Fall 2006. Dr. Adams has been appointed the Assistant Conductor of the San Francisco Lyric Chorus, as well as our rehearsal and concert accompanist. In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Music Director and Organist at John Knox Presbyterian Church in Dublin, CA, where he directs Chancel, Handbell, and Contemporary choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts and several other universities as music professor and department head for 25 years. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, with composition studies at the Paris and Amsterdam conservatories. He is an active composer, specializing in works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring

2007. He accompanied the San Francisco Lyric Chorus in the Spring 2007 performances of our 10th anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, James Mulholland's *Highland Mary* and *A Red, Red Rose*, and the world premiere of Donald Bannett's arrangement of Josef Sivak's *Ma Navu*.

Mitzie Kay Weiner, Soprano

Mitzie Kay Weiner is currently in her fifteenth season with the San Francisco Opera Chorus where she has performed and understudied several small roles for the main stage. In addition to her ensemble work with SF. Opera, which occasionally includes recordings and televised performances, Ms. Weiner has also sung and recorded with the New York Philharmonic, the Philadelphia Orchestra, and the Philadelphia Players under the batons of Kurt Mazur, Zubin Mehta, Leonard Bernstein, Rafael Kubelik, Valery Gergiev, Riccardo Muti and others. Her operatic roles have included Queen of Night in *Die Zauberflöte*, Gertrude Stein in *The Mother of Us All*, Minnie Bell in *Johnny Johnson*, Beauty in *Beauty and the Beast*, Adele in *Die Fledermaus*, Lucy in *The Telephone*, and Despina in *Così fan Tutte*. Locally, Ms. Weiner has sung Hadyn's *Mass in a Time of War* with Grace Cathedral choir and orchestra, where she was a cantor during Susan Matthews' tenure as organist. She has sung many performances of Mozart's *C Minor Mass*: with Midsummer Mozart, with Dominican College Chorus an Orchestra, with Cantabile, and with College of Marin Chorus and Orchestra. She has sung several performances of Haydn's *Missa Brevis* with Ian Robertson and his San Francisco Boys Chorus, and has just performed *Dir Hirt auf dem Felsen* and other Schubert lieder in "A Grand Schubertiade" at Oakmont with San Francisco Ballet Orchestra clarinetist, Tom Rose and Oakland pianist Betty Woo. A Virginia native, Ms. Weiner met her husband Louis (who grew up in Larkspur) during their studies at Westminister Choir College in Princeton, New Jersey, where she obtained an undergraduate degree in Church Music, Voice/Organ and a graduate degree in Vocal Pedagogy and Performance. She, her husband Louis and son Willie make their home in San Rafael in the small community of Santa Venetia.

Katherine McKee, Alto

Katherine McKee is active as a soloist both in concert work and on the opera stage throughout the Bay Area. She has performed as a soloist with the American Bach Soloists under the baton of Jeffrey Thomas, Philharmonia Baroque Chorale under the direction of Nicolas McGegan, the San Francisco Symphony under the direction of Michael Tilson Thomas, Emil de Cou, and Vance George, as well as in performances with the San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, St. Luke's Oratorio Choir, San Francisco Lyric Chorale, the U. C. Davis Chorus & Orchestra, and the Sanford Dole Ensemble. During the summers of 2000 and 2003 she was a featured soloist with the San Francisco Boy's Chorus on two week tours of Europe under the direction of Ian Robertson. Opera credits include performances with Berkeley Opera, San Francisco Lyric Opera, Spellbound Productions and the Bay Area Summer Opera Theater Institute in such roles as Azucena in *Il Trovatore*, the title role in *Carmen*, Principessa in *Suor Angelica*, and Madame Flora in *The Medium*. A devoted

The Artists ↻ continued

recitalist, she has presented recitals at The Church of St. Mary the Virgin, Music at St. Matthew's, Pacifica Performances, Capp Street Community Music Center, Holy Innocents', St. Luke's, St. David of Wales and First Presbyterian Church in Alameda. Ms. McKee sings regularly with the San Francisco Opera Chorus, American Bach Soloists' American Bach Choir, Philharmonia Baroque Orchestra's Chorale, and San Francisco Renaissance Voices, serving the latter organization as assistant conductor as well. She is alto soloist at the Episcopal Church of St. Mary the Virgin in San Francisco, where she will direct the choir program in the fall of 2007 during Music Director Michael Secour's sabbatical. Katherine was the San Francisco Lyric Chorus' alto soloist in the Spring 2005 performances of Joseph Haydn's *Harmoniemesse* and Bruckner's *Mass No. 1 in D minor* and in the Summer 2006 performances of Michael Haydn's *Requiem*.

Kevin Baum, Tenor

Kevin Baum is currently tenor section leader at Church of the Advent, a cantor at St. Ignatius Church, and a member of the ensembles *Clerestory*, *Schola Adventus*, *Schola Cantorum* and *AVE*. He is a 16-year veteran of the ensemble *Chanticleer*. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitate Domini canticum*, H314, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Xicochi*, *Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*, Zhou Long's *Words of the Sun*, Se Enkhbayar's *Eight Chestnut Horses*, and the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*.

Colby Roberts, Tenor

Colby Roberts has sung with opera companies throughout the country, including Orlando Opera, National Grand Opera, Connecticut Grand Opera, New York Grand Opera and New Jersey State Opera. His concert performances have taken him across the United States, and to Europe and Israel. Bay Area credits include performances with San Francisco Lyric Opera where he sang Alfredo in *La Traviata*, the title roles in *Werther* and *Andrea Chenier*, Rodolfo in *La Boheme*, Pinkerton in *Madama Butterfly* and Cavaradossi in *Tosca*. With Berkeley Opera he sang the role of Rodolfo in *Luisa Miller*, with Livermore Valley Opera he has sung the title roles in *The Tales of Hoffmann* and *Faust* and Rodolfo in *La Boheme*, and with the UC Berkeley Chorus and Orchestra he performed the role of Arbace in a concert performance of *Idomeneo*. He was the tenor soloist for the Mendocino Music Festival's performance of Verdi's *Requiem*. Last season he sang the role of Amelia's servant in *Un Ballo in Maschera* with San Francisco Opera, one of several roles he has performed with that company, including the role of Sam

in *The Ballad of Baby Doe*, and most recently the first Marschallin Lackey in *Der Rosenkavalier*, this past June.

Thomas Hart, Bass

Bass-baritone Thomas Hart is making his fourth appearance with the San Francisco Lyric Chorus during these performances. An active performer in the Bay Area, he has appeared as soloist or professional ensemble member with the American Bach Soloists, Philharmonia Baroque Orchestra, Carmel Bach Festival, Clerestory, Pacific Collegium, San Francisco Opera Chorus, the San Francisco Symphony Chorus and the San Francisco Bach Choir, among others. As an early member of Chanticleer, he toured extensively and performed over 1,100 concerts in the United States and abroad. He can be heard on recordings with many of the above groups as well as with Theatre of Voices on Harmonia Mundi-USA, Koch and independent labels. Mr. Hart currently holds professional positions with Trinity Episcopal Church and Temple Emanu-El, both in San Francisco. He was the bass soloist in the San Francisco Lyric Chorus 2001 performance of the Bach *Magnificat* and Mozart *Mass in C Minor*, the Spring 2005 performance of Joseph Haydn's *Harmoniemesse* and Bruckner's *Mass No. 1 in D minor* and the Summer 2006 performance of Michael Haydn's *Requiem* and Vaughan Williams' *Dona Nobis Pacem*.

FINANCIAL SUPPORT

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.

We are an independent, self-supporting community chorus, with an average annual budget of about \$40,000. Approximately 25% of our income is from membership dues, 35% comes from ticket sales, and 40% comes from contributions by members and friends. Thus we rely heavily on contributions over and above dues and ticket sales, and need your financial support.

The San Francisco Lyric Chorus is now twelve years old, and we have grown tremendously in musical ability during time. We will continue to provide beautiful and exciting music for our audiences. We would like more often to perform works with chamber orchestra and other combinations of instruments, and employ a part time staff person to handle some of the operational work. 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 info@sflc.org or call (415) 721-4077. Donations also may be mailed to: 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.

ACKNOWLEDGEMENTS

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

Reverend James R. Tramel

Trinity Episcopal Church, its vestry and congregation

to

Larry Marietta, Music Program Director, First Congregational Church, Berkeley
and to

Peter Seymour (specialist in English Baroque & John Blow),

Director, Yorkshire Baroque Soloists, Yorkshire Bach Choir, and WDR choir
Corona Coloniensis; Senior Lecturer in Music and Organist, University of York,
England; Chair, Editorial Board, York Early Music Press

Assistant Conductor

Robert Train Adams

Rehearsal & Concert Accompanist

Robert Train Adams

Chorus Section Representatives

Cassandra Forth, Sopranos

Barbara Greeno, Altos

Matthew McClure, Tenors

Jared Pierce, Basses

Professional Singers in Chorus

Kevin Baum, Tenor

Mark Sullivan, Baritone

Chorus Manager

Diana Thompson

Concert Day Volunteer Staff

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Caia Brookes

Emily Claassen

Shirley Drexler

Victoria Englund

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Cassandra Forth

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Bill Whitson

Whitson Professional Services

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Video Recording

Jim Granato

Autonomy 16 Film & Video Productions

<http://autonomy16.net>

San Francisco, California

Video Assistance: Second Cameraman

Gary Villegas

CONTRIBUTIONS

(September 2006-August 2007)

Sforzando (\$900+)

Hartley & Mary Lou (Myers) Cravens
Wylie & Judy Sheldon
Helene & Bill Whitson

Fortissimo (\$300-\$899)

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Cassandra & David Forth
Sophie Henry
Adina Allen & Jeff Kasowitz
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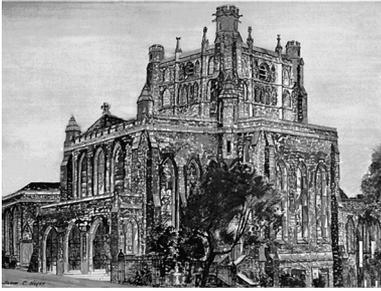
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Adina Allen & Jeff Kasowitz
Didi Boring
Valerie Howard
Lois Kelley
Jim & Carolyn Losee
Mary Lou Myers
Andrea Ogarrio
Helene & Bill Whitson

Adopt-a-Singer Contributions

Sophie Henry adopts Music Director Robert Gurney
Lois Kelley adopts the Soprano section
Barbara Greeno adopts the Alto section
Jane Regan adopts the Tenor section
Julie Alden adopts the Bass section
Shirley Drexler adopts Cathy Lewis

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 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

Lyric Chorus Thank-You's

The listed choristers wish to thank those individuals who have inspired our efforts and have supported our singing commitment to the Lyric Chorus. They have shown patience, have shared their expertise and have given motivation and encouragement to us as we come together to make music.

Erin Gray

Mom, Dad, and Connor: Thanks for driving 350 miles to see me sing! Love, Erin

Dave and Mary: I miss singing with you! Thanks for coming. Love, Erin

Friends of Erin: Thanks for coming and supporting me and the choir! Love, Erin

Caia Brookes

Helene—Thanks for being Flying Without Instruments' number 1 fan and buying so many CD's for your friends!

Lois Kelley

Thanks to all the generous clean-up crew who stay late after every practice to keep Trinity Church ship-shape!

Cathy Lewis

Thanks to our new Alto—Emily!

Matthew McClure

Leela—Thanks for everything! Love, Matthew

Helene Whitson

Thank you to all the members of the San Francisco Lyric Chorus for your hard work and dedication in preparing the music for this concert. Because of your diligence, we are able to share this beautiful and unusual music with our community. Thank you, Robert, for your inspired conducting and fabulous choice of music! Thank you, Robert Adams, for your wonderful keyboard and teaching skills. Thank you to our generous donors and contributors and our wonderful audiences, who make our concerts possible. Thank you, Bill, for EVERYTHING! A very special thank you to Fr. James Tramel, Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and create music in this beautiful place.



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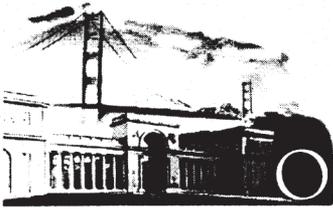
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Lincoln Park,

San Francisco

Saturday, September 8, 4 pm
and

Sunday, September 9, 4 pm

André Campra

Richard Purvis

Steve Allen

NEXT SEASON

*Sing This Fall 2007 with the
San Francisco Lyric Chorus!*



This Fall, our program will be

MAGNIFICAT!



Poulenc ∞ **Gloria**

Durante ∞ **Magnificat**
(formerly attr. to Pergolesi)

Schubert ∞ **Magnificat**

Howells ∞ **Hymn for St. Cecilia**

Howells ∞ **Magnificat Collegium Regale**

Pärt ∞ **Magnificat**

Rehearsals Begin Monday, September 17, 2007

Rehearsals: Mondays, 7:15-9:45 pm

Trinity Episcopal Church

Bush & Gough Streets, San Francisco

Performances:

Saturday, December 1, 2007, 8 pm

Sunday, December 2, 2007, 5 pm

For audition and other information, contact

Music Director Robert Gurney

phone: 415-775-5111 email: rgurney@sflc.org

website: <http://www.sflc.org>

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SAN FRANCISCO LYRIC CHORUS CONCERTS IN 2007-2008

2007 Fall Concert

Magnificat!

Francis Poulenc *Gloria*

Francesco Durante/Giovanni Pergolesi *Magnificat*

Franz Schubert *Magnificat*

Herbert Howells *Hymn for St. Cecilia*

Herbert Howells *Magnificat Collegium Regale*

Arvo Pärt *Magnificat*

Saturday, December 1, 2007, 8 pm

Sunday, December 2, 2007, 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 29, 2007, 4 pm

Sunday, December 30, 2007, 4 pm

California Palace of the Legion of Honor

Lincoln Park, San Francisco

2008 Spring Concert

American Spring:

Choral Music By American Composers

Robert Train Adams *It Will Be Summer—Eventually*

Daniel Gawthrop *Sing Me To Heaven*

Z. Randall Stroepe *Amor de mi alma*

Dan Locklair *Break Away*

Rene Clausen *Set Me As A Seal*

J. David Moore *How Can I Keep From Singing*

Stephen Paulus *Old Church*

Jean Belmont *Sand County*

Stephen Sametz *I Have Had Singing*

Samuel Barber *The Monk And His Cat*

Eric Whitacre *Sleep*

Saturday, April 26, 2008

Sunday, April 27, 2008

Trinity Episcopal Church

Bush and Gough Streets, San Francisco

Sopranos

Didi Boring
Cassandra Forth*
Sara Frucht
Simi George
Erin Gray
Sophie Henry
Linda Hiney
Valerie Howard
Lois Kelley
Susie Meserve
Barbara Myers
Andrea Ogarrio#
Elaine Robertson
Lynn Tao#

Altos

Caia Brookes
Emily Claassen
Shirley Drexler
Victoria Englund
Barbara Greeno
Catherine Lewis
Jane Regan
Kathryn Singh
Helene Whitson#

Tenors

Gaylon Babcock
Kevin Baum+
David Chavez
Jeffrey Kasowitz#
Matthew McClure*

Basses

Albert Alden
Karl Fogel
Jared Pierce*
Mark Sullivan+
Bill Whitson#

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Robert Gurney, Music Director