



SAN FRANCISCO  
*Lyric*  
*Chorus*

10<sup>th</sup> ANNIVERSARY SEASON  
2005-2006

**Robert Gurney** *music director*



**Ralph Vaughan Williams**

**DONA NOBIS PACEM**

**Michael Haydn**

**REQUIEM**

**Trinity Episcopal Church**

(Bush & Gough Streets, San Francisco)

August 26, 2006 (Saturday) 8pm

August 27, 2006 (Sunday) 5pm

# SAN FRANCISCO LYRIC CHORUS

ROBERT GURNEY, MUSIC DIRECTOR

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Welcome to the Summer 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 Osnes'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) San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his opera, *The Newport Rivals*, and our 10<sup>th</sup> Anniversary Commission work, Lee R. Kesselman's *This Grand Show Is Eternal*.

We come to the final program of our 10th Anniversary Year, a year of exploration and variety in celebration of ten years of choral music making. We began with our Fall 2005 program, as we presented *An English Christmas*, which honored 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.

Our exciting Spring 2006 program, *American Spiritual Landscapes*, featured the San Francisco Lyric Chorus' gift to the choral world—our 10<sup>th</sup> Anniversary Commission work—*This Grand Show Is Eternal*, by Illinois composer, Lee R. Kesselman. Mr. Kesselman set for chorus and organ beautiful and poetic texts by the incredible naturalist John Muir. The centerpiece of our Spring season was the magnificent *Avodath Hakodesh (Sacred Service)* by Ernest Bloch. Commissioned by San Francisco's Temple Emanu-El in the early 1930s, Bloch created a lush, romantic and passionate setting of the Jewish Sabbath morning service. We also presented Kirke Mechem's exuberant *Give Thanks Unto the Lord*, one of his earliest works, Charles Ives' unique setting of *The Sixty-Seventh Psalm*, and Ludwig Altman's lovely *Choral Meditation*.

We conclude our wonderful 10<sup>th</sup> Anniversary Year season with works of reflection. Michael Haydn's rarely performed *Requiem* is an energetic, yet beautiful and thoughtful setting of the Catholic service for the departed. Ralph Vaughan Williams' deeply powerful *Dona Nobis Pacem* expresses his views on life, death and the tragedy of war.

*Please sign our mailing list, located in the foyer.*

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

# PROGRAM

## *Requiem*

Michael Haydn

Requiem  
Kyrie  
Sequence  
Offertorium  
Sanctus  
Benedictus  
Agnus Dei  
Requiem

Julia Earl, Soprano  
Katherine McKee, Alto  
Kevin Baum, Tenor  
Thomas Hart, Bass

*Intermission 15 minutes*

## *Dona Nobis Pacem*

Ralph Vaughan Williams

I. Agnus Dei  
II. Beat! Beat! Drums  
III. Reconciliation  
IV. Dirge for Two Veterans  
V. The Angel of Death  
VI. O man greatly beloved, fear not, peace be unto thee...  
Nation shall not lift up a sword against nation

Alessandra Kameron, Soprano  
Thomas Hart, Bass

David Hatt, Organ  
Arlekin String Quartet:  
Eugene Chukhlov, Violin  
Rita Lee, Violin  
Rem Djemilev, Viola  
Stephen Evans, Cello  
John Weeks, Timpani

*We are recording this concert for archival purposes  
Please help us to maintain a distraction-free environment by observing the following:  
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 5*

*Thank you.*

# PROGRAM NOTES

## Michael Haydn (1737-1806)

With this performance, the San Francisco Lyric Chorus commemorates the 200<sup>th</sup> anniversary of Michael Haydn's death.

Born in the little Austrian town of Rohrau in 1737, Michael Haydn was one of six children of a gifted and music-loving wheelwright. Young Michael was a talented child, as was his older brother, Joseph. In his early career, he followed in the footsteps of his older brother. At the age of eight, he, too, became a chorister at St. Stephen's Cathedral in Vienna, receiving a general education in the choir school—Latin, mathematics, writing, religion—as well as a basic music education. In addition, he sang regularly in the Cathedral Choir as well as in other Viennese churches. He had an extraordinarily beautiful voice with a three-octave range, and local aristocracy noticed his talent. On at least one occasion, he sang a duet with his gifted brother. During his time at the choir school, he gained a basic knowledge of musical instruments, concentrating on the violin and keyboard. He studied organ with Georg Reutter, the Choir Director at St. Stephen's, and by the time he was 12, he served as a substitute organist at the Cathedral. He studied composition on his own, delving into Johann Joseph Fux's classic work on music theory, *Gradus ad Parnassum*, as well as learning from the sacred music he performed in religious services. He already was composing sacred music by the age of 12, including masses and hymns. When he was 18, his voice changed and he was dismissed from the choir school, the same fate that had befallen his brother. For several years, he struggled to make a living, giving music lessons and performing as a church musician in various churches. He also assisted Johann Albrechtsberger, organist at the Jesuit church in Vienna. This experience exposed him to traditional Catholic musical forms and practices, knowledge which became useful when he was in the service of Prince-Archbishop Colloredo of Salzburg.

In 1757, the 20-year-old Haydn went to the court of the Bishop of Grosswardein (now the town of Oradea, Romania), soon becoming Kapellmeister, or Music Director, for the Bishop's musical activities. By this time he was composing symphonies, string trios and concertos, as well as masses and other church music. He remained in Grosswardein until 1763, when he was invited by Prince-Archbishop Siegmund von Schrattenbach to join the Salzburg court as Concert Master. Although a conservative ruler and religious administrator, Schrattenbach was artistically enlightened and a great supporter of the musical arts, hiring local German musicians, as well as musicians from Italy. That support included such gestures as paying for several of his female singers to study at the Pieta in Venice (including Michael Haydn's future wife, Magdalena) and then giving them court appointments upon their return.

Haydn's position at Salzburg included playing the organ and violin and composing works for the church and for the theatre of the Benedictine University in Salzburg. In addition to composing music for Archbishop Schrattenbach, Haydn also composed works for other local religious institutions. His musical colleagues at Schrattenbach's court included Leopold Mozart, composer-organist Anton Adlgasser, Vice Kapellmeister Giuseppe Francesco Lolli, and later, young Wolfgang Amadeus Mozart. Haydn collaborated with Adlgasser and an 11-year-old Wolfgang in the creation of an oratorio, *Die Schuldigkeit des ersten Gebots* (1767).

Michael Haydn found his musical home at the court and in the churches of Salzburg. In 1768, he married Maria Magdalena Lipp, a soprano at the Schrattenbach court and daughter of the court organist. In 1770, they had a daughter, Aloisia Josepha, their only child, but she died in 1771, four days before her first birthday. Charles H. Sherman notes that, "Haydn was devastated, never fully to recover from his grief. According to his friends, the infant's death profoundly altered Haydn's way of life and, in their words from that time forward 'a melancholy began to override his perpetually serene disposition'". Compounding the shock and grief of that year was the sudden death in mid-December 1771 of Haydn's patron and friend, Prince-Archbishop Schrattenbach. Haydn pulled himself together to compose in two weeks the *Requiem in C* that was sung at the Archbishop's funeral, the composition we perform today. Outwardly, the *Requiem* was for Archbishop Schrattenbach, but Haydn also was

remembering his cherished daughter.

Succeeding Schrattenbach as Prince-Archbishop was Hieronymus Colloredo, a figure with whom Wolfgang Amadeus Mozart later was to take issue. Colloredo was quite different from Schrattenbach, demanding efficiency, simplicity and economy in music as well as other activities in Salzburg life. Masses were to be no more than 45 minutes long, and must be reasonably simple in structure. Although Colloredo was a violinist himself, he did not indulge in elaborate court musical activities as did his predecessor. Haydn, with his understanding of chant and the Jesuit approach to music, did well under Colloredo, in addition to composing for other local churches and patrons, and performing as a church organist in several local churches. In 1777, he became the principal organist at the Dreifigkeitkirche, and in 1781, succeeded Wolfgang Amadeus Mozart as organist at St. Stephen's Cathedral.

During the 1780s, Haydn continued his career as a composer and performer. After 1787, he became violin instructor to the court. In the 1790s, he became a teacher of note, including Anton Diabelli and Carl Maria von Weber among his students. Although Wolfgang Amadeus Mozart was not one of his students, they were well-acquainted, and Haydn had some musical influence on the young Wolfgang.

Europe was in turmoil during the late 18<sup>th</sup> century, with Napoleon and his troops advancing across the land. The French took control of Salzburg in 1800, and Prince-Archbishop Colloredo abdicated. The Archbishopric of Salzburg ceased to exist and Haydn was left without a church position. He was able to survive through commissions for various works and through a raise in his salary as a court musician in 1803. Archduke Ferdinand of Tuscany had been given the now secularized lands of the Archbishop of Salzburg, and financially supported the court. In the same year, Haydn was inducted into the Swedish Royal Academy of Music. He continued to compose infrequently, completing a *Te Deum* for Empress Marie Therese in December 1805, but was unable to finish a *Requiem* she had commissioned. He died in August 1806.

Michael Haydn was a prolific composer, creating over 830 works in many different genres. He is known mostly as a composer of church music, including 30 masses (both Latin and German), three requiems, six *Te Deums*, and countless other Latin and German sacred works. He composed various types of dramatic/stage music, including oratorios, sacred dramas, incidental music for various theatrical works, and one opera. His secular vocal music includes 10 cantatas, a serenata, works for voices and instruments, and part songs for male voices, one of the first composers of such works. His instrumental works include 40 symphonies, 11 concertos, dances, marches, divertimentos, and various chamber music compositions.

## Requiem

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

- Introit: Requiem aeternam (Grant us rest, O Lord)
- Gradual: Requiem aeternam (Rest eternal)
- Tract: Absolve, Domine (Absolve, O Lord, the souls of the faithful departed)
- Sequence: Dies irae (Day of wrath)
- Offertory: Domine Jesu Christi (Lord Jesus Christ)
- Sanctus: Sanctus, sanctus, sanctus ( Holy, holy, holy)
- Benedictus: Benedictus qui venit (Blessed is he who comes)
- Agnus Dei: Agnus Dei (Lamb of God)
- Responsory: Libera me, Domine (Deliver me, O Lord)
- Antiphon: In paradisum (May the Angels lead you into paradise)

Many composers do not set the complete text. Michael Haydn does not set the *Gradual*, *Tract*, *Pie Jesu*, *Libera me*, or *In paradisum* in his *Requiem*.

Musical settings of the *Requiem* reflect the times in which they were composed. Some composers have written *Requiem*s for memorial events, whereas others have written them as music for concert

performances. The earliest *Requiem* masses were simple Gregorian chants. You will hear them in their original form as incorporated by Duruflé into his *Requiem*. The first extant musical setting of the *Requiem* is by the late 15<sup>th</sup> century Franco-Flemish composer Johannes Ockeghem. *Requiem*s composed before 1600 often set the chant melody in the tenor voice, alternating sections of calmness and simplicity with elaborate counterpoint. Renaissance/16<sup>th</sup> century *Requiem*s tended to be polyphonic, but conservative in style, such as the four-part and six-part *Requiem*s by Spanish composer Tomás Luis de Victoria. 17<sup>th</sup> and 18<sup>th</sup> century composers were influenced by contemporary musical styles, especially those from the symphony, opera and ballet. The Mozart *Requiem*, the most popular of the 18<sup>th</sup> century *Requiem*s, reflects the balanced style of the period. Early to mid-19<sup>th</sup> century *Requiem*s portray the composers' interest in the operatic drama of the texts. The Verdi and Berlioz *Requiem*s are the most prominent representatives of this style. Later 19<sup>th</sup> century versions were more reflective, such as *Requiem*s by Fauré and Dvorak. Johannes Brahms, in his *German Requiem*, did not set the traditional text, but rather Biblical passages concerning death and mourning. In fact, his *Requiem* was not created as a liturgical service. Additional composers have composed *Requiem*s using other texts and/or the thoughts of remembrance without using the words of the Catholic service. Prominent 20<sup>th</sup> century *Requiem*s include the peaceful Duruflé, the profound 1962 *War Requiem* by Benjamin Britten, which combines the traditional *Requiem* text as sung by the chorus, with the World War I war poetry of Wilfred Owen sung by soloists, and the 1985 Andrew Lloyd Webber *Requiem*, composed in a more popular style. Hans Werner Henze's 1993 *Requiem* is totally instrumental, while contemporary Belgian composer Nicholas Lens' 1994 *Flamma Flamma: The Fire Requiem*—western and non-western rituals that explore the meaning of life and death—is an amalgam of rock, classical and world music, with soloists, choir, orchestra, and electronic instruments.

## Haydn's Requiem

Michael Haydn's *Requiem in C Minor* for Archbishop Schrattenbach is one of three requiems he composed, and his first major church work. Although written under time constraints and duress, it is a work of lyricism, depth and beauty. Leopold Mozart and his 15-year-old son Wolfgang, newly returned from Italy, played in the orchestra at the funeral performance. Young Mozart, with his photographic memory, later was to use themes from this work in some of his own. The complete *Requiem* was performed at Michael Haydn's funeral in 1806, and selections were performed at the 1809 funeral of his older brother, Joseph.

In this work, Michael Haydn creates in long, over-arching themes and phrases. He combines the *Introit* and *Kyrie* for the first movement, beginning with a steady, walking rhythm in the bass. Voices enter fifths and fourths apart, leading to lovely suspensions before they come together on *dona eis Domine*. Mozart uses this same pattern in the beginning of his *Requiem*. The chorus sings simply and homophonically in the *et lux perpetua*. Haydn uses an original chant melody for the *Te decet hymnus*, bringing in the entire chorus on homophonic chords at *exaudi orationem meam*. Soloists give a slight elaboration to the return of the *Requiem* phrase, and the chorus sings the first *Kyrie*, repeating the pattern of the opening. Mozart also imitates the short notes of the *eleison* in the *Christe eleison*. Haydn repeats the *Introit* pattern in the second *Kyrie*.

The *Sequence*, the second movement of the *Requiem*, is a unified whole with sections for the chorus interspersed with sections for soloists. Haydn was conscious of the liturgical purpose for the composition and did not allow musical creativity to get in the way of that purpose. He uses the pattern of the choral *Dies irae* at the beginning of the *Sequence*, in the *Rex tremendae* in the middle, and in the *Huic ergo parce Deus* near the end. In between these choral sections, he places solo passages. The soprano sings the *Mors stupebit* in a gentle, ornamented section, and the alto mirrors that pattern in *Judex ergo*. The tenor and bass have different settings to their texts, not as elaborate as those of the soprano and alto. The soloists at the *Oro supplex et acclinans* mirror the structure of the choral *Amen* at the end. Although the notes are different, Mozart emulates Haydn in the rhythm of his *Requiem*'s *Lacrymosa*.

Haydn's *Offertory* begins with a tenor solo, answered by the chorus. Mozart uses the same pattern in his *Domine Jesu Christe*, except that he begins the section with chorus. Both composers set the *Ne absorbeat eas* as fugal passages. Haydn sets the *Sed signifer sanctus Michael* as a soprano solo, whereas

Mozart sets it for solo quartet. Both composers set the *Quam olim Abrahae* as vigorous fugues, similar in notes and rhythms. Haydn creates a delightful triplet accompaniment for the solo *Hostias* and *Fac eas, Domine*.

Haydn's *Sanctus* is definite and stately. Where many composers create strong and energetic *Hosanna* sections, Haydn's is more lyrical and gentle. He returns to pure chant melody in the *Benedictus*, bringing in the soloists one by one, finally bringing in chorus sopranos and altos using the first two notes, before resolving the phrase in simple chords. He ends the movement with a repeat of the *Hosanna*.

The *Agnus Dei* begins with a pulsing bass tempo. Throughout the movement, the soloists sing the *Agnus Dei* in duet with the instruments. The chorus enters on the *dona eis requiem*, creating lovely suspensions, similar to those in the first movement, resolving on the word *requiem*. The soloists come together in peaceful resolution at the *lux eterna*, 'may perpetual light shine on them'. Haydn then creates a fugue of intense joy in the *Cum sanctis tuis in aeternum*, for the departed will be with the saints forever. Mozart again paid homage to Michael Haydn's work by using the theme of the *Cum sanctis tuis* in the *Laudate pueri* of his *Solemn Vespers*.

### **Requiem**

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus in Sion,  
et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam,  
ad te omnis caro veniet.*

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.*

### **Kyrie**

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

### **Dies Irae**

*Dies irae dies illa  
solvet saeculum in favilla  
teste David cum Sybilla.*

*Quantus tremor est futurus,  
quando iudex est venturus  
cuncta stricte discussurus*

*Tuba mirum spargens sonum  
per sepulchra regionum,  
coget omnes ante thronum.*

*Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.*

*Liber scriptus proferetur,  
in quo totum continetur  
unde mundus iudicetur.*

*Judex ergo cum sedebit  
Quidquid latet, apparebit,  
Nil inultum remanebit.*

*Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
cum vix justus sit securus?*

### **Requiem**

Eternal rest grant them, O Lord;  
and may perpetual light shine upon them.  
A hymn becometh Thee, O God, in Sion,  
and unto Thee shall a vow be paid in Jerusalem.

Listen to my prayer;  
unto Thee all flesh shall come.  
Eternal rest grant them, O Lord;  
and may perpetual light shine upon them.

### **Kyrie**

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

### **Dies Irae**

Day of wrath and terror looming!  
Heaven and earth to ash consuming,  
David's word and Sibyl's truth foredooming!

What horror must invade the mind,  
when the approaching judge shall find,  
and sift the deeds of all mankind.

The trumpet casts a wondrous sound,  
through the tombs of all around,  
making them the throne surround.

Death is struck and nature quaking,  
all creation is awaking,  
to its judge an answer making.

The written book shall be brought forth,  
in which is contained all  
from which the world is to be judged.

So when the Judge shall sit,  
whatever is hidden shall be seen,  
nothing shall remain unpunished.

What am I, wretched one, to say,  
What protector implore,  
when even a just person needs mercy?

*Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.*

*Recordare Jesu pie!  
Quod sum causa tuae viae.  
Ne me perdas illa die.*

*Quaerens me, sedisti lassus  
redemisti crucem passus,  
tantus labor non sit cassus!*

*Juste judex ultionis!  
Donum fac remissionis  
ante diem rationis.*

*Ingemisco, tanquam reus,  
culpa rubet vultus meus  
supplicanti parce, Deus.*

*Qui Mariam absolvisti  
et latronum exaudisti,  
mihi quoque spem dedisti.*

*Preces meae non sunt dignae,  
sed tu bonus fac benigne,  
ne perenni cremer igne!*

*Inter oves locum praesta,  
et ab haedis me sequestra  
statuens in parte dextra.*

*Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.*

*Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.*

*Lacrymosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.*

*Huic ergo parce, Deus,  
Pie Jesu Domine!  
dona eis requiem. Amen.*

### **Offertorium**

*Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.*

*Libera eas, de ore leonis,  
ne absorbeat Tartarus,  
ne cadant in obscurum:  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam  
quam olim Abrahae promisisti,  
et semini ejus.*

*Hostias et preces tibi, Domine, laudis offerimus.  
Tu suscipe pro animabus illis,*

King of awesome majesty,  
you who save freely those to be saved,  
save me, fount of pity.

Remember, kind Jesus,  
that I am the cause of your journey;  
do not let me be lost on that day.

Seeking me, you sat exhausted;  
you redeemed me by undergoing the Cross  
let so much toil not be in vain.

Just Judge of vengeance,  
grant the gift of forgiveness,  
before the day of reckoning'.

I groan, as one guilty;  
my face is red with shame;  
spare, O God, a supplicant.

You who forgave Mary  
and heard the plea of the thief  
have given hope to me also.

When the accursed are silenced,  
sentenced to piercing flames,  
call me with the blessed.

Suppliant and bowing, I beg,  
my heart contrite like ash:  
Have a care for my end.

My prayers are unworthy;  
but you, the Good, show me favor,  
that I may not be consumed by eternal fire.

Grant me a place among the sheep,  
and separate me from the goats,  
placing me at your right hand.

Tearful that day,  
on which will rise from ashes  
all humanity for judgment.

So have mercy, O God, on us.  
Compassionate Lord Jesus,  
grant them rest. Amen.

### **Offertorium**

Lord, Jesus Christ, King of Glory,  
deliver the souls of all the faithful  
departed from infernal suffering  
and from the bottomless abyss.  
Deliver them from the lion's mouth,  
that hell engulf them not,  
that they sink not into darkness.  
But let the standard-bearer Saint Michael  
lead them quickly into the holy light,  
as of old Thou didst promise to Abraham  
and his seed.

Sacrifices and prayers of praise we offer  
to Thee, O Lord.

*quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam.  
Quam olim Abrahae promisisti, et semini ejus.*

### **Sanctus**

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

### **Benedictus**

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

### **Agnus Dei**

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.  
Lux aeterna luceat eis, Domine.  
Cum sanctiis tuis in aeternum, quia pius es.  
  
Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Cum sanctiis tuis in aeternum, quia pius es.*

Accept them for those souls  
of whom we this day commemorate.  
Allow them, O Lord, to pass from death to life,  
as of old Thou didst promise to Abraham  
and his seed.

### **Sanctus**

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

### **Benedictus**

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

### **Agnus Dei**

Lamb of God, who takest away the sins of the  
world, grant them rest everlasting.  
Lamb of God, who takest away the sins of the  
world, grant them rest everlasting.  
Lamb of God, who takest away the sins of the  
world, grant them eternal rest.  
May light eternal shine upon them, O Lord,  
with Thy saints in eternity, because Thou art  
merciful.  
  
Eternal rest grant them, O Lord;  
and may perpetual light shine upon them.  
  
May light eternal shine upon them, O Lord,  
with Thy saints in eternity, because Thou art  
merciful.

## **Ralph Vaughan Williams (1872-1958)**

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music. Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers/teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.) After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a major contributor to the *Oxford Book of Carols*. In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the

University of Michigan and UCLA. He died in 1958.

Vaughan Williams was keenly aware of the horrors of war. He volunteered for service in World War I (1914-1918), enlisting in the Field Ambulance Service, where he was posted to France and Greece, and later serving as an officer in the Royal Garrison Artillery, where he served with the British Expeditionary Force in France. He was deeply affected by what he saw, and lost close friends in the war, including his wife's brother, Charles, music patron and conductor F. B. Ellis, composer George Butterworth, and later his own student, Ivor Gurney, a promising composer and poet, who had been gassed, shell-shocked and driven insane by his experiences in that war.

Ralph Vaughan Williams composed in a wide variety of genres, including works for stage, opera, symphonies, smaller works for orchestra, works for chorus and orchestra, a *cappella* choral music, songs, arrangements of English folksongs, arrangements of carols, chamber music, music for the theatre, music for films and music for radio programs. He was gifted in composing vocal music for choruses as well as for solo voice. He is recognized for his settings of English language poetry (including that of Walt Whitman, whose poetry he uses in both the *Sea Symphony* and the *Dona Nobis Pacem*). Among his better known works are *A Sea Symphony*, *Serenade to Music*, the *Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor*, *Hodie*, *Fantasia on Christmas Carols* and the *Fantasia on a Theme by Thomas Tallis*.

### Walt Whitman (1819-1892)

Considered by many to be the greatest of all American poets, Walt Whitman was born in Long Island in 1819. He grew up in Brooklyn, attending school and taking advantage of the city's museums, libraries, and theatres for self-education. He finished his formal education at age 11 and became an apprentice on a Long Island newspaper, where he learned the printing trade. At this time, he began writing, publishing his first article when he was 15. Between 1836-1841 he taught school in various Long Island towns. In 1841, he returned to New York to become a fiction writer, publishing stories in a variety of magazines. At the same time, he became an editor on various Brooklyn and Long Island newspapers. In the late 1840s he began the serious study and writing of poetry. In 1855, he published his first 12 poems in *Leaves of Grass*, a work that he would revise and amend throughout his life, until it contained approximately 300 poems. His poetry heralded a new age in American poetics, presenting verse in a much freer style, with varying forms and rhythmic patterns. Whitman moved in New York's intellectual and cultural circles, and was able to meet and interact with many prominent citizens of the time.

The Civil War broke out in 1861, and Whitman began to visit wounded soldiers in New York City hospitals. In 1862, he left Brooklyn to search for his brother, George, a Union soldier. He saw the horrors of war and the battlefield as he searched for his brother (whom he found), and secured a civil service position in Washington, D.C. Between 1862-1865, he also volunteered as a nurse in Washington military hospitals, nursing approximately 80,000 to 100,000 sick and wounded soldiers. His Civil War experiences and observations led to the writing of his powerful Civil War books of poetry, *Drum Taps* (1865) and *Sequel to Drum Taps* (1865-1866). F. DeWolfe Miller comments that *Drum Taps* "...is the greatest book of war lyrics ever written by a single author," containing *Beat! Beat! Drums, O Captain! My Captain!, When Lilacs Last In the Dooryard Bloom'd, Dirge for Two Veterans*, and *Reconciliation*, as well as Whitman's most famous expression of self, *Chanting the Square Deific*. The mention of the drum is particularly significant. Historically, before bugles played "taps," drums served that purpose, measuring the death march as military personnel were brought to burial. Drums also accompanied soldiers into battle.

Whitman returned to the New York area in 1865. In 1873, he suffered a stroke and moved to his brother's house in Camden, New Jersey. He later bought his own small house. Although he was in poor health for the rest of his life, he continued to write and publish new works, as well as edit his previous works. He died in 1892.

George Mallis notes, "Whitman wrote in a form similar to 'thought-rhythm.' This form is found in Old Testament poetry and in sacred books of India, such as the *Bhagavad-Gita*, which Whitman knew in translation... The musical nature of Whitman's poetry is evident in the fact that no poetry has been set to music more often than his."

## John Bright (1811-1889)

This British statesman and speaker was born in 1811 to a Quaker family. He studied in Quaker schools and Quaker beliefs underlay his political philosophy, including a demand for social, political, and religious equality for all. He was a well-known orator and a Member of Parliament. He was a member of the Peace Society, through which he protested the Crimean War (1854-1856) because he believed it was un-Christian, against free international trade and British interests. He died in 1889.

Another poet recorded the Crimean War in these words:

“Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
rode the six hundred.  
‘Forward the Light Brigade!  
Charge for the guns!’ he said:  
Into the valley of Death  
Rode the six hundred...”

Alfred, Lord Tennyson (1809-1892)

*The Charge of the Light Brigade* was a poem that memorialized a suicide attack by a British regiment during the Battle of Balaclava, October 25, 1854. Lord Tennyson’s poems also are among those most often set by composers.

## Dona Nobis Pacem

Commissioned for the centenary of the Huddersfield Choral Society, *Dona Nobis Pacem* had its first performance in 1936. Vaughan Williams chose texts from Walt Whitman, John Bright and the Old and New Testaments to set this description of the horrors of war, the sadness and futility of loss and the need for peace. Europe was in turmoil and on the verge of World War II. Hitler and the Nazis were in power in Germany, remilitarizing the Rhineland (among other things), Italy had invaded Ethiopia and the Spanish Civil War had just begun.

Vaughan Williams begins the work with the *Agnus Dei* from the Mass, the eternal cry for peace. Soon the unsettling sound of drums is heard as the text changes to Whitman’s *Beat! Beat! Drums!* Drums and trumpets signal the chaos and horror of war, where no one—not the church congregation, newlyweds, scholars, or farmers—is immune. Vaughan Williams exquisitely mirrors Whitman’s text through his use of dynamics and programmatic music. For example, in the phrase “Through the windows, through the doors, BURST like a ruthless force,” the instruments and chorus explode on the word “burst.” In the phrase “leave not the bridegroom quiet,” Vaughan Williams diminuendos on the word “quiet,” adding musical force to the poetry.

The futility of war appears in the third section, *Reconciliation*, which Vaughan Williams sets with serene beauty, as Whitman comments that “reconciliation,” a word as beautiful as the sky (with biblical reference to the first verse of John in the *New Testament*: “In the beginning was the Word, and the Word was with God, and the Word was God”), will absolve all, since what war hopes to achieve is lost by death. Vaughan Williams lets the bass soloist describe the ultimate reconciliation—on an individual basis—as a soldier from one side kisses his dead foe.

The *Dirge for Two Veterans* (written before 1914) describes the poet who watches a sad evening burial procession for a father and son who both have perished in battle. Vaughan Williams creates soft, shimmering music for this elegy as he describes musically the beautiful evening with the sad, solemn procession, and the grief that the drums strike into the poet’s heart. His description of the veterans’ deaths “two..veterans..son..and father” is evenly spaced, but come together within a beat of each other “dropped dropped” as they are slain. He sets the final comment—the poet’s gift of love—with great warmth and tenderness.

The tensions of war return with the bass soloist’s comments about the appearance of the Angel of Death. There is Biblical reference to the Passover as the soloist comments that this time there is no one to save the first-born of Egypt. The people seek succor, but none comes. Uneasiness and the fear of invasion returns with the mention of the snorting of the horses from Dan, alluding to the

war horses of the ferocious tribes to the north of the ancient Israelites. This image can be symbolic of Germany's militaristic expansionism. The bass soloist changes the mood when he sings "Peace be unto thee." The chorus now sings exultantly of peace, hoping for a time when all nations can live together, and the work ends quietly with the soprano soloist and chorus entering a plea for peace.

## I.

*Agnus Dei qui tollis peccata mundi  
Dona nobis pacem.*

Lamb of God who takest away the sins of the world  
Grant us peace.

## II.

Beat! Beat! drums!—blow! bugles! blow!  
Through the windows--through the doors—burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet—no happiness must he have now with his bride,  
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,  
So fierce you whirr and pound you drums—you bugles wilder blow.

Beat! Beat! drums!—blow! bugles! blow!  
Over the traffic of cities—over the rumble of wheels in the streets;  
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep  
in those beds,  
No bargainers' bargains by day—would they continue?  
Would the talkers be talking? Would the singer attempt to sing?  
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! Beat! drums!—blow! bugles! blow!  
Make no parley—stop for no expostulation,  
Mind not the timid—mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties;  
Make even the trestles to shake the dead where they lie awaiting the hearses,  
So strong you thump, O terrible drums—so loud you bugles blow.

Walt Whitman

## III. Reconciliation

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this  
soiled world;  
For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin—I draw near,  
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

## IV. Dirge for Two Veterans

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,

Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing.

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

Walt Whitman

## V.

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old.....to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright

*Dona nobis pacem.*

We looked for peace, but no good came; and for a time of health, and behold trouble!  
The snorting of his horses was heard from Dan; the whole land trembled at the  
sound of the neighing of his strong ones; for they are come, and have devoured  
the land.....and those that dwell therein.....

The harvest is past, the summer is ended, and we are not saved.....  
Is there no balm in Gilead? is there no physician there? Why then is not the health  
of the daughter of my people recovered?

Jeremiah 8:15-22

## VI.

'O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.'  
Daniel 10:19

'The glory of this latter house shall be greater than of the former.....and in this place will I give peace.'  
Haggai 2:9

'Nation shall not lift up a sword against nation, neither shall they learn war any more.  
And none shall make them afraid, neither shall the sword go through their land.  
Mercy and truth are met together; righteousness and peace have kissed each other.  
Truth shall spring out of the earth, and righteousness shall look down from heaven.  
Open to me the gates of righteousness, I will go into them.  
Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.  
And it shall come, that I will gather all nations and tongues.  
And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.  
For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth, peace, good-will toward men.

(Adapted from Micah 4:3; Leviticus 26:6; Psalms 85:10 and 118:19; Isaiah 43:9 and 66:18-22, and Luke 2:14.)

*Dona nobis pacem.*

*Program notes by Helene Whitson*

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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.

## Julia Earl, Soprano

Julia Earl has performed in oratorio, recital, opera, and vocal chamber music, concentrating on early music and music of the twentieth century. She has performed and recorded with numerous ensembles, including the American Bach Soloists, the California Bach Society, the Baroque Arts Ensemble, the Consort of Voices, the San Francisco Choral Artists, the Roger Wagner Chorale, the Los Angeles Master Chorale, and has performed at music festivals and series that include Composers, Inc., San Francisco Noontime Concerts, the Berkeley Early Music Festival, the Ojai Music Festival, and the West Marin Music Festival. She was the San Francisco Lyric Chorus' soprano soloist in the Fall 2001 performance of Charpentier's *Messe de minuit pour Noël*, Fall 2002 performance of Bach's *Cantata 192* and a Choral Suite from Leonard Bernstein's *Candide*, and Spring 2005 performance of Haydn's *Harmoniemesse* and Bruckner's *Mass No. 1 in D minor*.

## Alessandra Kameron, Soprano

While active as a soloist in recital, opera, with choruses and orchestras, Ms. Kameron's credits included performances as Cho-Cho San in *Madama Butterfly*, tours with Robert Page's Concert Choir, and recordings of two world premieres, one of which was with the Philadelphia Orchestra. Having set aside her singing career in order to focus upon raising her son and daughter and to pursue a Master's degree in Counseling Psychology, Ms. Kameron is now a therapist at a Bay Area outpatient treatment center. She has been the soprano soloist at Trinity Episcopal Church in San Francisco since 1976. She was the San Francisco Lyric Chorus' soprano soloist in our Spring 2002 performance of Vaughan Williams' *Dona Nobis Pacem* and our 2003 Spring performance of the Campra and Duruflé *Requiems*.

## 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 Chorus, 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-long 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*. Ms. McKee performs regularly with the San Francisco Opera Chorus, American Bach Soloists Choir, Artists' Vocal Ensemble and the Philharmonia Baroque Chorale, and is on the music faculty of the San Francisco Boys Chorus. A frequent recitalist, she performs annually in the Hallowe'en revue "Spirits, Spells & Siren Songs". She is alto soloist at the Episcopal Church of St. Mary the Virgin in San Francisco. She was the San Francisco Lyric Chorus' alto soloist in the Spring 2005 performance of Haydn's *Harmoniemesse* and Bruckner's *Mass No. 1 in D minor*.

### **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 *Schola Adventus* 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 Charpentier's *In nativitate Domini canticum*, H314, Joseph Haydn's *Harmoniemesse*, Bruckner's *Mass No. 1 in D minor*, Tallis' *Missa puer natus est nobis*, Vaughan Williams' *Fantasia on Christmas carols*, Altman's *Choral Meditation* and Kesselman's *This Grand Show Is Eternal*.

### **Thomas Hart, Bass**

Bass-baritone Thomas Hart is making his third 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, 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* and the Spring 2005 performance of Haydn's *Harmoniemesse* and Bruckner's *Mass No. 1 in D minor*.

### **David Hatt, Organ**

David Hatt is the Assistant Cathedral Organist at St. Mary's Cathedral in San Francisco. He obtained a Master of Arts in Music Degree from the University of California, Riverside, following organ study with Raymond Boese and Anthony Newman and composition study with Barney Childs. In 1976 he became briefly famous for two events, a solo piano performance of Eric Satie's *Vexations*, followed a few months later by a Master's Recital of 20th-century music on five keyboard instruments which was over 5 1/2 hours long.

He is also a regular participant in the recital series of St. Mary's Cathedral and Trinity Episcopal Church, Reno, and is a former Dean of the San Jose Chapter of the AGO. Mr. Hatt has served as organ accompanist in the San Francisco Lyric Chorus' performances of the Brahms *Requiem*, Bruckner *Mass No. 1 in D Minor*, Joseph Haydn *Harmoniemesse*, Fauré *Messe Basse*, Vaughan Williams *Fantasia on Christmas Carols* and *Five Mystical Songs*, Verdi *Four Sacred Pieces*, Vierne *Messe Solennelle*, Dvorák *Mass in D*, Kodály *Laudes Organi*, Widor *Mass, Op. 36*, Jongen *Mass, Op. 130*, Dufay *Gloria ad modum tubae*, Charpentier *In nativitate Domini canticum*, H314, Franck *Psaume 150*, Berlioz *L'adieu des bergers* from *L'enfance du Christ*, selections from Honegger's *Une cantate de Noël*, Holst *Personent hodie*, and Mathias *Sir Christemas*. On November 4, 2004, he presented at St. Mary's Cathedral the opening concert of the National Convention of the College Music Society. In 2006 he made his debut with the San Francisco Symphony, performing the organ part in Liszt's *Dante Symphony*.

## **Arlekin String Quartet**

### **Eugene Chukhlov, Director**

Formed in 1983 by students at the Moscow Conservatory of Music, the quartet came to the United States in 1990. They perform music in a variety of styles, from classical to popular. The group has performed at hundreds of concerts, weddings and special events throughout the world. They also have been associated with the chamber music program at San Francisco State University.

### **Eugene Chukhlov, Violin**

Eugene Chukhlov was born in the city of Chimkent in Kazakhstan and studied at the Central Music School in Alma-Aty. He graduated in 1983 from Gnessin Music College in Moscow, and entered the Moscow Conservatory, where he met Rem Djemilev, who was assigned to the same quartet class, coached by the Borodin String Quartet. Mr. Chukhlov studied under the Professor Levon Ambartsumian and Professor Igor Bezrodny. Currently Mr. Chukhlov plays with the Berkeley Symphony, the San Francisco Opera Center's Merola Opera and Western Opera Theater, the California Chamber Symphony and teaches violin at the Crowden School of Music as well as privately in his studio.

### **Rita Lee, Violin**

Violinist Rita Lee, a native of Connecticut, studied at the Peabody Conservatory with Victor Danchenko and Berl Senofsky. Since earning her Bachelor's and Master's degrees and Graduate Performance Diploma, she has been a frequent chamber music collaborator and an enthusiastic supporter of contemporary music. Now a resident of San Francisco, Ms. Lee performs with various Bay Area ensembles. However, she continues to be Associate Concertmaster of the Martha Graham Dance Company and the Key West Symphony.

### **Rem Djemilev, Viola**

Mr. Djemilev was born in the city of Tashkent, Uzbekistan, and at the age of seven, won first prize in the All-Republic violin competition. At the age of nine his family moved to Moscow, where he continued to study violin at the Central Music school. In 1979 he entered the Music College of the Moscow Conservatory, and in 1983 was accepted to the Moscow Conservatory to study violin, viola, piano and conducting. His viola professor was Fedor Druzhinin. Mr. Djemilev also studied conducting under Professor Mikhail Terian and played in Moscow Chamber Orchestra. In 1990 Mr. Djemilev, together with his colleagues in the string quartet, came to United States, where he teaches at the Crowden School in Berkeley, Glorietta Elementary School in Orinda, and the Civic Arts Education program in Walnut Creek. He is the music director and conductor of the Young People's Chamber Orchestra in Berkeley, and the Young Performers' String Orchestra and the Diablo Regional Youth Orchestra in Walnut Creek.

### **Stephen Evans, Cello**

Stephen Evans was born in Austin, Texas and began playing the cello at age 10 in the University of Texas String Project. He attended the University of Texas at Austin and studied cello with Phyllis Young, earning Bachelor and Master degrees in Cello Performance. He then went to London to study at the National Centre for Orchestral Studies, Goldsmith's College earning a further graduate degree in Orchestral Performance. He is currently a teacher at Civic Arts Education in Walnut Creek, as well as a performer in many orchestras and chamber ensembles in the Bay Area

### **John Weeks, Timpani**

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

## 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 fortepiano expert 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, Peninsula Women's Chorus and Sherman Oaks Charter School Choir, and in addition maintains a small piano studio and directs a children's choir in San Jose. Mr. Kan performed with the Peninsula Women's Chorus in Fall 2005 and was a featured pianist at the Ip Piano School 12<sup>th</sup> Annual Concerto Concert in Boston in April 2005.

This trimester marks Mr. Kan's last trimester with the San Francisco Lyric Chorus, as he begins work in the Fall at Indiana University on a Master's Degree in Choral Conducting.

# 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 501(c)(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, 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 [info@sflc.org](mailto:info@sflc.org) or call (415) 721-4077. 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.

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(September 2005–August 2006)

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Christine Colasurdo  
Rev. Robert & Anne Cromey  
Nanette Duffy  
Elizabeth Hendrickson  
Susan Hendrickson  
John Lee Fund  
Lois Kelley  
Sharon & Kenneth Levien  
Simona Nass  
Andrea Ogarrio  
Albert & Mary Pierce  
Martin & Maria Quinn  
Susan & David Smith  
Laurie & Rick Steele  
Suzanne Taylor

## Mezzoforte (\$20-\$99)

C. Richard Alligood  
Lindsey & Rafael Angelats  
Jill Antal  
Barbara & Don Bannett  
Kristine L. Chase  
Robert & Kiko D'Angelo  
Shirley Drexler  
Neil Figurelli  
Canon David Forbes  
Brian Forth  
Linelle Glass  
Helen Goldsmith & Paul Heller  
Florence Haimes  
Andrew Harris  
Connie & Ed Henry  
Valerie Howard  
Cheryl Dent Howell  
Johnson & Johnson (employer matching)  
Catherine Lewis  
Walter Lynam  
Ruth K. Nash  
Barbara Ogarrio  
Marge & Bill Poore  
Rev. Ted & Shirley Ridgway  
Steve & Mary Sandkohl  
Kenric Taylor

# CONTRIBUTIONS

## MUSICIANS FUND

Normally, we can't afford to present concerts with orchestra or instrumental accompaniment other than organ or piano, but occasionally we perform music which we feel must have some such accompaniment. This is such a concert. In order to cover the substantial extra costs of hiring professional soloists and a professional instrumental ensemble, we asked members to contribute to a special Musicians Fund, in addition to what they might normally donate to cover our regular operation.

Generous extra contributions by those listed below have made this concert possible.

*Didi Boring*

*Mary Lou Myers*

*Jim & Carolyn Losee*

*Karen McCahill*

*Bob & Sally Outis*

*Wylie & Judy Sheldon*

*Helene & Bill Whitson*

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## ADOPT-A-SINGER CONTRIBUTIONS

(August 2006)

Karen McCahill

*adopts Music Director Robert Gurney*

Jane Regan

*adopts Music Director Robert Gurney*

Bernadette Barberini & Lewis D. Brown

*adopts the Alto Section*

Julie Alden

*adopts the Soprano section*

Barbara Greeno

*adopts the Alto Section*

Albert & Mary Pierce

*adopts the Bass Section*

Jim Losee

*adopts the Tenor Section*

David Baker & Rodney Omandam

*adopts the Bass Section*

Anonymous friend

*adopts Cathy Lewis*

Cathy Lewis

*adopts Kevin Baum*

# ACKNOWLEDGEMENTS

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

## **Concert Day Manager**

Eric Hamilton

## **Concert Day Volunteer Staff**

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Kathy O'Connor

Andrea Ogarrio

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Cyril Chong

### **Program Preparation**

Helene Whitson

### **Program Design And Layout**

Bill Whitson

### **Mailing List Database Mgt**

Bill Whitson

### **Rehearsal Accompanist**

Leo Kan

### **Chorus Website Original Design**

Andrea Obana & Fine Brand Media, Inc.

### **Chorus Website Maintenance**

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### **Publicity**

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Barbara Myers

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Barbara Greeno

## **Concert Bouquets**

Cathy Lewis

## **Sound Recording**

Bill Whitson

## **Video Recording**

Jim Granato

# TRINITY EPISCOPAL CHURCH



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

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

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

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

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

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

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Kyrie in D, K. 341  
Ave Verum Corpus, K. 618*



Byrd	<i>Sing Joyfully</i>
Byrd	<i>Ave Verum Corpus</i>
Handel	<i>The King Shall Rejoice</i>
Stanford	<i>Beati Quorum Via</i>
Wood	<i>Hail, Gladdening Light</i>
Finzi	<i>God is Gone Up</i>
Willcocks	<i>Angelus Ad Virginem</i>

**Rehearsals Begin Monday September 18, 2006**

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

**Performances:**  
Saturday, December 2, 2006, 8 pm  
Sunday, December 3, 2006, 5 pm

**For audition and other information, contact  
Music Director *Robert Gurney*  
phone: 415-775-5111 email: [rgurney@sflc.org](mailto:rgurney@sflc.org)  
website: <http://www.sflc.org>**

*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!*

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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,  
with the San Francisco Lyric Chorus  
(Saturday only), 4 pm  
Leroy Anderson, Johann Strauss,  
Victor Herbert

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## SAN FRANCISCO LYRIC CHORUS CONCERTS IN 2006-2007

### FALL 2006 CONCERT

#### A MOZART CELEBRATION/GREAT ENGLISH ANTHEMS

Wolfgang Amadeus Mozart *Ave Verum Corpus, K. 618*

Wolfgang Amadeus Mozart *Kyrie in D, K. 341*

Wolfgang Amadeus Mozart *Missa Solemnis, K 337*

William Byrd *Sing Joyfully; Ave Verum Corpus*

George Frideric Handel *The King Shall Rejoice*

Charles Wood *Hail, Gladdening Light*

Charles Villiers Stanford *Beati Quorum Via*

Gerald Finzi *God is Gone Up*

Saturday, December 2, 2006 & Sunday, December 3, 2006

Trinity Episcopal Church

Bush & Gough Streets, San Francisco



### ANNUAL NEW YEAR'S POPS CONCERT

Robert Gurney, Organ

with the

San Francisco Lyric Chorus

Saturday, December 30, 2006, 4 pm

California Palace of the Legion of Honor

Lincoln Park, San Francisco

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

*San Francisco*; holiday favorites



### SPRING 2007 CONCERT

#### KALEIDOSCOPE: MUSIC FROM AROUND THE WORLD

*program to be announced*

Saturday, April 21, 2007

Sunday, April 22, 2007

Trinity Episcopal Church

Bush & Gough Streets, San Francisco

# *SAN FRANCISCO LYRIC CHORUS*

## **SOPRANOS**

Susan Alden  
Lindsey Angelats  
Didi Boring  
Nicole Brucato  
Evelyn Chen  
Cassandra Forth\*  
Cristina Gerber  
Sophie Henry  
Valerie Howard  
Kathleen Merchant  
Barbara Myers  
Mary Lou Myers  
Simona Nass  
Kathryn Singh  
Helene Whitson#

## **ALTOS**

Mari Coates  
Shirley Drexler  
Jane Goldsmith  
Danica Green  
Barbara Greeno\*  
Susan Hendrickson  
Catherine Lewis  
Karen McCahill  
Jane Regan

## **TENORS**

Kevin Baum  
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