

San Francisco Lyric Chorus

Soprano

Susan Alden
Daria Bauer
Didi Boring
Lisa Gartland
Elise Gemar
Debra Greenblat
Joanne Helkenn
Janet Hewins
Valerie Howard
Morgen Jahnke
Anna Lee
Laura Miller
Mary Lou Myers
Joanne Pearlstein
Kelly Ryer
Beverly M. Schmidt
Anne Trapani*
Helene Whitson#
Hannah Wolf

Alto

Lisa Battista
Suzanne Burdick
Cheryl Cridlebaugh#
Zoë Daggett
Claire Diepenbrock*
Ludmilla Drapkina
Elke Glendenning
Katherine Kirkham
Tanya Malone
Heather Mannion
Stephanie Mitchel
Heather Montgomery
Olivia Moore
Leela Pratt
Carolyn Rice#
Ellen Rubin
Barbara Stump
Hilary A. Thompson
Dolores (Dee) Wagner
Ibbie White#

Tenor

Peter Kuna III
Thomas Kuwahara*
Jim Losee
Matthew McClure*
Sheldon Ng
Thomas Outt
Mark Paige#
Gregor Rittinger
Ryan Vance

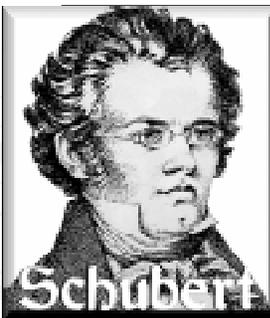
Bass

Albert Alden
David Baker
Jonathan Bates
Brian Cara
Paul Farrell
Jim Hogan
Roger LaClear
Russell H. Miller*
Bradley Arthur Peterson
Loren Pignolo*
Bob Shedd
Bill Whitson
Paul Zangaro

#Board of Directors

*Section Representative

For more information about joining the chorus and concert activities,
call Robert Gurney at (415) 775-5111.



San Francisco Lyric Chorus

SUMMER CONCERT 1997

Robert Gurney, Music Director

Paul A. Jacobson, Piano / Organ

August 24, 1997, 5:00pm
Trinity Episcopal Church
San Francisco, California

San Francisco Lyric Chorus



Robert Gurney, Music Director



Welcome to the 1997 Summer Concert of the San Francisco Lyric Chorus. Just a little over two years ago, six dedicated choristers initiated this new and unique community chorus. In its brief history, the San Francisco Lyric Chorus has grown to more than 60 committed and talented singers, who enthusiastically embrace the vision of the founders to establish a community of singers who care about each other, the music they study and perform, and the audiences with whom they share the emotional and spiritual qualities of that music.

Through a diverse and musically innovative repertoire, and in keeping with its allegiance to community service, the San Francisco Lyric Chorus marks a dynamic presence among Bay Area choruses. In August 1995, it participated in an ecumenical Service of Remembrance for the victims of Hiroshima, joining the Trinity Cathedral (Episcopal) Choir in San Jose for the premiere of Bay Area composer Brad Osness' *Lamentations*. In October 1995, the debut concert of the San Francisco Lyric Chorus featuring Gabriel Fauré's *Requiem* and *Cantique de Jean Racine*, as well as Louis Vierne's *Solemn Mass*, evoked a thunderous ovation from its audience. For its Winter 1995 concert, the San Francisco Lyric Chorus united with the San Francisco Choral Society and San Francisco Brass, for a joyous program of holiday music and caroling entitled **Festival of Carols**, conducted by Robert Gurney. Portions of that concert were cablecast on local television Christmas Day.

In April 1996 the Chorus offered **Songs of Love and Spring**, featuring Johannes Brahms' *Liebeslieder Waltzes*, Maurice Duruflé's *Ubi Caritas*, Aaron Copland's *The Promise of Living*, Leonard Bernstein's *Make Our Garden Grow*, and P.D.Q. Bach's wild and wacky *Liebeslieder Polkas*. On Easter Sunday, members of its Chamber Chorus joined Trinity Choir to perform Wayne Love's *Choral Introit for Easter* and William Harris' masterpiece, *Faire Is The Heaven*.

Sacred Music of the 20th Century, its 1996 summer concert, featured a stirring performance of the Duruflé Requiem, as well as Herbert Howells' *T e Deum* and Magnificat, Henryk Górecki's *T otus Tuus*, and Charles Villiers Stanford's *Beati Quorum Via*. Continuing in its tradition of performing new and unusual music, for its **Winter Concert 1996**, the San Francisco Lyric Chorus presented the Poulenc *Gloria*, *Ave Marias* by Josquin Des Pres, Tomás Luis De Victoria, and Igor Stravinsky, the *Magnificat* by Arvo Pärt, and the West Coast premiere of Robert Witt's *Four Motets to the Blessed Virgin Mary*. The Spring 1997 concert was devoted entirely to the music of Amy (Mrs. H.H.A.) Beach, America's first major woman composer, and featured her *Grand Mass in E Flat Major*, her anthem *Let This Mind Be In You*, several art songs, her organ *Prelude On An Old Folk Tune 'The Fair Hills Of Eire, O'*, and the *Panama Hymn*, commissioned for the opening of San Francisco's 1915 Panama-Pacific Exposition.

Program

Franz Schubert (1797-1828)

Mass in G Major

Daria Bauer, *Soprano*
Hannah Wolf, *Soprano*
Lisa Gartland, *Soprano*
Kelly Ryer, *Soprano*
Ryan Vance, *Tenor*
Michael Rogers, *Bass*
Paul A. Jacobson, *Piano*

Intermission

(10 minutes)

Wolfgang Amadeus Mozart (1756-1791)

Ave Verum Corpus *Requiem*

Susan Witt, *Soprano*
Suzanne Burdick, *Alto*
Bryan York, *Tenor*
Michael Rogers, *Bass*
Paul A. Jacobson, *Organ*

Please no photography or audio/video taping during the performance.
We are taping this program for broadcast purposes. If your child becomes
uncomfortable during the performance, please take him/her to the foyer.
Thank you.

Program Text

Franz Schubert (1797-1828)

Franz Schubert, a gifted, lyrical composer with an exquisite sense of melody and drama, wrote in almost every musical genre: choral works, songs, chamber music, keyboard music, symphonies, and operas. As a child he was a choirboy in the imperial court chapel, as well as a scholar in the Imperial and Royal City College. Interestingly, his examiners upon his entrance to this school were Joseph Eybler, a student of Mozart's and Antonio Salieri, Mozart's supposed rival. Salieri also was one of his main tutors. When his voice changed at the age of 16, Schubert attempted unsuccessfully to teach music and finally became a full-time composer, supported by friends who admired his ability. At informal gatherings called *Schubertiade*, his friends enjoyed Schubert's choral and chamber music; such gatherings were instrumental in educating the middle class in "classical" music. Little of his music was published during his lifetime, and his creative genius ended abruptly when he died of illness at age 31 in 1828.

Mass in G

The *Mass in G*, written in just five days when he was age 18, is a straightforward, homophonic composition, filled with lilting melody. Composed for church use, it is more light and graceful than the polyphonic music intended for concert performance. Schubert varied texture in the *Mass* by setting the *Benedictus* for solo trio. An underlay of steady pulsation in the accompaniment of the *Credo* complements the quiet and smooth affirmation of religious beliefs. Set in the key of D, the *Sanctus*, with its trumpet-like fanfare, is a joyful hymn of praise, followed by a sparkling fugue. Soloists in the *Agnus Dei* gently plead for mercy and peace, echoed by the chorus.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy.
Messiah, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus
hominibus bonae voluntatis

Glory in highest heaven to God,
and on earth peace
to people of good will.

Mass in G (text)

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
...

Quoniam tu solus Sanctus
tu solus Dominus
tu solus altissimus
...
cum Sanct Spiritu
in gloria Dei Patris
Amen

Credo

Credo in unum Deum
Patrem omnipotentem
factorem coeli et terrae
visibilium omnium et invisibilium..
...in unum Dominum Jesum Christum

Filium Dei unigenitum
...ex Patre natum ante omnia secula
Deum de Deo
Lumen de lumine
Deum verum de Deo vero
genitum non factum

We praise you, we bless you,
we worship you, we glorify you,
we give thanks to you
because of your great glory.

Lord God, heavenly King!
God, almighty Father!
Lord only-born Son, Jesus Messiah!

Lord God,
you are the Lamb of God,
you are the Son of the Father.
You, who bear the sins of the world,
have mercy on us,
(accept our prayer.
You, who sit in honor with the
Father,
have mercy on us.)
For you are the only Holy One,
you are the only Lord,
you are the only Most High,
(O Jesus Messiah,)
with the Holy Spirit
In the glory of God the Father.
Amen.

I trust in one God,
the almighty Father,
the maker of heaven and of earth,
of all things visible and invisible.
And I trust in one Lord, Jesus the
Messiah,
the only-fathered Son of God,
born from the Father before all ages:
God from God,
Light from Light,
True God from true God,
fathered, not made,

Mass in G (text)

consubstantialem Patri
per quem omnia facta sunt

qui propter nos homines
et...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
judicare vivos et mortuos
cujus regni non erit finis

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

...

...

...

Confiteor unum baptisma
in remissionem peccatorum
...mortuorum
et vitam venturi saeculi

Amen.

of one substance with the Father;
through whom everything was
made;

who, for us,
and for our salvation,
descended from heaven,
and was made flesh
through the Holy Spirit
from Mary the virgin,
and was made human—
also was crucified for us
under Pontius Pilate,
suffered and was buried—
and rose again on the third day
according to the scriptures,
and ascended into heaven—
sits in honor with the Father
and will come again
with glory
to judge the living and the dead;
whose reign will have no end.

And I trust in the Holy Spirit,
the Lord and life-giver,
who goes forth from the Father and
the Son;
who with the Father and the Son
is at the same time adored
and glorified;
who has spoken through the
prophets.

(And I trust there to be one holy,
universal,
and apostolic gathering of the
faithful.)

I profess one baptism
for the forgiveness of sins.
(And I look forward to the raising)
of the dead and the life of the
age to come.

Amen.

Mass in G (text)

Sanctus

Sanctus sanctus sanctus Dominus Deus Sabaoth Plenu sunt coeli et terra gloria tua Hosanna in excelsis	Holy, holy, holy is the Lord God of heavenly hosts. Heaven and earth are full of your glory. Hosanna in highest heaven!
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Benedictus

Benedictus qui venit in nomine Domini Hosanna in excelsis	Blessed is the one who comes in the name of the Lord. Hosanna in highest heaven!
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Agnus Dei

Agnus Dei qui tollis peccata mundi miserere nobis Agnus Dei qui tollis peccata mundi miserere nobis Agnus Dei qui tollis peccata mundi dona nobis pacem	Lamb of God, you, who take away the sins of the world, have mercy on us. Lamb of God, you, who take away the sins of the world, have mercy on us. Lamb of God, you, who take away the sins of the world, give us peace.
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Wolfgang Amadeus Mozart (1756-1791)

Acknowledged as one of the world's most remarkable musical geniuses, Mozart was a child prodigy. By age five he was composing and by age six was a well-known keyboard performer. A gifted instrumentalist, he was a master of the piano, violin, and harpsichord by his teens. His first opera seria, *Mitridate*, was performed when he was fourteen, and he became the concert master of the Archbishop of Salzburg's orchestra at fifteen. After ten tumultuous years, he left this post in 1781 and went to Vienna.

Requiem

In Vienna, he continued his career as a composer, performer and composition teacher. He married Constanze Weber in 1782, and they had four children. He was a master of the musical forms and conventions of his time and composed more than 600 varied works, both sacred and secular, including masses, operas, cantatas, songs, symphonies, chamber works, concertos.

Ave Verum Corpus

During the last ten years of his life in Vienna Mozart composed only two other religious works, the *Ave Verum Corpus*; written for Anton Stoll, a village teacher and choirmaster-organist of Baden who helped Mozart's wife during an illness, and the *Requiem*, which he did not complete. The *Ave Verum Corpus* has been performed accompanied and a cappella.

Ave verum corpus
natum ex Maria virgine
vere passum immolatum

in cruce pro homine
cujus latus perforatum
unda fluxit et sanguine
esto nobis praegustatum
in mortis examine

Hail true body
born of Mary the virgin,
truly having suffered, having been
sacrificed
upon the cross for us—
and from whose pierced side
water and blood gushed forth.
This shall be nourishment for us
in the trial of death.

Requiem

One of the most profound and popular compositions in choral literature, the *Requiem* is a piece of many moods and textures, from counterpoint to homophony. Its outer sections—the *Kyrie* and the *Agnus Dei*, (including the *Kyrie* fugue and its mirror structure, the ending (*Cum Sancto Spiritu*), contrast with the inner more homophonic movements such as the quiet prayer/chorale structure of the *Hostias*. The *Confutatis* and *Rex tremendae majestatis* are canons, yet the dramatic *Dies Irae*—the Day of Wrath—surprisingly is mostly homophonic. Several conventions used would have elicited certain responses from an 18th century audience: The *Lacrymosa* denotes the sound of weeping, a convention of the half step that signifies pain and sighing; the rests are gasps of painful emotion. The rumbling and frenetic *ostinatos* in the *Domine Jesu Christe* and the *Confutatis* bespeak the inexorable approach of doom. The *Ne absorbeat eas tartarus* fugue with its dissonances and descending passage of ne cadant describes being flung into hell, with the

Requiem

low tones of in obscurum indicating the darkness. The *Agnus Dei* cries out with anguish, its simple chords indicating resignation, and its accompaniment a pulsating heartbeat.

Commissioned anonymously by Austrian nobleman Franz, Count Walsegg-Stuppach, in memory of his wife, the *Requiem* was composed under mysterious circumstances. The Count was reputed to commission musical works and to pass them off as his own compositions. In this instance, he wished to keep his identity a secret. Mozart, ill at the time, took the commission, but may have been unnerved by the intrigue. He probably began the work in the summer of 1791, but illness brought his death in December, and he died at the age of 35 before the *Requiem* could be completed. Mozart's wife asked Joseph Eybler to complete the work, but he could not. At her request, 25 year old Franz Xaver Süssmayr completed the work.

Requiem

Requiem eterna dona eis Domine
et lux perpetua luceat eis

Grant them eternal rest, Lord,
and let perpetual light shine on
them.

Te decet hymnus Deus in Sion
God, on Zion
et tibi reddetur votum in Jerusalem

A hymn will be fitting for you,
and a vow will be made to you in
Jerusalem.

Exaudi orationem meam
Ad te omnis caro veniet

Listen to my prayer!
All flesh will come before you.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy.
Messiah, have mercy.
Lord, have mercy.

Dies Irae
Dies irae dies illa
solvat saeculum in favilla
teste David cum Sybilla

That day, the day of wrath:
The world shall dissolve in ashes—
both David and the Sybil foretell
it.

Quantus tremor est futurus
quando iudex est venturus
cuncta stricte discussurus

Such a quaking there shall be,
when the judge comes
completely casting down all that
is.

Requiem (text)

Tuba Mirum

Tuba mirum spargens sonum
per sepulchra regionum
coget omnes ante thronum

Blaring its terrible sound
through the graves of every land,
the trumpet shall force each soul to
the throne.

Mors stupebit et natura

Death and nature shall be struck
senseless,

cum resurget creatura
judicanti responsura
Liber scriptus proferetur

when creation rises up
to make answer to the judge.

in quo totum continetur
unde mundus iudicetur
Iudex ergo cum sedebit

A written scroll shall be brought
forth

quidquid latet apparebit

in which all history is contained:
By this the world will be judged.

nil inultum remanebit
Quid sum miser tunc dicturus
quem patronum rogaturus
cum vix justus sit securus

Therefore, when the judge is
seated,
whatever remains hidden shall be
revealed:

Nothing shall remain unavenged.
Poor me! What then shall I say?
What advocate shall I request?—
when even the just are barely
secure!

Rex tremendae

Rex tremendae majestatis
qui salvandos salvas gratis

O King of awesome majesty,
who freely saves those to be
rescued,
save me, O fount of kindness.

salva me fons pietatis

Recordare

Recordare Jesu pie
quod sum causa tuae viae
ne me perdas illa die
Quaerens me sedisti lassus
redemisti crucem passus

Remember, kind Jesus,
that I am the cause of your journey.
Do not lose me on that day.
Seeking me you sat down weary.
Suffering the cross you redeemed
me.

tantus labor non sit cassus
Iuste iudex ultionis
donum fac remissionis
ante diem rationis

Let not such labor be in vain.
Just judge of vengeance,
grant the gift of pardon
before the day of reckoning.

Requiem (text)

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 hoedis me sequestra
statuens in parte dextra

Confutatis maledictis

Confutatis maledictis
flammis acribus addictis
voca me cum benedictis
Oro supplex et acclinis
cor contritum quasi cinis
gere curam mei finis

Lacrymosa

Lacrymosa dies illa
qua resurget ex favilla
Judicandus homo reus
huic ergo parce Deus
Pie Jesu Domine dona eis requiem
Amen

Domine Jesu

Domine Jesu Christe rex gloriae
libera animas omnium fidelium
defunctorum
de poenis inferni et de profundo lacu
libera eas de ore leonis
ne absorbeat eas Tartarus

So guilty, I groan.
My face reddens with guilt.
Acquit the supplicant, O God!
You—who absolved Mary
and favorably heard the thief—
have also given me hope.
My prayers are not worthy,
but you, so good, act mercifully,
so I do not burn in the everlasting
fire.
Set me amont the sheep,
and separate me from the goats,
to stand in a place of honor.

When the accursed are cast down,
sentenced to the crackling flames,
call me with the blessed!
I pray pleading and bowed.
My heart is as contrite as ashes.
Take care of my end.

Tear-drenched that day shall be,
when guilty humanity
arises from the ashes to be judged.
Therefore pardon them, O God.
Kind Jesus, Lord, give them rest.
Amen.

Lord Jesus Christ, King of glory,
free the souls of all the dead faithful
from hell's punishment and the
abysmal pit,
free them from the mouth of the
lion,
that they might not be swallowed
by hell,

Requiem (text)

ne cadant inobscuro

Sed signifer sanctus Michael

repraesentet eas in lucem sanctam

quam olim Abrahae promisisti

et semini ejus

Hostias

Hostias et preces tibi laudis offerimus

Tu suscipe pro animabus illis

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

that they might not fall into
oblivion.

Rather, holy Michael the
standbearer
should lead them into the holy
light,
which you once promised to
Abraham
and his children.

Sacrifices and prayers we offer
you with praise.
Accept them on behalf of the
souls
whom we remember today.

Lord, make them pass over from
death to life,
which you once promised to
Abraham
and his children.

Holy, holy, holy is the Lord God
of heavenly hosts.
Heaven and earth are full of your
glory.
Hosanna in highest heaven!

Blessed is the one who comes
in the name of the Lord.
Hosanna in highest heaven!

Lamb of God
you, who take away the sins of
the world,

Requiem (text)

dona eis requiem Agnus Dei qui tollis peccata mundi	grant them rest. Lamb of God you, who take away the sins of the world,
dona eis requiem Agnus Dei qui tollis peccata mundi world, dona eis requiem sempiternam	grant them rest. Lamb of God you, who take away the sins of the world, grant them everlasting rest.
Lux aeterna Lux aeterna luceat eis Domine cum sanctis in aeternum quia pius es Requiem aeternam dona eis Domine et lux perpetua luceat eis	Let eternal light shine on them, Lord, among the saints forever, for you are compassionate. Grant them eternal rest, Lord, and let perpetual light shine on them.

*New translations of texts for the Mass, the Ave Verum Corpus,
and the Requiem by Bradley Arthur Peterson*

*Program notes by Arlene Sagan, Music Director,
Berkeley Community Chorus and Orchestra,
and by Helene Whitson*

Artists

Robert Gurney, Music Director

Founder and Music Director Robert Gurney is Organist-Choirmaster at San Francisco's historic Trinity Episcopal Church, Organist at Marin County's Temple Rodef Sholom, and Assistant Conductor for the San Francisco Choral Society.

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.

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 Sonoma City Opera and the Contra Costa Chorale.

Daria Bauer, Soprano

Daria Bauer has been singing with the San Francisco Lyric Chorus since Spring, 1995, and enjoys it thoroughly! Local audiences may have heard her perform in several musical theatre productions throughout the Bay Area, including *Anything Goes*, *Me and My Girl*, *Guys and Dolls*, and *Cabaret*. Her vocal studies recently have been with Edward Sayegh and Ava Victoria. Daria attended the San Francisco Conservatory of Music.

Suzanne Burdick, Alto

Suzanne Elizabeth Burdick is singing her third concert with the San Francisco Lyric Chorus. Previously in Boston, she was a member and soloist with the Spectrum Singers, a 35-member a capella choir directed by John Erlich. A graduate of Wesleyan University, she taught voice for two years while an undergraduate. She frequently was a featured soloist with the Wesleyan University Orchestra and Choir under the direction of Melvin Strauss, performing in such works as Haydn's *Lord Nelson's Mass*, Michael Tippett's *A Child of Our Time*, and Bach's *Magnificat*, and has a wide background in choral singing. In 1993, she received the third place award in Division II competition of the National Association of Teachers of Singing.

Artists

Lisa Gartland, Soprano

Lisa Gartland has sung with numerous choruses throughout the United States, including the Pittsburgh Oratorio Society, the Cincinnati Choral Society, and the Seattle Peace Chorus. She has been a soloist with the Seattle Peace Chorus, the San Francisco Lyric Chorus, and at various churches throughout the Bay Area. Aside from music, Lisa has a doctorate in mechanical engineering and does research in building energy conservation.

Paul A. Jacobson, Piano/Organ

Paul A. Jacobson is currently the Music Director and Organist at San Francisco's First Unitarian Universalist Church. He holds a doctorate in liturgical history from the Graduate Theological Union in Berkeley, and is on the staff of the Jesuit School of Theology at Berkeley.

Mr. Jacobson holds dual Masters degrees in Organ Performance and Worship and Music from the Yale University Institute of Sacred Music, where his teachers were Gerre Hancock and Charles Krigbaum. In 1979-1980 he was a Marshall Fellow at the Royal Danish Conservatory in Copenhagen, studying organ with Grethe Krogh and conducting with Dan-Olof Stenlund. Specializing in Scandinavian organ music, Jacobson is preparing a performing edition of the unpublished organ works of Niels W. Gade.

From 1984-1991 Mr. Jacobson was on the faculty of the College of St. Catherine in St. Paul, Minnesota, responsible for courses in organ, church music, music history, women's chorus, and music theatre. He was also the Director of Liturgical Music in the College Chapel, and was an active recitalist, soloist and coach.

Mr. Jacobson has been organist for numerous national meetings, and was featured at the 1995 San Anselmo Organ Festival. He has given solo recitals in Denmark, France, and Israel, as well as throughout the United States. With oboist Lorna Nelson of Montana State University, Mr. Jacobson is the co-founder of the Nelson-Jacobson Duo. He has also served as Assistant Conductor of the San Francisco Chamber Singers. He presently serves as Sub Dean for the San Francisco Chapter of the American Guild of Organists.

Michael Rogers, Bass

Michael Rogers has been heard in opera and oratorio throughout the West Coast. Last heard in the Bay Area as *Rigoletto* in the 1996 West Bay Opera production of *Rigoletto*, Mr. Rogers also is a member of the San Francisco Opera Chorus.

Artists

Kelly Ryer, Soprano

A recent Bay Area transplant, Kelly Ryer studied voice at Smith College with Jaimee Ard and William Parker. A former member of the Schola Cantorum in Tokyo, Japan, she performed as a soloist and chorus member with the Hampshire College Chorus in Amherst, Massachusetts for six years. Before moving to San Francisco, Ms. Ryer recorded and sang folk music in concerts, coffee houses and radio shows throughout New England with her father and twin sister.

Ryan Vance, Tenor

This concert marks Bay Area native Ryan Vance's first performance with the San Francisco Lyric Chorus. Ryan is a veteran of the St. Louis Symphony Chorus, where his performances included Vaughn Williams' Sea Symphony under the direction of Leonard Slatkin, and Mozart's C minor Mass directed by Robert Shaw. A graduate of Principia College, he was a frequent soloist during his undergraduate years. His credits include tenor soloist in Beethoven's Mass in C and Mendelssohn's Elijah.

Susan Witt, Soprano

Balancing a career as both a performer and a teacher, Susan Witt is presently on the faculty at California State University, Hayward, where she is Professor of Voice and Director of the opera workshop. Her special interests are in early and Baroque vocal music, and Italian vocal literature.

She received her Bachelor of Fine Arts from Carnegie Mellon University, Pittsburgh, Pennsylvania, a Certificate of Study of Teatro Lirico from the Conservatorio di Santa Cecilia, Rome, and her Masters of Music from the University of the Pacific, Stockton, California.

Her opera performance experience has included the San Francisco Opera Chorus, San Francisco Spring Opera, San Francisco Concert Opera, Banff Festival of the Arts, and the Opera Barga, Barga, Italy. She has been a soprano soloist with the San Francisco Ballet, Oakland Symphony Chorus, Pacific Mozart Ensemble, and Pennsylvania Pro Musica.

Susan Witt, Soprano (cont.)

She has given numerous recitals, and has recorded with the Pennsylvania Pro Musica and Lucasfilm, and performed contemporary works of California State University, Hayward, composer Frank LaRocca.

Artists

Hannah Wolf, Soprano

Hannah Wolf, who owes her choral career to music education in the public schools, has sung with several Bay Area ensembles, including the San Francisco Bach Choir and the Sonoma County Bach Choir. Under the tutelage of Albert McNeil, she has performed in Europe, Asia and the South Pacific. A native of San Francisco, where she resides with her husband, Martin, and two cats.

Bryan York, Tenor

Bryan York, a native of Nebraska, took his undergraduate degree from Cornell College, majoring in music and religion. Locally he has performed with the San Francisco Opera Chorus, the San Francisco Chamber Singers and the Lamplighters. Bryan also was active in the Chicago area where he performed with a wide variety of organizations, including the Chicago Symphony Chorus, Basically Bach, the Gilbert and Sullivan Society of Chicago, Light Opera Works and Chamber Opera Chicago (where coincidentally he met his wife, Lori, now a full time member of the San Francisco Opera Chorus.)

Thank You!

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

Rev. Robert Warren Cromey

Trinity Episcopal Church

Roger LaClear

Richard Turley

Paul Zangaro

Lisa Battista

Beverly Schmidt

William L. Whitson

Volunteers:

Stephen Caudle

Gloria Hill

Jimmy McConnell

Robert Pyke

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Corrina Rice

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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 in the vision of its current rector, the Rev. Robert Warren Cromey. 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 roughhewn 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 in today's performance. 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.

Donations

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

The San Francisco Lyric Chorus is just two years old, and we have come a long way in those two years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like to perform works with chamber orchestra and other combinations of instruments, hire an accompanist for rehearsals, and occasionally perform in other sites. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

Monetary gifts of any amount are most welcome. We also have established a new fund-raising program: Adopt-A-Singer. For \$20, you can make a single trimester gift to the Chorus in support of a chorus member of your choice. For \$100, you can be a “patron” of an entire section! All contributors will be acknowledged in our concert programs.

For further information, call (415) 775-5111.

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1997-1998 Season

Winter Concert 1997

Kirke Mechem Seven Joys of Christmas
Benjamin Britten Ceremony of Carols
Performance Date: December 14, 1998

Music of Our Time 1998

Leonard Bernstein Chichester Psalms
Multicultural Music From Around The Globe
Performance Date: April 26, 1998

Summer Concert 1998

Johannes Brahms Requiem
Performance Date: August 23, 1998

SAN FRANCISCO LYRIC CHORUS

WINTER CONCERT

Robert Gurney, Music Director

Kirke Mechem SEVEN JOYS OF CHRISTMAS

CHRISTMAS, THE MORN (*San Francisco Premier*)

Benjamin Britten CEREMONY OF CAROLS



SUNDAY, DECEMBER 14, 1997

Performance date: December 15, 1997

Rehearsals begin September 15, 1997

Rehearsals are held in San Francisco's historic Trinity Church, Bush and Gough Streets in San Francisco.

All rehearsals are held Mondays from 7:15 - 9:45 p.m.

Audition or chorus information:

Contact Robert Gurney at: 415-775-5111

or email: rgurney@choralarchive.org/SFLyric

Visit our Web site: <http://www.choralarchive.org/SFLyric>
