



SAN FRANCISCO
Lyric
Chorus



*Choral Gems
of the
Romantic Era*

San Francisco Lyric Chorus

Robert Gurney, Music Director

David Hatt, Organ

Saturday, August 24, 2002, 8pm

St. Paul's Episcopal Church
Oakland, California

Sunday August 25, 2002, 5pm

Trinity Episcopal Church
San Francisco, California

SAN FRANCISCO LYRIC CHORUS



*San Francisco Lyric Chorus
Summer 2002*



Robert Gurney, Music Director

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The San Francisco Lyric Chorus

Robert Gurney, Music Director

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Welcome to the Summer 2002 Concert of the San Francisco Lyric Chorus. Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They*, and *To Music* (San Francisco premieres).

We are excited about the wide variety of music we have shared with you during our 2001-2002 season. In Fall 2001 we presented beautiful music in *The French Choral Tradition*, performing Marc-Antoine Charpentier's 17th century *Messe de minuit pour Noël*, and 20th century composers Francis Poulenc's *Hodie*, Maurice Duruflé's *Ubi Caritas*, Olivier Messiaen's *O Sacrum Convivium*, and Jean Langlais' *Messe Solennelle*. For our Spring 2002 program, entitled *Grant Us Peace*, we presented two powerful works which expressed their composer's thoughtful musical interpretations of war and peace, Joseph Haydn's stirring *Mass in Time of War* and Ralph Vaughan Williams' profound *Dona Nobis Pacem*. Our season concludes with wonderfully passionate sacred music from the Romantic era.

Please sign our mailing list, located in the foyer.

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

PROGRAM

Deutsche Messe Franz Schubert
Zum Eingang
Zum Gloria
Zum Evangelium und Credo
Zum Offertorium
Zum Sanctus
Nach der Wandlung Transubstantiation
Zum Agnus Dei
Schlussgesang

Ave Maria Felix Mendelssohn
— Ted Rigney, Tenor —

Ave Maria Anton Bruckner
from *Ein Deutsches Requiem*: Johannes Brahms
Part 2: Denn alles Fleisch es ist wie Gras

— — Intermission, 15 minutes — —

Cherubic Hymn No. 7 Dmitri Bortniansky
Bogoroditse Devo, Raduisya Sergei Rachmaninoff
Cherubic Hymn No. 8 Sergei Rachmaninoff
from *Quatro Pezzi Sacri*: Giuseppe Verdi
Laudi alla Vergine Maria
Te Deum

— Kathryn Singh, Soprano —
from the *Requiem*: Giuseppe Verdi
Sanctus

— David Hatt, Organist —

We are recording this concert for archival purposes.
Please turn off all cell phones, pagers, and other electronic devices before the concert.
Please, no photography or audio/video taping during the performance.
Please, no children under 5.

Help us to maintain a distraction-free environment.
Thank you.

PROGRAM NOTES

We present today music of the Romantic era, music that had its root in the late 18th century and spilled over into the 20th. Romanticism was a movement of many facets, an antithesis to the artistic forms and structures of the Classical age. It emphasized individual expression, emotion and virtuosity, as well as freedom from constraining forms. It took inspiration from nature, as writers, artists and musicians sought to express that which they saw around them. And, it emphasized the artistic and cultural differences among nations as artists turned towards their own heritage to share folk tales, images and music. Music turned from being supported by the aristocracy to being supported by the middle class. The most prominent “classical” music developments were the rise in popularity of the art song and opera. The program that we present today demonstrates a variety of Romantic elements, from the folk simplicity of the Schubert *Mass* to the operatic fire of the Verdi *Te Deum*, from the emotional depth of the Brahms *Requiem* to the rich Slavic tonality of Rachmaninoff.

Franz Schubert (1797-1828)

A native of Vienna, Franz Schubert was born in 1797, the son of a schoolteacher. Young Franz received his general education in his father’s school. He came from a musical family, beginning violin lessons at age eight with his father and piano with an older brother. He also studied music theory, piano, organ and singing with the choirmaster of his parish church. He began composing at age seven or eight, creating songs, string quartets, and piano works. At age seven, he auditioned for Antonio Salieri, the music director of the imperial court chapel, who was impressed with the young boy’s talents and recommended him as a singer when a position opened. In 1808, he passed the competitive audition for imperial court chapel, and at the same time was admitted as a scholar to the Imperial and Royal City College. Interestingly, his examiners upon 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 resigned and went to a teacher-training school, later obtaining a position as an assistant teacher in the school where his father taught. Salieri was impressed enough with his abilities to continue giving him private instruction twice a week. Music was a natural element of his life, and he spent time in playing music and composing while he was teaching full-time. Before he was 20, this young man composed a phenomenal number of works, including five symphonies, over 300 solo songs, part songs, masses, string quartets, operas. In 1815 alone, the eighteen-year-old Schubert composed 140 songs, eight in one day! Two of his most famous and profound songs, *Gretchen at the Spinning Wheel* and *Die Erbkönig (The Elf-King)* were composed when he was 17 and 18. His short-lived career as a teacher came to a halt when he discovered that he did not like teaching and was not good at it. Quitting his teaching position at some time around 1822, he became a full-time composer, supported by friends who admired his ability. Many of those friends would gather with Schubert for evening concerts of his vocal and chamber music. These gatherings, which became known as *Schubertiade* were indicative of “classical” music becoming available to the educated middle class. Sadly, very little of Schubert’s music was published during his lifetime. His creative life was tragically cut short by illness and he died in 1828 at age 31.

Critic and scholar Albert Einstein comments “as a musician, Schubert came into the world at exactly the right time. He was able to enter into a rich and still active inheritance, and he was great enough to use it in the creation of a new world. This fact lies at the basis of his lonely position as the Romantic Classic.” Franz Schubert was a gifted, lyrical composer with

an exquisite sense of melody and drama. Although not the originator of the German *lieder*, he was the consummate creator of the art song. He created tone poems, artistic works where music and text are partners. He wrote in almost every musical genre: his lifetime musical *oeuvre* comprised choral works, over 600 songs, chamber music, keyboard music, especially for solo piano, symphonies, operas, sacred works, including seven masses, as well as other sacred compositions. In terms of his impact on sacred music, one only needs to think of how often his beautiful *Ave Maria* is performed. Schubert embodied the Romantic spirit with his lyrical, passionate, expressive music.

Deutsche Messe

Written in 1826 or 1827, the *Deutsche* or *German Mass* is a departure from Schubert's other masses. It is a collection of eight hymns and an epilogue (which we will not perform) set to a text by Professor Johann Philipp Neumann, who had worked with Schubert as an opera librettist. It was commissioned by the Polytechnic School of Vienna expressly for performance by an amateur choir. The sections of the mass correspond to the traditional Latin mass sections: Kyrie, Gloria, Gospel and Credo, Offertory, Sanctus, Benedictus, Agnus Dei, and Amen. The work is strophic in nature, with each section having from two to four verses. The music may sound simple, but it displays Schubert's genius for expressive, lyrical melody and beautiful blend. We will perform Numbers 4 and 6 with chamber chorus, which come close to the wonderful marriage of music and text in Schubert's art songs.

I. Zum Eingang

*Wohin soll ich mich wenden,
Wenn Gram und Schmerz mich drücken?
Wem künd' ich mein Entzücken,
Wenn freudig pocht mein Herz?
Zu Dir, zu Dir, o Vater,
Komm' ich in Freud' und Leiden;
Du sendest ja die Freuden,
Du heilest jeden Schmerz.*

*Ach, wenn ich Dich nich hätte,
Was wär' mir Erd' und Himmel?
Ein Bannort jede Stätte,
Ich selbst in Zufalls Hand.
Du bist's, der meinen Wegen
Ein sich'res Ziel verleihet,
und Erd' und Himmel weihet
Zu Süßem Heimatland.*

II. Zum Gloria

*Ehre, Ehre sei Gott in der Höhe!
Singet der Himmlischen selige Schar.
Ehre, Ehre sei Gott in der Höhe!
Stammeln auch wir, die die Erde gebar.
Staunen nur kann ich und staunend mich freu'n;
Vater der Welten! doch stimm' ich mit ein:
Ehre sei Gott in der Höhe!*

*Ehre, Ehre sei Gott in der Höhe!
Kündet der Sterne strahlendes Heer.
Ehre, Ehre sei Gott in der Höhe!
Säuseln die Lüfte brauset das Meer.*

1. Introit

Where shall I turn,
When grief and pain oppress me?
To whom shall I announce my delight
When my heart beats joyfully?
To you, to you, O Father,
I come in times of joy and suffering.
You are the one who sends the joy;
You heal every pain.

Alas, what would heaven and earth
Be without You?
Everywhere would be exile,
I myself would be a prey to fortune.
It is You who give my steps
A sure goal,
And make heaven and earth
A sweet homeland.

2. Gloria

"Glory be to God in the highest!"
The heavenly host are singing,
"Glory be to God in the highest!"
We too, the earthborn, sing falteringly.
I can only marvel, and in marveling, rejoice;
Father of the universe! I join in singing also:
"Glory be to God in the highest!"

"Glory be to God in the highest!"
The stars announce the radiant host.
"Glory be to God in the highest!"
The breeze whispers, the sea rages.

*Feiernder Wesen unendlicher Chor
Jubelt in ewigen Danklied empor:
Ehre sei Gott in der Höhe!*

III. Zum Evangelium Und Credo

*Noch lag die Schöpfung formlos da,
Nach heiligem Bericht;
Da sprach der Herr: "Es werde Licht!"
Er sprach's und es ward Licht.
Und Leben regt, und reget sich,
Und Ordnung tritt hervor.
Und überall, allüberall
Tönt Preis und Dank empor.*

IV. Zum Offertorium

*Du gabst, o Herr, mir Sein und Leben,
Und Deiner Lehre himmlisch Licht.
Was kann dafür ich Staub Dir geben?
Nur danken kann ich, mehr doch nicht.*

*Wohl mir! Du willst für Deine Liebe
Ja nichts, als wieder Lieb' allein:
Und Liebe, dankerfüllte Liebe
Soll meines Lebens Wonne sien.*

V. Zum Sanctus

*Heilig, Heilig, Heilig.
Heilig ist der Herr,
Heilig, Heilig, Heilig.
Heilig ist nur Er.
Er, der nie begonnen,
Er, der immer war.
Ewig ist und waltet,
Sein wird immer dar.*

*Heilig, Heilig, Heilig.
Heilig ist der Herr,
Heilig, Heilig, Heilig.
Heilig ist nur Er.
Allmacht, Wunder, Liebe,
Alles rings umher!
Heilig, Heilig, Heilig.
Heilig ist der Herr.*

VI. Nach der Wandlung

*Betrachend Deine Huld und Güte,
O mein Erlöser, gegen mich,
Seh' ich beim letzten Abendmahl
Im Kreise Deiner Teuren Dich.
Du brichst das Brot, Du reichst den Becher.
Du sprichst: "Es ist mein Leib, mein Blut,
Nehmt hin und denket meiner Liebe.
Wenn opfernd ihr ein Gleiches tut.*

*Wir opfern hier nach Deinem Worte,
Auf Deinem heiligen Altar;
Und Du, mein Heiland, bist zugegen,
Des Geistes Aug' wird Dich gewahr:*

The infinite chorus celebrates the supreme being,
rejoicing in eternal songs of gratitude.
"Glory be to God in the highest!"

3. Evangelium and Credo

Creation lay without form
According to the Holy Scriptures.
Then the Lord spoke: "Let there be light!"
He spoke, and there was light.
Life stirs and moves,
And order appears.
And everywhere praise
And thanks soar heavenwards.

4. Offertory

O Lord, You gave me life and being,
And the heavenly light of Your teaching.
What can I, who am as dust, give You in return?
I can do no more than thank You.

I'm blessed, for Thou want'st for Thy love
Nothing but love again from me.
And love, this grateful love abiding,
Will here I offer unto Thee.

5. Sanctus

Holy, holy, holy.
Holy is the Lord!
Holy, holy, holy.
Holy is He alone!
He, who had no beginning.
He, who always was,
Eternally is, and reigns,
And will be evermore.

Holy, holy, holy.
Holy is the Lord!
Holy, holy, holy.
Holy is He alone!
Almighty wonder,
Omnipresent love!
Holy, holy, holy.
Holy is the Lord!

6. After the Transubstantiation

Beholding Your grace and goodness
Towards me, O my Saviour,
I see you at the last supper,
surrounded by Your loved ones.
You break the bread, You give the chalice.
You speak: "This is my body and my blood."
Take it and think of my love
When you perform the same sacrifice."

We sacrifice here, according to your word
On Your holy altar.
And you, my Saviour, are present.
The spirit's eye becomes aware of You.

*Herr, der Du Schmerz und Tod getragen,
Um uns das Leben zu verleih'n
Lass dieses Himmelsbrot uns Labung
Im Leben und im Tode sein.*

VII. Zum Agnus Dei

*Mein Heiland, Herr und Meister!
Dein Mund, so segensreich,
Sprach einst das Wort des Heiles:
"Der Friede sei mit Euch!"
O Lamm, das opfernd tilgte
Der Menschheit schwere Schuld,
Send' uns auch Deinen Frieden
Durch Deine Gnad' und Huld.*

*In dieses Friedens Palmen
Erstirbt der Erden Schmerz,
Sie wehen Heil und Labung
In's sturmbewebte Herz;
Und auch die Erdenfreude,
Durch ihn geheiligt, blüht
Entzückender und reiner
Dem seligen Gemüt.*

VIII. Schlussgesang

*Herr, Du hast mein Fleh'n vernommen:
Selig pocht's in meiner Brust;
In die Welt hinaus, ins Leben
Folgt mir nun des Himmels Lust.
Dort auch bist ja Du mir nahe,
Überall und jederzeit;
Aller Orten is Dein Tempel,
Wo das Herz sich fromm Dir weih't.
Segne, Herr, mich und die Meinen!
Segne unsern Lebensgang!
Alles unser Tun und Wirken
Sei ein frommer Lobgesang!*

Lord, who bore suffering and death
So that we might live,
Let this heavenly bread be our comfort
in life and death.

7. Agnus Dei

My Saviour, Lord and Master!
Your blessed lips
Once spoke the words of salvation:
"Peace be with you."
O Lamb of God, who suffered
To redeem the weight of Man's guilt,
Grant us Your peace,
Through Your grace and mercy.

In these palms of peace,
Vanishes the pain of the earth,
Welfare and comfort
to the storm-tossed heart;
And also the joyful earth,
Is consecrated through them.
Blooms enraptured and pure
The blessed spirit.

8. Finale

Lord, You have heard my entreaties.
My heart beats blissfully.
The joy of Heaven now follows me
Out into the world, into life.
There too You are near me,
Everywhere and always.
Your temple is wherever
The heart is piously devoted to You.
O Lord, bless me and my loved ones,
Bless our life's course.
May all our works and actions
Be a pious hymn of praise.

Felix Mendelssohn (1809-1847)

One of the most brilliant of the early Romantic composers, Felix Mendelssohn was born in 1809 in Hamburg, Germany. He came from a wealthy, distinguished, Jewish, intellectual, artistic and banking family, which converted to Christianity in 1816, his father adding the name Bartholdy. His grandfather was the famous philosopher, Moses Mendelssohn. When Felix Mendelssohn was a child, the family moved to Berlin, and he spent his childhood in contact with famous writers, artists and others influential in the cultural life of the city. An extraordinarily gifted child, young Felix was matched by his equally talented older sister, Fanny, also a musician and composer. Felix and Fanny were very close as children, and often performed together. He began studying piano with his mother at an early age, later studying piano with Ludwig Berger in Berlin and composition with Carl Zelter. He began composing at the age of nine, as well as giving public performances on the piano. In addition to the piano, he studied violin, organ, composition and music theory, as well as the general subjects of history, classics, Greek, Latin, geography, arithmetic and drawing, creating over 50 watercolor landscapes. In 1820, at the age of 11, he composed his first work, a *Singspiel*, or ballad opera. He began to explore other forms of composition, including sonatas, concertos,

symphonies for string orchestra, and various works for piano. At the age of 17, he composed one of his most well known works, the *Overture to Shakespeare's A Midsummer Night's Dream*. In 1823, he received an important gift from his grandmother—a score of Johann Sebastian Bach's *St. Matthew Passion*. He became fascinated by the work of Bach, and was responsible for the 19th century rediscovery of this great master, beginning with a celebrated 1829 performance of the *St. Matthew Passion*, the first performance of this work since Bach's death 80 years before. Between 1829 and 1832, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy, and France. During these travels, he composed, as well as performing and conducting his own music and the music of others. His travels inspired various compositions, such as the *Fingal's Cave Overture*, the *Scottish* and *Italian Symphonies*. This characteristic of Romantic composition—*influence by nature, by one's surroundings*—is evident in these and others of Mendelssohn's programmatic works, works which express the moods and emotions inspired by what he saw and experienced.

Mendelssohn was not only a gifted composer and performer, but an outstanding conductor. In 1833, he became Music Director for the musical activities of the town of Düsseldorf, responsible for conducting the choral and orchestral societies, as well as sacred music for the Catholic services. For church services, he often brought back the works of the old masters, performing masses by Mozart, Haydn, Cherubini and Beethoven, cantatas by Bach, and earlier sacred music by Palestrina, Lotti, and Durante. As the city's choral conductor, he revived the oratorio, presenting such works as Haydn's *Seasons and Creation*, Handel's *Alexander's Feast, Messiah, Judas Maccabeus*, and his own works, including his oratorio, *St. Paul*. For the orchestra, he directed many of his own works, including the *Italian Symphony* and *Calm Seas and Prosperous Voyage Overture*. In 1835, Mendelssohn became the Music Director of Leipzig's famous Gewandhaus Orchestra, a position he held until his death. He also founded the Leipzig Conservatory of Music. During his years in Leipzig, he performed many of his own works, as well as works by contemporaries, such as Schumann, Berlioz, Weber, and the "old masters"—Mozart, Bach, Handel, Haydn. He also rediscovered the work of Schubert, including his *Ninth Symphony*. In addition to his work in Leipzig, he conducted in Berlin, and abroad, always returning to Leipzig after a sabbatical elsewhere. He often conducted in England, where he was a favorite of Queen Victoria and Prince Albert. In addition to his conducting skills, he was in demand as a music festival organizer, especially in Germany and Birmingham, England. His sister died in Spring, 1847, and Mendelssohn, grief-stricken at her death, exhausted from touring and from the hectic pace of his life, died in Fall, 1847.

Mendelssohn was a composer of lyricism, melody and passion. He contributed much to that which we consider "Romantic." He composed in many different genres, and in each one, there are works considered as standard. His concert overtures include such familiar titles as the *Overture to A Midsummer Night's Dream*, *Fingal's Cave Overture*, and the overture to Victor Hugo's play *Ruy Blas*. His *Violin Concerto in E minor* is one of the jewels of the Romantic repertoire, as are his two piano concertos. His wonderful symphonies are full of melody and expression. He was a gifted composer of chamber music, including his delightful *Octet for double string quartet*, and his piano trios. His works for solo piano, including the *Songs without Words*, are standard works in the piano repertoire. His music for the stage includes the music for *A Midsummer Night's Dream* with its familiar *Wedding March*. His oratorios, *St. Paul* and especially *Elijah*, are popular choral favorites. He was a prolific composer of smaller choral works, both secular and sacred, as well as solo songs. The Christmas carol, *Hark the Herald Angels Sing*, was adapted by W. H. Cummings from a chorus in one of Mendelssohn's secular cantatas.

Ave Maria

Mendelssohn began setting his beautiful *Ave Maria* in the fall of 1829, completing it in 1830 while he was in Rome. The motet is in an ABA structure. The first part begins with a tenor soloist, soon joined by the chorus. Soloist and chorus share the melody back and forth. The second section, all choral, reflects Mendelssohn's interest in Bach and the Baroque period in its use of counterpoint. It begins with interplay between the lower and upper voices, supported by a driving organ obbligato. Each line then enters in succession, reminiscent of Baroque fugal passages. The work returns to the calmness of the first section as the tenor once again sings "Ave Maria." This time, he is joined by seven solo voices in addition to the chorus. The motet ends as the tenor soloist joins the chorus in a final, quiet "Ave."

*Ave Maria, gratia plena! Dominus tecum,
benedicta tu in mulieribus.
Sancta Maria, ora pro nobis, pro nobis peccatoribus.
Maria, ora nunc et in hora mortis nostrae.
Amen.*

Hail, Mary, full of grace! The Lord is with you;
Blessed are you among women.
Blessed Mary, pray for us, for us poor sinners.
Mary, pray for us, now and in the hour of our death.
Amen.

Anton Bruckner (1824-1896)

Contemporary of Brahms, Liszt, Wagner and other composers of the Romantic period in Western Europe, Anton Bruckner was born in Ansfelden, Austria in 1824. The eldest of 11 children, only five of whom survived infancy, he was born into a schoolmaster's family. Teaching school was a respected profession, although difficult and poorly paid even in those days. To supplement the family's income, his father was the church organist, and his mother sang in the choir with a reputedly "fine" singing voice. Little Anton grew up sitting on the organ bench next to his organist teacher-father throughout Mass, becoming the substitute organist at age ten. During this time, he also accompanied his father on a visit to a magnificent organ in an Augustinian monastery in St. Florian. This visit made such a lasting impression on the young Bruckner that he returned to this monastery throughout his lifetime, and eventually was buried there in a sarcophagus under the organ.

Bruckner's first apprenticeships, unsurprisingly, were as schoolmaster and organist in various villages near his home. Eventually a teaching opportunity opened at St. Florian where he could once again study organ in his spare time. Recognizing Bruckner's potential greatness as a performer, a friend advised him to leave for Vienna to study with a renowned teacher, Simon Sechter. In 1856, as a farewell to St. Florian, Bruckner wrote a first *Ave Maria* for soloists, mixed chorus, and organ. As a last sacred composition before his formal study with Sechter, this *Ave Maria* contained some fine chromatic detail which has carried over into the version being sung today. The years of organ study launched Bruckner's career as a professional musician, earning enough money to give up his teaching duties, and winning the post of cathedral organist at Linz. It was here that he composed the seven-part chorus of *Ave Maria* which we are singing today. Its premiere performance on May 12, 1861, was his first concert appearance as composer.

Struggles with depression, fear of the future, and overwork took their toll on young Bruckner and he spent several months in a sanitarium. He eventually won a lectureship at the Conservatorium and entered the home of Brahms, of operettas and of the waltzes of Johann Strauss: Vienna. City life never suited him. His simple beginnings and dress were in sharp contrast to the elegant style of Vienna at the time. At the time, Vienna was divided into two hostile camps of musicians: Johann Strauss and Brahms, who were the antipodes of Wagner and Liszt. Bruckner's first encounter with Wagner during the latter's writing of the

Ring cycle, was that of a servant to a master. Having asked Wagner to read through his *Third (D minor) Symphony*, Bruckner was so encouraged by his remarks that he dedicated it to Wagner and used quotations from *Tristan* and *Die Walkure* to accompany the score.

However, composing symphonies has its drawbacks if no one can be convinced to perform them. Bruckner began to conduct them himself, although his conducting skills were not as good as his teaching, organist, or composing skills. In 1876, he conducted his *Second Symphony* to mixed reviews—half the audience applauded vigorously, and one critic called him “a fool and a half.” He also conducted the premiere of the *Third Symphony*, but the audience left in droves. By 1881, his *Fourth Symphony* was performed by the Vienna Philharmonic, a victory for Bruckner, and his *Seventh Symphony* premiered in Leipzig, establishing his international reputation. A Leipzig critic remarked, “Having heard his music, how is it possible that he could remain so long unknown to us?”

Although friendships with Wagner and Liszt blossomed (Bruckner even played organ at Liszt’s funeral in Budapest), Brahms remained cool and distant. In private, Brahms was heard to remark that Bruckner’s symphonies were “symphonic boa constrictors,” and Bruckner, in turn, made known his preference for a Strauss waltz rather than a Brahms symphony. Bruckner completed nine symphonies, seven masses (including his own *Requiem*), numerous large and small scale sacred works for choruses, as well as chamber, organ, and piano works.

Ave Maria

In the *Ave Maria* being performed today, Bruckner’s period of study with Sechter in Vienna is quite evident. This *Ave Maria*, first performed at the Cathedral in Linz, Austria in 1861, is considered his first masterpiece among the motets, demonstrating his Palestrinian ancestry, and allowing free reign to chromatic richness. The lovely and unusual harmonies, which got him into so much trouble with the establishment in Vienna, are the very things which predicted the modern era of music, and have made him beloved among choral and symphony performers alike. The three part female chorus enters alone, followed by the four part male chorus, and then all parts join in a solemn climax.

*Ave Maria, gratia plena, Dominus tecum,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui Jesus.*

Hail, Mary, full of grace, the Lord is with you;
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.

*Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus
Nunc et in hora mortis nostrae.
Amen.*

Holy Mary, Mother of God,
Pray for us sinners
Now and in the hour of our death.
Amen.

Johannes Brahms (1833-1897)

Johannes Brahms, the second child of Johann Jakob, a street musician, and Christianne, a seamstress, was born in Hamburg, Germany. Although the family lived in poverty, the parents worked hard to make the environment loving and safe for the children. Recognizing the importance of schooling, they sent Johannes to private schools from the age of six onward. However, Johannes’ inclination quite early was to learn the piano. The chosen teacher recognized Brahms’ giftedness and devoted so much time to his tutelage that he finally moved households to be closer to his protegee. ‘Hannes,’ as his father called him, had made such progress with this teacher that at age ten he gave his first concert of Mozart and Beethoven pieces. This proved to be the first turning point in the life of the young Brahms, who was subsequently encouraged to study with master pianist, Eduard Marxsen.

Specializing in left-hand virtuoso and difficult rhythms, he also gave him composition lessons. Throughout the rest of his career, Brahms sent Marxsen every new work, sometimes (as in the case of the *Requiem*), with a request for corrections.

A series of events occurred when Brahms was twenty, which changed his life. First, while touring Germany in concert with a Hungarian violinist, he was introduced to Joseph Joachim, Konzertmeister to the King of Hanover. They recognized almost immediately true congeniality of musicianship and ideas, and their intimate friendship is recorded for us in letters as well as in compositions which consist of probably dual authorship. Joachim also encouraged Brahms to meet Robert and Clara Schumann, who not only became dear friends but provided publicity for this young man's genius and helped him make contacts to get his first works published. Supporting Clara through Robert's illness and subsequent death, Brahms has often been romantically linked with Clara. However, at some point in their relationship, as in all his future love interests with women, he decided that his passion for music would demand so much of him that he could not permit himself to marry.

Brahms' move from his German home to Vienna was a gradual one, as his fame was growing. During his first full-time directorship at the Wiener Singakademie, he began to expose Vienna to some of the great German masters: to Bach cantatas, Beethoven *lieder* and a Schumann *Requiem*, as well as to some of his own compositions. However wide his acclaim as director, he resigned after his first year to pursue his composing. It was during this year that he met Wagner, and while being greatly impressed by the older man's compositional style, Brahms had coauthored a manifesto with Joachim and several others to protest the influence of the new German school of music. Although this criticism was originally aimed at Liszt, it offended Wagner, and thus began their lifelong antipathy, often recorded in the press.

Brahms' mature period of music, during which he wrote the major choral works and symphonies, began with his composition of the German *Requiem*. Although several of the first performances of the first three movements, were met with audience disapproval, Brahms was not to be discouraged, believing that it was the performance and not the music which suffered. Brahms traveled to Bremen to work with the conductor for the *Requiem's* first full performance, which was met by an appreciative audience. It must have been gratifying to Brahms, only 35, to have in the audience his father, Clara Schumann, Joachim and many other friends, all bearing witness to his success and to his memorial to his mother and to Robert Schumann.

In the ensuing years, many offers from German universities and from major orchestras came his way, but with few exceptions, Brahms declined their generosity, preferring to compose in Germany in the summers and to tour as a conductor around Vienna and most of Europe during the winter months. The world of music owes him a considerable debt in his exposure of audiences at the time to Bach and Handel and to the grandness of the Baroque period of music. During the summit of his career, he introduced more and more of his own music into the repertoire, including his symphonies. Enjoying immense popularity during his lifetime in Vienna and elsewhere, Brahms, although unwed, childless, and often very lonely, gave the world the riches of his artistry and genius.

Requiem, Movement 2: Denn alles Fleisch es ist wie Gras (Behold, all flesh is as grass)

This composition is considered Brahms' greatest choral work and occupied, at intervals, almost ten years of his life. It is suggested that he got the idea for the title from one of Robert Schumann's sketchbooks. The second movement, which the chorus is singing tonight—*Denn alles Fleisch es ist wie Gras (Behold, all Flesh is as Grass)*—was composed between 1857-1859, but the rest of the work remained in preparation until after his mother's death in 1865. Even the text breaks new ground, compared with other Requiem masses. Most Requiems, using Latin text, are prayers for the peace of the *dead*. Brahms' *Requiem* is from text in the German Bible and is designed to reconcile the *living* with words of consolation. Each of the seven sections closes in a mood of loving promise, rather than one of dark menace as in the other *Requiems*. The orchestration suggests both the youth of the composer, and his budding maturity. The art of contrapuntal writing, which Brahms studied from old masters, is witnessed by massive fugue buildup. What is uniquely Brahms is sometimes the delicate way he sinks from fortissimo into piano and then to pianissimo, as if to say that the climax of joy is in silence.

*Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.*

*Das Gras ist verdorret
und die Blume abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen und Abendregen.
So seid geduldig.
Aber des Herrn Wort bleibet in Ewigkeit.*

*Die Erlöseten des Herrn werden wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude,
wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.*

(1 Peter 1:24; James 5:7; 1 Peter 1:25, Isaiah 35:10)

Behold, all flesh is as the grass,
and all the goodness of man
is as the flower of grass.
For lo, the Grass with'reth,
and the flower thereof decayeth.
Now, therefore, be patient, O my brethren,
unto the coming of Christ.
See how the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early and latter rain.
So be ye patient.
Albeit the Lord's word endureth for evermore.

The redeemed of the Lord shall return again,
and come rejoicing unto Zion;
gladness, joy everlasting,
joy upon their heads shall be;
joy and gladness, these shall be their portion,
and sighing shall flee from them.

Dmitri Bortniansky (1751-1825)

Bortniansky was a Ukrainian composer, singer and music director. He was born in Hlukhiv, Ukraine in 1751 and began his musical training early. In 1758, he sang for Empress Elizabeth in the Russian imperial court and soon became one of her favorite choristers. Because of his unusual talent, he was trained in opera. Eventually he performed major roles in court productions. It was also during this period that he studied composition. From 1769 through 1779, he composed in Venice and Modena, Italy, studying with the Italian composer Galuppi. He was then recalled to the Russian court as a staff composer and assistant director for the chapel. It was not until 1783 that he was awarded the post of Kapellmeister to Catherine the Great's son, Paul. For Paul, he composed secular music, and for Catherine, he composed sacred music until her death in 1796. Paul then assumed the throne, appointing Bortniansky Director of the Imperial Court Chapel. During this period, he set his sights on improving musical standards, rather than composing. He also wanted to better the living conditions of the court singers. He eventually increased the membership of

court singers to one hundred eight. His choral rehearsals were open to the public. In St. Petersburg, his concerts and rehearsals became the center of cultural life.

By 1815, he compiled and published a liturgical cycle in the style of plainchant. This music was distributed throughout all of Russia. In 1816, Bortniansky, along with the Imperial Court Chapel, won the exclusive right to print sacred music in the Russian Empire. He continued to standardize musical practice throughout the Russian Orthodox Church until his death in 1825. His favorite choral concerto, *Vskuyu priskorbna yesi, dusha moyá* (*Why are you mournful, O my soul?*) was said to have been sung at his deathbed. He was regarded as a central figure in both Ukrainian and Russian music history.

Cherubic Hymn No. 7

One of Bortniansky's most famous sacred compositions, is the *Cherubic Hymn No. 7 (Izbe heruvimí)*, the "song of the angels." It is an offertory chant in the Byzantine Divine Liturgy, and occurs in the section of the service when Christ enters the Holy Altar to offer Himself for the people. After the singing of the hymn, the priests take bread and wine from the Table of Preparation and place them upon the Holy Table. Bortniansky sets the first part of the hymn in quiet, soft harmonies as the choir represents the Cherubim honoring the Lord. The second part of the hymn is set with exuberant joy as the angels bear the King aloft, finishing with a passionate "Alliluya." This work had a wide appeal to Western audiences, and was translated into Latin, German, English and other languages. It still appears today in many Western hymnals. We sing the next three pieces in Church Slavonic.

Izhe heru´vímí, táyno obrazúyushche,
I zhivotvo´riáshchey Tróytse
t´ris´viatúyu peshi p´ri´peváyushche,
f´siákoye níne zhitéyskoye otlozhím po´pechéniye,
(A´mín.)
yáko da Tsa´rta f´seh podí´mem
Ange´lski´mi ñe´vidimo do´rino´síma chn´mi.
Al´lilúya, al´lilúya, al´lilúya.

Let us who mystically represent the Cherubim
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all cares of this life,
(Amen.)
that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia, alleluia, alleluia.

Sergei Rachmaninoff (1873-1943)

Sergei Vassilievich Rachmaninoff was born in 1873 at Oneg in the Novgorod region of Russia. His mother was the daughter of an Army General and his father was an Army officer. Due to a large inheritance from his mother's family, Sergei's parents were quite wealthy, owning several different estates. His father, however, squandered the family fortune, and all of the estates were sold, except the one at Oneg. It was here that Rachmaninoff's mother gave him his first piano lessons. By the time he was nine, the Oneg estate was sold to settle debts and the family moved to St. Petersburg, where Rachmaninoff continued his piano lessons and general education classes at the conservatory. His parents' relationship was strained, and they separated. Rachmaninoff failed all of his general subjects at the end of the year, and was sent to the Moscow Conservatory to study and live with Nikolay Zverev, a disciplinarian.

From 1885 through 1892, Rachmaninoff studied at the Moscow Conservatory. Although he originally studied under Zverev, he eventually started taking piano lessons from his own cousin, Aleksandr Ziloti. Zverev was more concerned with Rachmaninoff's piano technique and did not even consider Rachmaninoff's ability to compose music. Under Ziloti, Rachmaninoff began to compose and had a falling out with Zverev due to creative differences and a need for privacy. He moved out of Zverev's flat, and the two did not speak for three years.

In summer 1890, he visited a family at Ivanovka, a Russian country estate. A peaceful and quiet spot, it was just the place Rachmaninoff needed to compose. In fact, he composed around 85% of his works at Ivanovka, the place where he met his wife.

In 1892, Rachmaninoff graduated from the Moscow Conservatory with the highest mark, and received the Great Gold Medal. At that time, he composed his piano *Prelude in C# Minor*, probably his most famous work. He found composing easy, and had many successes. In March 1897, one of his symphonies received a poor review (possibly due to an inept conductor), causing in him such a great depression that he did not compose a major work for three more years. During that time, however, he began conducting operas at home and other works abroad. He made his London debut at Queen's Hall in 1899, conducting his own orchestral piece, *The Rock* and playing the *Prelude in C# minor*. In 1903, he agreed to conduct two seasons at the Bol'shoy Theater, and composed his own music when he was not preparing for Bol'shoy concerts.

In 1909, Rachmaninoff began his first year long American tour. He was received with great praise and was offered the position of permanent conductor of the Boston Symphony, which he declined. He did not return to the United States until November 1918, and gave nearly 40 concerts within four months. In 1921, he and his wife bought a house in New York and tried to recreate the quiet atmosphere of Ivanovka. He rarely involved himself in politics, although in 1931 he and two friends sent a letter to the *New York Times* criticizing various policies of the Soviet Union. Moscow newspapers retaliated, and a two-year ban was placed on the performance and study of his works. For the next ten years, he toured Europe and North America, and built a villa in Switzerland. He never performed in Russia again. He wanted to retire, and decided that his 1942 tour would be his last. The tour took a tremendous toll on his health, and he died in March, 1943, at his home in Beverly Hills. He wanted to be buried at his Swiss villa, but World War II prohibited his wish. He was buried at the Kensico Cemetery outside New York.

During his lifetime, Rachmaninoff composed over 85 pieces, including symphonies, operas and choral works.

Bogoroditse Devo, Raduisya

This composition is the sixth of fifteen sections of Rachmaninoff's *All-Night Vigil* (Op. 37), composed in 1915. This tender prayer strays from specific chant melodies into a freely composed style in which each voice follows its own individual line.

Bogoró˘ditse ˘Dévo, rádui˘sya,
Blagodátnaya Ma˘rie,
Gospó˘d's Tobóyu.
Blagoslo˘véna Ty v zhenákh,
I blagoslo˘vén plod ch˘réva Tvoyegó
Yáko Spása ro˘díla ye˘si dush náshikh.

Rejoice, O Virgin Theotokos,
Mary full of grace
The Lord is with Thee.
Blessed art Thou among women,
And blessed is the fruit of Thy womb,
For Thou has borne the Saviour of our souls.

Cherubic Hymn No. 8

This hymn is part of Rachmaninoff's *Liturgy of St. John Chrysostom* (Op. 31), first published in 1910. It is the same text set by Bortniansky many years earlier. Because of Communist rule in the Soviet Union, the work was banned for seven decades, only being performed after "Glasnost" opened the country to performance of sacred music. An American choir was the first to perform the work in Russia.

Izhe heru˘vímĭ, táyno obrazúyushche,
I zhĭvotvo˘riáshchey Tróytse
t˘ris˘viatúyu ˘pesň p˘ri˘peváyushche,
f˘siákoye níŋe zhĭtĕýskoye otlozhĭm po˘pechéniye,
yáko da Tsa˘rĭá f˘seh podĭ˘mem
Ange˘lski˘mi ńe˘vídimo do˘rino˘sĭma chĭn˘mi.
Al˘lilúya, al˘lilúya, al˘lilúya.

Let us who mystically represent the Cherubim
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all cares of this life,
that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia, alleluia, alleluia.

Giuseppe Verdi (1813-1901)

One of the 19th century's major opera composers, Giuseppe Verdi was born in 1813 to a family of small landowners in Roncale, Italy. At age three he began keyboard studies with the local organist and several years later was sent to the nearby town of Busseto for his basic education, including music. A local merchant/music patron recognized Verdi's talent and would have supported his studies at the Milan Conservatory, but Verdi was not admitted and instead studied privately with a Milan composer. In 1835, he returned to Busseto as the town music master, where he gave music lessons, taught music, conducted concerts of the philharmonic society, and composed. In 1839, he resigned his position in Busseto and moved to Milan, where his first opera, *Oberto*, was produced successfully at La Scala. His third opera, the Biblical drama, *Nabucco*, produced in 1842, was an outstanding success and its famous *Slaves' Chorus* resonated well with the Italian public in a time of political turmoil. Verdi himself was an independent, patriotic individual and many passages from his early operas were taken by the Italian public as support for Italian liberation. In fact, "Viva Verdi," became a popular exclamation at the time, with the double meaning of "Viva Victor Emmanuel, Re D'Italia." He was honored by being elected variously to the Italian Chamber of Deputies and the Italian Senate, although he rarely participated in either. For the next 29 years, Verdi's international reputation grew as he composed opera after opera—*Macbeth*, *Rigoletto*, *La Traviata*, *Il Trovatore*, *Simon Boccanegra*, *Don Carlos*, *La Forza del Destino*, *AŌda*. Verdi's use of dramatic settings, and his ability to bring his characters to life through powerful music, won him a world-wide following. In 1872, he composed his magnificent *Requiem* in memory of Alessandro Manzoni, composer and librettist, a man he revered. The *Requiem* contains all the fire, passion and melody of his operas, and some accused him of creating a work which was too theatrical and not sufficiently spiritual. Verdi, a non-believer, felt that there are some who need to believe in a supreme being and others who can be perfectly happy not believing in anything. Verdi created his last great musical works, *Otello*, 1887, *Falstaff*, 1893, and the *Quattro Pezzi Sacri*, 1898, near the end of his life. He also created and endowed a home for aged musicians in Milan, a project he considered his last great work. He died in 1901 and was mourned nationally.

Quattro Pezzi Sacri (Four Sacred Pieces)

The *Four Sacred Pieces* were published together in 1898, but were written separately over a number of years. We sing today two selections from that work: the gentle *Laudi alla Vergine Maria* and the great *Te Deum*. Verdi composed the *Ave Maria* in 1889 for his own amusement, based on an enigmatic scale found in an article in an Italian music magazine. He did not want the piece to be performed, although it ultimately was performed in spite of his consideration of the *Ave Maria* as an exercise. Verdi believed the other three sacred pieces worthy compositions. The *Stabat Mater* was composed in 1896-1897. The *Laudi alla Vergine Maria*, written in 1890, is the only one of the sacred pieces set in Italian, rather than in Latin. Verdi chose verses from the final canto of Dante's *Paradiso*, a lovely paean to the Virgin Mary. His gentle and melodic setting for unaccompanied treble voices emphasizes the tender, comforting and maternal qualities of the Queen of Heaven. The double chorus *Te Deum*, a hymn of praise published in 1895-1896, begins with a subdued plainchant by

tenors and basses, which then opens into the full force of a double chorus exulting “Holy, Holy, Holy!” The composition is an array of textures including the soft and lyrical, strident and powerful, unaccompanied and accompanied, vocal and instrumental. Verdi was insistent that the entire composition be conducted in one tempo, all the more to show the contrast in mood and passion. The *Te Deum* was one of Verdi’s favorites among his own compositions, and he wished to have the score of the *Te Deum* buried with him.

Quattro Pezzi Sacri *Laudi alla Vergine Maria*

*Vergine madre, figlia del tuo Figlio,
Umile ed alta più che creatura,
Termine fiso d’eterno consiglio,
Tu se’ colei che l’umana natura
Nobilitasti sì, ch’èl suo Fattore
Non disdegnò di farsi sua fattura.*

*Nel ventre tuo si raccese l’amore,
Per lo cui caldo nell’eterna pace
Così è germinato questo fiore.*

*Qui se’ a noi meridiana face
Di caritate, e giusto, intra i mortali,
Se’ di speranza fontana vivace.*

*Donna, se’ tanto grande, e tanto vali,
Che qual vuol grazia, ed a te non ricorre,
Sua disianza vuol volar senz’ali.*

*La tua benignità non pur soccorre
A chi dimanda, ma molte fiate
Liberamente al dimandar precorre.
In te misericordia, in te pietate,
In te magnificenza, in te s’aduna
Quantunque in creatura è di bontate.*

Ave. Ave.

Te Deum

*Te Deum laudamus,
Te Dominum confitemur,
Te aeternum Patrem omnis terra veneratur.*

*Tibi omnes Angeli,
Tibi coeli et universae Potestates,
Tibi cherubim et seraphim incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia:*

Virgin Mother, daughter of thy son,
The most humble and sublime of all creations,
Determined goal by divine decree,
Thou art she, who ennobled mankind,
That the creator did not disdain,
To become his creation.

In thy womb love gathers,
By warmth in eternal peace,
As this flower has bloomed in.

Here, thou art with the blessed
The burning torch of charity,
On earth among the mortals,
Thou art an inexhaustible source of hope.

Lady, thou art so great and prevailing,
That whomever would have grace
And does not turn to thee,
Their desire is as wanting to fly without wings.

Your benevolence not only to succor who asks,
But many times freely precedes the asking.
In thee mercy, in thee pity, in thee magnificence,
In thee is gathered all the virtue of any creation.

Hail. Hail.

Translated by Kelly Kinoshita

We praise thee, O God:
We acknowledge thee to be the Lord.
All the earth doth worship thee:
The Father everlasting,
To thee all angels cry aloud:
The Heavens, and all the powers therein.
To thee Cherubin and Seraphin continually do cry,
Holy, Holy, Holy. Lord God of Sabaoth; Heaven
and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth
acknowledge thee;

*Patrem immensae majestatis,
Venerandum tuum verum et unicum Filium,
Sanctum quoque Paraclitum Spiritum.*

*Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna coelorum.*

*Tu ad dexteram Dei sedes in gloria Patris.
Judex crederis esse venturus.*

*Te ergo quaesumus tuis famulis subveni,
quos pretioso Sanguine redemisti.
Aeterna fac cum Sanctis tuis in gloria numerari.*

*Salvum fac populum tuum, Domine,
et benedic haereditate tuae.
Et rege eos, et extolle illos in aeternum.
Per singulos dies benedicimus te,
Et laudamus nomen tuum in saeculum seculi.*

*Dignare, Domine, die isto,
sine peccatis nos custodire.
Miserere, miserere nostri, Domine.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te;
non confundar in aeternum.*

Requiem

Verdi's *Requiem* is one of the monuments of 19th century choral literature, both sacred and secular. Dedicated to the beloved Italian writer Alessandro Manzoni, this 1872 composition calls forth all the drama and passion of Verdi's operas, from the thunder and majesty of the *Dies Irae* to the gentleness of the *Agnus Dei*. In fact, some critics felt that Verdi's sacred music was much too operatic to be acceptable music for worship. We sing today the *Sanctus*, the double chorus exultant acknowledgement of the holiness and glory of God. Verdi begins the section with the full chorus announcement of that holiness. One by one the voices enter with exuberance until all eight parts join in the rejoicing. The chorus then divides in acclamation, with the first chorus singing of God's glory, while the second responds with highest praise.

Sanctus

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

The Father of an infinite Majesty;
thine honorable, true, and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son of the Father.
When thou took'st upon thee to deliver man:
Thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
Thou didst open the Kingdom of Heaven to all
believers.

Thou sittest at the right hand of God:
In the Glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants:
Whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints:
In glory everlasting.

O Lord, save Thy people:
And bless thine heritage.
Govern them: and lift them up forever.
Day by day we magnify thee;
And we worship thy Name, ever world without end.

Vouchsafe, O Lord:
To keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us:
As our trust is in thee.
O Lord, in thee have I trusted:
Let me never be confounded.

Sanctus

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

THE ARTISTS

Robert Gurney, Music Director

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

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

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

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part Ave Maria by Tom-s 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.

David Hatt, Organ

David Hatt is the Assistant Cathedral Organist at St. Mary's Cathedral in San Francisco and Organist of Hillcrest Congregational Church in Pleasant Hill, California. Born and educated in the West, he seeks to continue the independent musical tradition of his mentor, polymath composer Barney Childs.

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 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.

Wayne Leupold Editions has just published his *Apollo 13* for organ and narrator, a virtuosic treatment of spaceflight as well as an instructional piece intended to acquaint youth with the organ. Other publications have included carillon pieces and *Organbooks*, selections of which have been presented at conventions of the Society of Composers, Inc., of which he is a member.

David has also been involved in the recent Augsburg publication of more of David N. Johnson's *Trumpet Tunes*, having arranged the *Trumpet Tune in B-flat* for organ from the original for trumpet and organ. He was a member of the Redlands Improviser's Orchestra and the Anything Goes Orchestra, and with clarinetist Martin Walker he formed the Walker/Hatt Duo, which made tours of West-coast colleges, churches and art galleries. He can be heard on recorded releases with each of these groups. With percussionist Gino Robair, he has presented programs which include virtuoso duo improvisations. He is also a regular participant in the recital series of St. Mary's Cathedral, the Shrine of St. Francis, 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*, Fauré *Messe Basse*, Vaughan Williams *Five Mystical Songs*, Verdi *Four Sacred Pieces* and Vienne *Messe Solennelle*. He also has served as rehearsal accompanist for the San Francisco Lyric Chorus.

Ted Rigney, Tenor

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

Kathryn Singh, Soprano

Ms. Singh studied voice with Marvin Hayes and Roberta Thornburg at the California Institute of the Arts, and studies presently with Miriam Abramovitsch. She also studied at the Ali Akbar College of Music. She sings with the Oakland Symphony Chorus, Bella Musica, the Berkeley Bach Cantata Group and The Arch Street Irregulars. She also is a soprano soloist for Berkeley's Trinity Methodist Church. She recently gave a solo voice recital in which she performed (among other works) the world premiere of Bay Area composer Ann Callaway's *Speak to me, my love* from her musical cycle, *The Gardener, No. 29*, with text by Rabindranath Tagore. Ms. Singh plays violin with the Berkeley Community Orchestra and has played violin professionally with the Ventura County Symphony, as well as other Southern California symphonies.

Stacy Cullison, Rehearsal Accompanist

This season in addition to singing first soprano, Stacy Cullison has served as the San Francisco Lyric Chorus' rehearsal accompanist. Hailing originally from Iowa, she has been an active accompanist and vocalist since junior high and high school. During those years she served as an accompanist and vocalist for her school chorus, jazz band, and musicals, as well as singing in the musicals and the State Chorus. She also was a church organist, accompanying the weekly services. She received a Bachelor of Science degree in Distributive Studies from Iowa State University, with an emphasis on business, journalism, and speech communication, as well as a minor in music. She also received her Master of Education degree from Iowa State University, with an emphasis in higher education, educational leadership and policy studies. While at the University, she also was involved in a number of musical activities, including scholarship accompanist for the Music Department, accompanist for the University Chorus, Oratorio Choir, Iowa State Singers (the premiere a cappella group), and Opera, and musical theater performances. As a singer, she performed in and accompanied a jazz and pop ensemble, sang in the Oratorio Chorus and ISU Singers (the premiere a cappella group), and sang the role of Zerlina in the Opera Studio production of *Don Giovanni*. In addition, from 1987-2001, she was the organist and pianist for several churches, where she accompanied the choir, and sang when not accompanying. She also was a freelance musician in Iowa, including pianist/organist/vocalist for weddings and parties, contract pianist at the Holiday Inn Gateway Center, Ames, Iowa, accompanist and singer in the Des Moines Choral Society, and the Ames Chamber Artists. Ms. Cullison came to San Francisco in 2001, where she is employed as the Associate Director, Individual Giving, for the San Francisco Opera. She joined the San Francisco Lyric Chorus as a first soprano in Spring 2002 and became our rehearsal accompanist in Summer 2002.

SAN FRANCISCO LYRIC CHORUS

Sopranos

Stacy Cullison+
Cassandra Forth#
Cristina Gerber
Sophie Henry+
Haeji Hong
Vanessa Izar
Anna Lee
Lynn Mason
Jme McLean
Paige Merrett+
Andrea Obana*#+
Lynn Sagramoso#
Anne Shaack
Kathryn Singh+
Helene Whitson#
Lou Ann Wieand+
Hannah Wolf

Altos

Mauna Amzen
Kris Ashley
Alana D'Attilio#
Elizabeth Gallagher+
Barbara Greeno+
Susan Hendrickson
Kimberly Knigge
Clara Levers
Karen McCahill
Carol Mersey
Rosemarie Picone
Annette Simpson

Tenors

Jason Bernstein
Nanette Duffy
Jim Losee*
Robert Newbold+
Robert Outis
Ted Rigney+

Basses

Albert Alden
Tom Baynes
Peter Butcher
John Grout
Steven Krefting+
Robert N. Rogers
Bill Whitson#+

#Board of Directors

*Section Representative

+Chamber Chorus



ACKNOWLEDGMENTS

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

Trinity Episcopal Church, San Francisco

Richard Turley, Administrator, Trinity Episcopal Church

Roger LaClear and Paul Zangaro, Sextons, Trinity Episcopal Church

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

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

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

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Nanette Duffy

Elizabeth Gallagher

Cristina K. Gerber

Barbara Greeno

John Grout

Susan Hendrickson

Sophie Henry

Haeji Hong

Vanessa Izar

Anna Lee

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Robert Outis

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Kathryn Singh

Lou Ann Wieand

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(SEPTEMBER 2001-AUGUST 2002)

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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 may accept charitable donations, and donors may claim those donations as tax-deductible.

The San Francisco Lyric Chorus is a young chorus, and we have grown tremendously in musical ability and in numbers during our few short years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like to perform more often with chamber orchestra and other combinations of instruments, continue to hire professional singers as soloists, and regularly perform in the East Bay and Marin, as well as in San Francisco. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

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

ADOPT-A-SINGER

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

ADOPT-A-SINGER CONTRIBUTIONS (SUMMER 2002)

Julie & Albert Alden,
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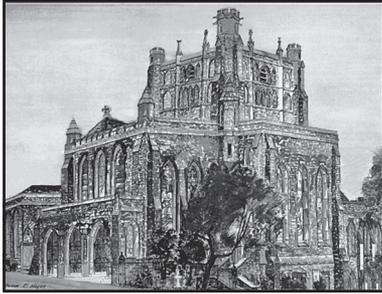
JOHN POOLE WORKSHOP

Thanks to all those who contributed funds so that the San Francisco Lyric Chorus could bring internationally recognized choral conductor and teacher John Poole to work with the chorus on the compositions we presented during our spring trimester. Chorus members found our two days with Maestro Poole to be both delightful and wonderfully inspiring. John Poole was Conductor of England's B.B.C. Symphony Chorus, 1968-1971 and Director of the B.B.C. Singers, Britain's only full-time professional chamber choir, 1972-1989. Mr. Poole conducted the Singers in hundreds of broadcasts of music of all periods, including many first performances and British premières. He still maintains a link with the BBC as Guest Conductor of the Singers. From 1990-1995 he was Music Director of the Groupe Vocal de France, a chorus that specializes in contemporary repertoire. In 1996 he founded the Académie Internationale in Parthenay, France, a workshop designed for singers and professional conductors. Those workshops include commissioned works from such composers as Giles Swayne and Olivier Greif. Maestro Poole continues to appear as a guest conductor of major choirs and orchestras world-wide. At present, he is a member of the Choral Faculty of the Indiana University School of Music.

The John Poole Workshop was part of the San Francisco Lyric Chorus continuing choral education program for members of the chorus. In addition, we have worked with voice teachers/coaches Ruth Rainero, Tim Krol, Kristen Womack and Kaaren Ray. Continuing choral education helps chorus members to develop individually, and helps the chorus to create ensemble and blend.

The San Francisco Lyric Chorus is exploring the possibility of bringing Maestro Poole back next year in a June choral workshop that we will open to experienced Bay Area singers. Working with John Poole is an experience not to be missed. The workshop will include rehearsals and preparation of works chosen and conducted by Maestro Poole, culminating in a concert. In addition, Maestro Poole will give a separate workshop for choral conductors. If you are interested in participating in such a festival, please e-mail Helene Whitson at hwhitson@choralarchive.org or call 510-849-4689.

TRINITY EPISCOPAL CHURCH, SAN FRANCISCO



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

The parish's significant role in the history of San Francisco continues today in the vision of its recently retired 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.

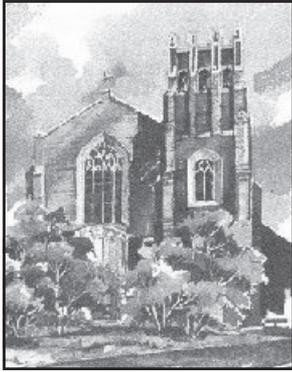
The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of roughhewn Colusa sandstone and features a massive castle-like 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 occasionally in Lyric Chorus performances. This fine instrument, built during an era of experimentation in piano building, boasts some unique features, suggesting that this instrument was a showpiece for the Sohmer Company. The entire piano is built on a larger scale than modern instruments. There are extra braces in the frame for increased strength. Each note has an additional length of string beyond the bridge to develop more harmonics in the tone. The treble strings are of a heavier gauge and thus stretched under higher tension than modern pianos, and there are additional strings at the top that do not play—added solely to increase the high harmonic resonance in the treble (producing that delightful “sparkle”).

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

ST. PAUL'S EPISCOPAL CHURCH, OAKLAND



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

Under both the clergy and lay leadership, the parish serves a wide variety of needs in the community, including services to refugees and immigrants, the sponsorship of the creation of St. Paul's Towers, a retirement community and life-care facility, and the sponsorship of the development of Clausen House, a residential treatment center for developmentally disabled adults. Under the current leadership of the Rev. Dr. John H. Eastwood, the parish ministers in the community through Senior Resources, a Food Coop, and supports St. Paul's Episcopal School, a private school with a public purpose.

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

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

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CHORISTER THANK-YOU'S

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

Andrea Obana: Rian Schmidt; Gale Frances

Lou Ann Wieand: Sheila Marks

Helene Whitson: My heartfelt thanks to all who have made my musical life blessed, especially **Bill, Robert, John Poole**, and the **San Francisco Lyric Chorus**

Lynn Sagramoso: To my wonderful, supportive **husband** – all my love – Lynn

Kathryn Singh: Thank you to my nice singing friends **Alana, Cristina, Cassandra** nad guru and gaurauga. A special thank you to **Bill** and **Helene** for all their hard work and for their expertise.

Cristina K. Gerber: Thank you to the **First Church of Religious Science, Oakland** for godly guidance.

A Chorister: Thanks to **Cassandra Forth** for her leadership. Many thanks to **Bill and Helene Whitson** for all they do for the chorus.

Jim Losee: Thank you **Carolyn, Dylan, Sue Tuskes, and Colleen Casey.**

Annette Simpson: **Ted Rigney** – thanks for filling the Mendelssohn with a truly romantic spirit. **Anne Schaack** – thanks for her Russian coaching done with skill and charm.

Karen McCabill: **Annette Simpson** – thanks for her mellifluous tones on the diction learning tapes which got us through the German language selections. Annette should go into professional book taping!

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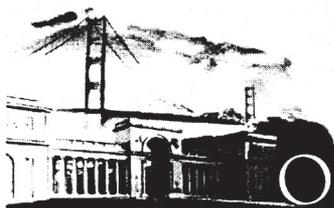
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AUDITIONS: By appointment

PERFORMANCES:

Saturday, November 23, 2002, 8 PM
Sunday, November 24, 2002, 5 PM

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