

San Francisco Lyric Chorus
Robert Gurney, Music Director

Winter Concert: Sunday, December 8, 1996

Trinity Episcopal Church
San Francisco

Mark Bruce, Organ
Anne Perry Trapani, Soprano

In March, 1995, six experienced choristers gathered together to form a new chorus which would realize their vision of a community of singers who care about each other, the music they study and perform, and the audiences with whom they will share the emotional and spiritual qualities of that music. Robert Shaw defines a chorus as a “community of utterance.” In the following months, sixty singers began creating this new chorus dedicated to the nurturing of singers and to excellence and expressiveness in the performance of music.

The San Francisco Lyric Chorus has grown into a dynamic presence among Bay Area choruses, participating in a variety of choral activities. In August 1995 they took part in an ecumenical service of remembrance for the victims of Hiroshima, held at Trinity Cathedral (Episcopal) in San Jose, joining the Cathedral Choir in the premiere of *Lamentations* by Brad Osnes. In October 1995 they presented their triumphant debut concert, performing Gabriel Fauré’s *Requiem* and *Cantique de Jean Racine*, and Louis Vierne’s *Solemn Mass*, which were received with a thunderous ovation from the enthusiastic audience. In December 1995, they joined with the San Francisco Choral Society and San Francisco Brass in a *Festival of Carols*, conducted by Robert Gurney, in a joyous program of holiday music and carol singing. Portions of that concert were televised on Christmas Day by local cable television. On Easter Sunday 1996 members of the Chamber Chorus joined the Trinity Choir in a performance of Wayne Love’s *Choral Introit for Easter* and William Harris’ masterpiece *Faire Is The Heaven*. In April 1996 the chorus presented their second concert, *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*. *Sacred Music of the 20th Century*, their 1996 summer concert, featured a stirring performance of the Duruflé *Requiem*, as well as Herbert Howells’ *Te Deum* and *Magnificat*, Charles Villiers Stanford’s *Beati Quorum Via*, and Henryk Górecki’s *Totus Tuus*.

Welcome to our Winter Concert. We invite you to join us Sunday, April 27, 1997 at 5 pm for our Spring Concert, which features the *Grand Mass in E Flat Major* by Amy Beach, America’s first recognized woman composer. Also on this program will be a performance of the *Panama Hymn*, which Mrs. Beach composed for the opening day of San Francisco’s 1915 Panama Pacific International Exposition. Mrs. Beach and these two compositions have been selected for recognition in the San Francisco Lyric Chorus *Discovery Series*.

Program

SAN FRANCISCO LYRIC CHORUS DISCOVERY SERIES

Our Winter Concert inaugurates the *San Francisco Lyric Chorus Discovery Series*. The *Discovery Series* encompasses compositions or composers who are not well known, but are exceptional and of special interest.

Ave Maria

Josquin des Pres (1440-1521)

Born in present-day Belgium, Josquin spent forty years working in courts and cathedrals in Italy, with his final years spent as provost of the Church of Notre Dame in Cond-sur-l'Escaut, Belgium, where he died in 1521.

Widely considered by his peers and by modern day music lovers to be the greatest composer of his age, Josquin was in the forefront of early Renaissance composers, when composition of Northern France and the Netherlands predominated. With his focus on vocal music over instrumental, and his mastery of polyphonic texture, he surpassed his contemporaries by infusing his music with warmth, clarity, balance, and great expressive value. Josquin was the first composer to go beyond setting solely the text of a composition, and setting the music to express the inner meaning of the words. Praised by Martin Luther, it was also said of Josquin that "he was to music what Michaelangelo, Leonardo da Vinci and Raphael were to painting."

*Ave Maria,
Gratia plena,
Dominus tecum,
Virgo serena.*

*Ave cujus conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replet laetitia.*

*Ave cujus nativitas,
Nostra fuit solemnitas;
Ut lucifer lux oriens,
Verum solem praeveniens.*

*Ave pia humilitas.
Sine viro foecunditas.
Cujus annunciatio
Nostra fuit salvatio.*

*Ave vera virginitis,
Immaculata castitas,
Cujus purificatio
Nostra fuit purgatio.*

*Ave praeclara omnibus
Angelicis virtutibus,
Cujus fuit assumptio
Nostra glorificatio.*

O Mater Dei,

Memento mei.
Amen.

Hail Mary,
Full of grace,
glad virgin,
the Lord is with you.

Hail, whose conception-
full of festive joy-
filled things heavenly and earthly
with a new gladness.

Hail, whose birth
has become a holy rite,
like a Morning Star, an eastern light,
preceding the true sun.

Hail, dutiful Humility,
Fecundity needing no man,
whose annunciation
has become our salvation.

Hail, true virginity,
stainless Chastity,
Whose purification
has been our justification.

Hail Most Excellent
among all angelic powers,
Whose Assumption
has glorified us.

O Mother of God,
remember me.
Amen.

-Translation by Bradley Arthur Peterson-

Ave Maria

Tomás Luis de Victoria (1549-1611)

San Francisco Lyric Chorus Discovery Series

Considered the greatest Spanish composer of the second half of the 16th century and perhaps the greatest composer of his age, Tomás Luis de Victoria trained as a cathedral chorister, later studying in Rome and returning to Spain as a convent chaplain.

Victoria composed only religious music throughout his career, and was considered a composer equal to the great master, Palestrina, with whom he may have studied. In contrast to Palestrina's musical serenity, Victoria's music is charged with "passionate mysticism."

Victoria is well-known to modern audiences for his popular Christmas motet *O Magnum Mysterium* and his four-part version of the *Ave Maria*. This eight-part *Ave Maria*, discovered in one of the volumes of his *Opera Omnia*, demonstrates the consummate Victoria, the Renaissance master of celestial sonority.

*Ave Maria, gratia plena, Dominus tecum:
benedicta tu in mulieribus, et benedictus
fructus ventris tui Jesus. Sancta Maria,
Regina coeli, dulcis et pia; O Mater Dei,
ora pro nobis peccatoribus, et cum electis
te videamus.*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Queen of Heaven, sweet and blessed,
O Mother of God, pray for us sinners,
We behold thee among the chosen.

Ave Maria

Igor Stravinsky (1882-1971)

Along with Bela Bartok, Igor Stravinsky was one of the most influential composers of the 20th century. Born in Russia, he was encouraged by his parents to study law. At the University of St. Petersburg he met the composer Rimsky-Korsakov, and began to study orchestration. After graduation, he chose composition as his life's work, later meeting and composing ballet scores for Diaghilev and the Ballets Russes.

Best known for his ballet scores, Stravinsky also composed for small groups of singers, speakers, and dancers.

*Ave Maria, gratia plena, Dominus tecum:
benedicta tu in mulieribus, et benedictus
fructus ventris tui Jesus. Sancta Maria,
mater Dei, ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, mother of God, pray for us sinners
now and in the hour of our death.
Amen.

Magnificat

Arvo Pärt (1935-)

Born in Estonia, in 1935, Arvo Pärt studied composition and then worked until 1967 as a sound engineer for Estonian radio. His works after 1976 reflect his intense studies of medieval music. Pärt characterizes this later style as "tinntinnabuli."

Lisa Gartland, soprano
Mary Rose Kent, soprano
Terri Lane, soprano

Magnificat
anima mea Dominum;
et exultavit spiritus meus
in Deo salutari meo;
quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna, qui potens est:
et sanctum nomen eius,
et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in bracchio suo,
dispersit superbos mente cordis sui,
deposuit potentes de sede,
et exaltavit humiles,
esurientes implevit bonis,
et divites dimisit inanes.
Suscipit Israel, puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

My soul doth magnify the Lord,
and my spirit hath rejoiced
For he hath regarded
the lowliness of his hand-maiden.
For behold, from henceforth,
all generations shall call me blessed.
For he that is mighty hath magnified me,
and holy is his Name.
And his mercy is on them that fear him,
throughout all generations.
He hath shewed strength with his arm,
he hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He remembering his mercy
hath hopen his servant Israel,
as he promised to our forefathers,
Abraham and his seed, for ever.

Lisa Gartland, Soprano
Mary Rose Kent, Soprano
Terri Lane, Soprano

Four Motets to the Blessed Virgin Mary **Robert Witt (1930-1967)**
San Francisco Lyric Chorus Discovery Series

A native of Youngstown, Ohio, Robert Witt began composing at age 6, and was composing seriously by high school. He completed his studies and a teaching fellowship at Julliard, and his compositions were performed at Yale and at Carnegie Hall.

During 1955 and 1956, Witt lost his eyesight to diabetic glaucoma. In spite of that difficulty, he taught himself Braille and began transcribing his music into Braille. Robert Witt had a wide variety of musical interests, and composed music for instrumental ensembles, chorus, and dance. In 1967 he was honored with a concert of his works. Since his untimely death in 1967 and that of his wife in 1968, Witt's five children have discovered additional choral and instrumental works, both finished and unfinished. They hope their father's compositions will find their rightful place in American music history.

The San Francisco Lyric Chorus is proud to present the West Coast premiere of these haunting compositions.

Salve Regina

Salve regina, mater misericordiae: vita, dulcedo, et spes nostra, salve. Ad te clamamus, exsules, filii Haevae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens: O pia: O dulcis Virgo Maria.

Hail, holy Queen, Mother of mercy, hail our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve; to thee do we send up our sighs, mourning and weeping in this vale of tears. Turn, then, most gracious advocate, thine eyes of mercy towards us; and after this our exile show us the blessed fruit of thy womb, Jesus. O kind, O living, O sweet Virgin Mary.

Ave Maria

Ave Maria, gratia plena, Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, mother of God, pray for us sinners now and in the hour of our death. Amen.

Stabat Mater

*Stabat Mater dolorosa
Juxta crucem lacrimosa*

Dum pendabat filius.

Beneath the world's redeeming wood
The most afflicted Mother stood
Mingling her dear's Son's blood.

*Cujus animam gementem
Constri statem, ac dolentem
Per transivit gladius.*

Through Her heart His sorrows sharing
All His bitter anguish bearing,
Lo! the piercing sword had passed.

*O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!*

O, how sad and sore distressed
Now was she, that Mother Blessed,
Of the sole-begotten One.

Magnificat

Lisa Gartland, Soprano
Claire Diepenbrock, Alto
Leila Pratt, Alto
Brian York, Tenor
Lee Morrow, bass

*Magnificat
anima mea Dominum;
et exultavit spiritus meus
in Deo salutari meo;
quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna, qui potens est:
et sanctum nomen eius,
et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in bracchio suo,
dispersit superbos mente cordis sui,
deposuit potentes de sede,
et exaltavit humiles,
esurientes implevit bonis,
et divites dimisit inanes.
Suscipit Israel, puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.*

My soul doth magnify the Lord,

and my spirit hath rejoiced
For he hath regarded
the lowliness of his hand-maiden.
For behold, from henceforth,
all generations shall call me blessed.
For he that is mighty hath magnified me,
and holy is his Name.
And his mercy is on them that fear him,
throughout all generations.
He hath shewed strength with his arm,
he hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He remembering his mercy
hath hopen his servant Israel,
as he promised to our forefathers,
Abraham and his seed, for ever.

INTERMISSION

Gloria

François Poulenc (1899-1963)

Francis Poulenc was born in Paris, the child of a father who insisted his son receive a classical French education, and a mother with a passion for various arts, including piano. Poulenc had little formal musical education, instead receiving piano lessons from his mother. Though he composed many lighter works for ballet and opera, the death of a close friend in mid-life renewed intense religious feelings, inspiring the creation of deeply religious musical work in his later life.

Of his *Gloria*, written in 1960, Poulenc said he was moved by viewing 15th century frescoes with angels sticking out their tongues, and by some Benedictine monks he had seen playing football. Despite the religious text and intent, the *Gloria* is considered too irreverant by some devout listeners.

Anne Perry Trapani, Soprano

Gloria

Glory be to God on high,
And on earth peace to men of good will.

Laudamus Te

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee,
We give thanks to Thee for Thy great glory.
We praise Thee.

Domine Deus

Lord God, heavenly King,

Father almighty,
Heavenly King, God the Father,
Almighty Father, God the Father,
Glory.

Domine Fili Unigenite
Lord the only-begotten son,
Jesus Christ.

Domine Deus, Agnus Dei
Lord God, Lamb of God,
Son of the Father, heavenly King
Who takest away the sins of the world,
Have mercy upon us,
Receive our prayer.

Qui sedes ad dexteram Patris
Who sitteth at the right hand of the Father,
Have mercy upon us,
For Thou only art holy, Thou only art the Lord, Amen.
Thou only art the most high, Jesus Christ.
With the Holy Ghost in the glory of God the Father, Amen.

The Artists

Robert Gurney, Music Director

Founder and Music Director Robert Gurney is Organist-Choirmaster at San Francisco's historic Trinity Episcopal Church and Assistant Conductor-Accompanist 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.

Anne Perry Trapani, Soprano

Anne Perry Trapani, a San Francisco native and a winner of the Winifred Baker Chorale Scholarship Award, received her Bachelor of Music Degree from Dominican College. She has been a member of the San Francisco Symphony Chorus and has performed frequently as a member and soloist with the San Francisco Civic Chorale and the Winifred Baker Chorale, in their choral concerts and in their performances with the Marin Symphony.

Mark Bruce, Organist

Mark Bruce is Organist-Choirmaster at Trinity Cathedral (Episcopal) in San Jose. He was born and raised in Michigan, where at the age of ten he began playing for services in his parish

church. He studied piano and music theory with Katherine Heafield of Olivet College and organ with Corliss Arnold of Michigan State University.

In the early seventies Mr. Bruce escaped westward to play rock and roll and enjoy the climate in Hawaii. There he taught music at St. Andrew's Priory School on the grounds of the Episcopal Cathedral in Honolulu.

In 1975 he moved to the Bay Area where he has been playing and directing music in various churches. In addition to his active teaching career in the Bay Area, he also has served as music director for several theatrical productions.

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Mark Paige Scott Perry MarjorieSheffield Susan Schöen

Psychic flowers to all Lyric Choristers for the extraordinary expression and commitment that you put into creating this performance.

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 was 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.

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.