



Robert Gurney, Music Director



Magnificat!

Francis Poulenc - *Gloria*

Francesco Durante - *Magnificat*

Franz Schubert - *Magnificat*

Herbert Howells - *Hymn for St. Cecilia*

Herbert Howells - *Magnificat Collegium Regale*

Arvo Pärt - *Magnificat*

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

Robert Train Adams, *Organ*

Jennifer Ashworth, *Soprano*

Saturday, December 1, 2007

Sunday, December 2, 2007

Trinity Episcopal Church, San Francisco

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

Board of Directors

Helene Whitson, President

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Lynn Tao, Director

Welcome to the Fall 2007 Concert of the San Francisco Lyric Chorus.

Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré and Louis Vierne. The Chorus has been involved in several premieres, including Bay Area composer Brad Osness' *Lamentations*, Ohio composer Robert Witt's *Four Motets to the Blessed Virgin Mary* (West Coast premiere) New York composer William Hawley's *The Snow That Never Drifts* (San Francisco premiere) San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, To Music* (San Francisco premieres), and selections from his operas, *John Brown* and *The Newport Rivals*, as well as our 10th Anniversary Commission work, Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*.

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

In Summer 2007, we performed Amy Marcy Cheney Beach's dramatic and melodious *Grand Mass in E Flat Major*, a monumental work by America's first major woman composer. In addition, we presented two delights from the English Baroque—selections from John Blow's rarely performed *Begin the Song* and Henry Purcell's charming *Come Ye Sons of Art*.

And now, we share with you beautiful texts appropriate for this time of year: Gloria and Magnificat. Our centerpiece is Francis Poulenc's playful *Gloria*, a masterpiece of middle 20th century French composition. We explore *Magnificats* by the 18th century Italian composer, Francesco Durante, the 19th century Austrian composer, Franz Schubert, and two 20th century composers, one of the masters of the English Cathedral School, Herbert Howells, and the contemporary Estonian composer, Arvo Pärt. In addition, we present Herbert Howells' rarely performed *Hymn for St. Cecilia*.

Please sign our mailing list, located in the foyer.

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

PROGRAM

Magnificat

Francesco Durante

Magnificat

Et Misericordia

Deposuit Potentes

Sucepit Israel

Sicut Locutus Est

Sicut Erat In Principio

Cassandra Forth, *Soprano*  Kerry Chapman, *Alto*

Matt Nolan, *Tenor*  Sidney Chen, *Bass*


Magnificat


Franz Schubert

Magnificat

Deposuit Potentes

Gloria Patri

Melissa Santodonato, *Soprano*  Barbara Greeno, *Alto*

Gaylon Babcock, *Tenor*  Sidney Chen, *Bass*

*Hymn for St. Cecilia**

Herbert Howells

*Magnificat Collegium Regale**

Herbert Howells

*Soprano/Alto chamber ensembles marked in Chorus list with *

Intermission 15 minutes

Magnificat

Arvo Pärt

Gloria

Francis Poulenc

Gloria

Laudamus Te

Domine Deus

Domine Fili Unigenite

Domine Deus, Agnus Dei

Qui Sedes Ad Dexteram Patris

Jennifer Ashworth, *Soprano*

Robert Train Adams, *organ*

We are recording this concert for archival purposes

Please turn off all cell phones, pagers, and other electronic devices before the concert

Please, no photography or audio/video taping during the performance.

Please, no children under 5

Please help us to maintain a distraction-free environment.

Thank you.

PROGRAM NOTES

Magnificat! We present today works of praise and awe appropriate for the season. Four composers set the beautiful song of Mary, each creating a work reflective of his era and culture. Francis Poulenc's *Gloria* is both energetic and tender in its praise of the Most High. Herbert Howells sets Ursula Vaughan Williams' lovely text in praise of St. Cecilia, patroness of music.

Francesco Durante (1684-1755)

Born in Frattamaggiore in the kingdom of Naples in 1684, Francesco Durante is one of 18th century Italy's most noted composers of sacred music. Little is known of his early life or education. His father was a woolcomber, as well as a sexton and singer in Frattamaggiore's church of Santa Maria degli Angeli e Sant' Sossio. His uncle was Don Angelo Durante, a priest and musician who was the primo maestro and rector of the Conservatorio di Sant' Onofrio a Capuana in Naples. When Francesco's father died in 1699, Don Angelo took responsibility for his young nephew's musical training. Between 1702 and 1705, Durante studied with his uncle and with violinist Gaetano Francono at the Conservatorio. His first known composition, *Prodigi della divina misericordia verso i devoti del glorioso S Antonio di Padova*, a sacred drama, was performed in Naples in 1705.

There are few records of Durante's life and career between 1705 and 1728, when he was appointed primo maestro of the Conservatorio Poveri di Gesu Christo in Naples. In 1709, he composed his *Missa San Ildefonso*. In 1710 and 1711, he taught at the Conservatorio di Sant' Onofrio. In January of 1714, he was in Naples where he married for the first of three times. During 1718, he served as maestro of the Congregazione and Academia di Santa Cecilia in Rome. In February of 1719 he was in Naples for the premiere of his sacred drama, *La cerva assetata ovvero l'anima nella fiamme*.

In 1728, Durante was appointed primo maestro of the Conservatorio dei Poveri di Gesu Christo. He composed a variety of sacred and instrumental works during his tenure. He served until 1739, when he resigned for reasons unknown. In 1742, he became the primo maestro of Naples' Conservatorio di Santa Maria di Loreto. In 1745, he was appointed primo maestro of his old school, the Conservatorio di Sant' Onofrio a Capuana. He held both positions until his death.

Francesco Durante was one of the most important 18th century composition teachers. Among his pupils were Giovanni Battista Pergolesi, Girolamo Abos, Pasquale Anfossi, Tommaso Traetta, Antonio Sacchini, Nicolo Piccinni and Giovanni Paisiello. Jens Markowsky notes that he was a knowledgeable teacher, both 'learned and didactic'. He was the most significant Neapolitan composer of his era. It is worth noting that he devoted his career to the composition of sacred and instrumental works, instead of opera like his Neapolitan colleagues.

Durante's work encompasses many genres, including sacred dramatic works, chamber music, music for keyboard, antiphons, hymns, cantatas, arias and duets, as well as 30 psalms, 14 motets, 19 masses, and three mass cycles. In his music, he was attentive to the styles of the past, while looking toward the classical style of the future.

Magnificat

The *Magnificat* is a hymn expressing joy and thanksgiving, sung by the Virgin Mary.

Francesco Durante composed two versions of his *Magnificat in B Flat* - the four-part version that we sing today, and a more elaborate five-part version featuring two sopranos. The composition date of either version is unknown, but both probably were written in the 1740s.

Some controversy surrounds the *Magnificat*. Although scholars traditionally agree that Durante composed this *Magnificat*, in 1910 musicologist Giuseppe Radicioli attributed the work to Giovanni Battista Pergolesi, Durante's talented pupil. That myth has followed the work ever since.

Durante's *Magnificat* is divided into six sections. Section I, *Magnificat*, opens with the sopranos

presenting the cantus firmus, the original Gregorian chant melody. The melody leaps from voice to voice and is decorated with elaborate running passages. Section II, *Et misericordia* begins with a gentle dialogue between soprano and alto soloists on the text “Et misericordia”, only to be interrupted by the chorus commenting forcefully, “Fecit potentiam”. In Section III, *Deposuit potentes*, the chorus again makes strong and fervent comments, sending the major theme from part to part, to be followed by a more gentle second statement in the same pattern. Towards the end of the movement, the choral texture becomes thicker as the choral lines come together. In Section IV, *Suscipit Israel*, bass and tenor soloists describe the Lord’s assistance to Israel. Section V, *Sicut locutus est*, begins as call and response, one voice stating the text which is echoed by the other voices. All voices come together solemnly in the Gloria. The composition comes full circle in Section VI, *Sicut erat in principio*. The sopranos again present the cantus firmus melody introduced in the first movement. The work concludes with the vibrant intertwining of the texts “Et in secula seculorum” and “Amen”.

*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 brachio 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.*

*Gloria Patri et Filio, et Spiritui Sancto:
Sicut erat in principio,
Et nunc et semper,
Et in saecula saeculorum.
Amen.*

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 holpen his servant Israel,
as he promised to our forefathers,
Abraham and his seed, for ever.

Glory be to the Father, and to the Son
And to the Holy Ghost.
As it was in the beginning
Is now, and ever shall be,
World without end.
Amen.

Franz Schubert (1797-1828)

A native of Vienna, Franz Schubert was the son of a schoolteacher. Young Franz received his general education in his father’s school. He came from a musical family, and began 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. When Schubert was seven, he auditioned

for Antonio Salieri, the music director of the imperial court chapel. Salieri was impressed with the young boy's talents and recommended him as a singer when a position opened.

In 1808, Schubert 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 became 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 Schubert spent much time playing and composing while he was teaching full-time. Before he was 20, he composed a phenomenal number of works, including five symphonies, over 300 solo songs, part songs, masses, string quartets, and opera. In 1815 alone, the eighteen-year-old youth composed 140 songs, eight in one day! Two of his most famous and profound songs, *Gretchen at the Spinning Wheel* and *Die Erlkönig (The Elf-King)* were composed when he was 17 and 18.

Some time around 1822, he quit his teaching position after he realized he neither enjoyed it nor was good at it. He became a full-time composer, supported by friends who admired his ability. Many of these 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 cut tragically short by illness and he died in 1828 at age 31.

Critic and scholar Alfred 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 that partner music and text. He wrote in almost every musical genre. His lifetime musical *oeuvre* includes choral works, over 600 songs, chamber music, keyboard music (especially for solo piano), symphonies, operas, and sacred compositions, including seven masses. Schubert embodied the Romantic spirit with his lyrical, passionate, expressive music. To realize his impact on sacred music, one only needs to think of how often his beautiful *Ave Maria* is performed.

Magnificat

Eighteen-year-old Franz Schubert wrote the *Magnificat in C* over a period of ten days in September, 1816. It was Schubert's only *Magnificat*. Although rarely performed, his miniature sparkles.

Section I, *Magnificat*, opens with a forceful and energetic homophonic statement of the text sung by the full chorus with powerful instrumental accompaniment. In the middle part of this section, *Quia respexit humilitatem ancillae suae* and *Ecce enim ex hoc me beatam*, Schubert varies the compositional style rotating the theme among the different voices and finally returning to the original text and melody.

Section II, *Deposuit potentes*, is set for solo quartet. The tender, flowing lines are characteristic of the intimate, lyrical Schubert. In Section III, *Gloria Patri*, Schubert returns to the structure and emotion of the first movement. The chorus entrance is vibrant and full, followed by the rotating theme. He adds more texture by alternating the full chorus and the solo quartet. The work ends with a series of confident, fervent "Amens".

Herbert Howells (1892-1983)

Herbert Howells was born in Lydney, Gloucestershire, England, in 1892. The son of an organist, he was a talented youth who knew from an early age that he would become a composer. In 1910, a local landowner funded his opportunity to serve as a chorister in the Gloucester Cathedral Choir where he studied composition with Sir Herbert Brewer. Howells and fellow students Ivor Gurney and Ivor Novello were privileged to be seated next to Ralph Vaughn Williams at the premier of Williams' *Fantasia on a Theme of Thomas Tallis*. The beauty of the work amazed the young men and the experience reinforced Howells' desire to become a composer.

In 1912, Howells won a scholarship to the Royal College of Music where he studied composition with Charles Villiers Stanford and counterpoint with Charles Wood. Howells cherished his relationship with Stanford, who called Howells his 'son in music'. C. Hubert Parry, another major English composer, had a significant influence on Howells as well.

Howells was appointed sub-organist at Salisbury Cathedral in 1917; however, a life-threatening illness cut short his employment after just a few months. During his three years of convalescence (1917-1920), he worked for the Carnegie Trust, assisting an editor of Tudor manuscripts. His love of Renaissance English music, history and culture began during this time. He continued to compose, particularly music for the English Church, the genre for which he is best known today.

By 1929, Howells' health had returned enough for him to accept a position as a professor of composition at the Royal College of Music. He held that position until 1972, when he turned 80. In 1936, Howells succeeded composer Gustav Holst as Director of Music at St. Paul's Girls' School, Hammersmith, a position he held until 1962. Between 1941 and 1945, he was Acting Organist at St. John's College, Cambridge. Much of Howells' orchestral and chamber music was composed between 1917 and 1950. He loved working with students and amateur musicians, finding that such interactions stimulated his own creativity and imagination.

In 1950, Howells was appointed King Edward VII Professor of Music at London University, a position he held concurrently with his position at the Royal College of Music. In addition to his work as a noted teacher, Howells held many appointments as president of various organizations. In 1931, he became the first John Collard Fellow of the Worshipful Company of Musicians, for which he composed the *Hymn for St. Cecilia* that we perform today.

In addition to suffering debilitating illness, Howells experienced other tragedies that influenced his composition. He was horrified by the carnage of World War I and dedicated his 1917 orchestral work, *Elegy*, to the memory of a dear friend killed in the war. In 1935, his beloved nine-year-old son, Michael, died after contracting polio. Howells had begun a *Requiem* in 1932 and he poured his profound emotions into the completion of the piece. He considered the *Requiem* a private statement of grief and did not allow it to be published until 1980. The *Requiem* led to the composition of his 1938 *Hymnus Paradisi*, which Howells felt was also a personal and private expression of grief. Only gentle persuasion by his idol, Ralph Vaughan Williams, convinced him that it should be performed. *Hymnus Paradisi* premiered at Gloucester Cathedral in 1950 and is considered his masterpiece. When President John F. Kennedy died, Howells responded to the world's grief with his motet, *Take Him, Earth, For Cherishing*, commissioned by Washington's National Cathedral and premiered there in 1964.

Howells had a major effect on the composition of English church music. Biographer Christopher Palmer notes, "He was drawn to the church principally by three things: by friendships with clergy and with musicians within the church, both amateur and professional; by the architectural magnificence of our churches, cathedrals and Collegiate chapels, and the marvelous way their acoustical properties diffused, refined and enhanced what he termed the 'immemorial sound of voices'; and by the no less 'immemorial' qualities of the Anglican Book of Common prayer considered purely as compendia of the choicest English, rich in poetry and sonority."

Herbert Howells composed in many different genres, including works for orchestra, organ, piano and clavichord, works for orchestra and chorus, hymn tunes, chamber music, secular and sacred choral music, and songs for solo voice and piano. He received many honors and awards, including honorary doctoral degrees from both Oxford and Cambridge. He wrote a number of articles and was a participant on many radio broadcasts. He died in 1983.

Ursula Vaughan Williams (March 15, 1911-October 23, 2007)

Our performance of *A Hymn for St. Cecilia* is dedicated to the memory of Ursula Vaughan Williams.

Poet, novelist, librettist, music patron and second wife of Ralph Vaughan Williams, Ursula Lock was born in Malta in 1911. The daughter of an officer in the Royal Artillery, she spent much of her youth moving from one place to another. She was educated by governesses, but did spend one year at school in Brussels when she was sixteen. Her formal education was completed a year later. Ursula was a bright, talented young woman and she continued learning on her own, studying archaeology and becoming involved in amateur theatre.

In 1932, Ursula moved to London and studied acting at the Old Vic Theatre. In 1933, she married Michael Forester Wood, an officer in the Royal Artillery. He was a talented watercolor painter and they had many creative and cultural interests in common. At this time, she began to write poetry, create poetry programs for the BBC, and review literature for the *Times Literary Supplement*. Her first book of poetry, *No Other Choice*, was published in 1941.

Ursula Wood attended many cultural events in London. While she was a student at the Old Vic, she saw a performance of Ralph Vaughan Williams' ballet, *Job*, and was extremely impressed. In 1937, although she did not know Ralph Vaughan Williams, she sent him an outline for a ballet, hoping he would set it to music. He was not impressed, but she persisted and sent him another based on Edmund Spenser's *Epithalamium*. Vaughan Williams approved of that sketch and from it created *The Bridal Day*, a masque. The two met in 1938 and began a long and close friendship. She was 29 and he was 69.

Ralph Vaughan Williams married Adeline Fisher in 1897. Over the years, severe arthritis took a toll on her health and she became an invalid. The Vaughan Williams lived in Dorking, a town 25 mile south of London. Ralph was very attentive to his wife, restricting his travel and attendance at cultural activities. Michael and Ursula Wood moved frequently due to Michael's position in the Royal Artillery. When he finally became stationed in London, Ursula found a part-time job as a secretary-receptionist for a pediatrician. She became good friends with Adeline and Ralph Vaughan Williams and they often invited her to visit them in Dorking. Adeline was happy to have Ursula act as a companion for Ralph when he went to London to conduct or attend cultural events.

In 1942, Ursula Wood's husband died of a sudden heart attack. Ralph and Adeline Vaughan Williams invited her to stay at Dorking with them and she became a very close member of the family. Robert Ponsonby notes "The relationship of the two women who, in whatever sense, shared Ralph for 13 years, was civilized, apparently affectionate..." After Adeline died in 1951, Ursula spent half of each week at Dorking, managing Ralph's affairs. The two married in 1953 and resided in London. With Ursula's support and encouragement, Ralph Vaughan Williams once again began to travel widely and attend a variety of cultural events. They opened their home to friends and had a constant stream of visitors. They enjoyed this life until Ralph's death in 1958.

Throughout the rest of her life, Ursula Vaughan Williams continued to pursue her creative endeavors. In 1964, she wrote a major and substantial biography of her husband: *RVW, a Biography of Ralph Vaughan Williams*. She encouraged and supported performances of Ralph Vaughan Williams' music. She continued in her own career as well, writing libretti and texts for operas by David Barlow, Roger Steptoe, Elizabeth Maconchy and Anthony Scott. She composed texts for choral works/songs by Malcolm Williamson, Byron Adams, Gerald Finzi, Alun

Hoddinott, Herbert Howells, Elisabeth Lutyens, Anthony Milner, Alan Ridout, Phyllis Tate and Patric Stanford. In 1972, she wrote her own autobiography, *Paradise Remembered*, although it was not published until 2002. Her collected poems were published in 2002 as well.

Ursula Vaughan Williams wrote three novels, many poems, and a history of the London Bach Choir. One writer commented that her book of poems, *The Dictated Theme*, written soon after Ralph Vaughan Williams' death, contains some of the most moving love poems written by a woman. She was a generous supporter of musical causes and a champion of young musicians. She died on October 23, 2007.

St. Cecilia

Who was she? Cecilia, a Christian virgin in Roman times, was forced by her parents to marry Valerian, a pagan youth. On their wedding night, she converted him to Christianity, thus saving her chastity. She later converted his brother, as well. All three went about preaching, doing good deeds and helping the poor, for which they were executed by the Romans.

Cecilia is considered the patron saint of music, which has had a tremendous influence on the arts. She is an inspiration to poets, as reflected in Geoffrey Chaucer's *Second Nonne's Tale* in *Canterbury Tales*, John Dryden's *A Song for St. Cecilia's Day*, Alexander Pope's *Ode on St. Cecilia's Day*, Tennyson's *Palace of Art*, and many others. We honor and commemorate today Ursula Vaughan Williams, who wrote the poetic text for Herbert Howell's *Hymn for St. Cecilia*. Ursula passed away on October 23, 2007.

Painters and other artists have employed Cecilia's image, often accompanied by one or more musical instruments. Great masters such as Raphael, Rubens and Dante Gabriel Rossetti have crafted wonderful works of art depicting scenes from her life. Churches, schools and other organizations have been named in her honor.

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

Many composers have set texts about St. Cecilia, including English composers who composed works for St. Cecilia's Day on November 22. In England, annual public musical celebrations of St. Cecilia's Day began in 1683. They were initiated by the Musical Society, a group of gentlemen amateur and professional musicians who came together in order to celebrate this day. The festivities included a musical church service with chorus and orchestra, often with a special anthem composed for the occasion. The sermon usually dealt with the defense of church music. Special odes were composed as well. There was a grand feast after the event. Major court singers participated, as well as a chorus drawn from the Choirs of St. Paul's Cathedral, Westminster Abbey and the Chapel Royal. They were accompanied by instrumentalists from the monarch's musicians as well as theatre orchestras. Henry Purcell was the first composer chosen for this honor, composing *Welcome to all the Pleasures*. John Blow followed with *Begin the Song* in 1684, a work we sang in our Summer 2007 concert. Both composers created works for several of the St. Cecilia's Day celebrations throughout the late 17th and early 18th century.

The annual musical celebrations of St. Cecilia's Day declined in the 18th century; however, English composers in succeeding centuries continued to compose works for this day. George Frideric Handel's 1739 *Ode to St. Cecilia* is a substantial setting of Dryden's poem. William Boyce also composed an *Ode to St. Cecilia*. Other English works set to Cecilia texts include C. Hubert Parry's *Ode on St. Cecilia's Day*, Gerald Finzi's *For St. Cecilia*, Benjamin Britten's *Hymn to St. Cecilia*, and Herbert Howells's *Hymn for St. Cecilia*, which we are performing today.

St. Cecilia settings are not limited to English compositions. From Italy come Alessandro

Scarlatti's *St. Cecilia Mass* and Licinio Refice's opera *Cecilia*; from France, Charles Gounod's *Messe Solennelle de Sainte Cécile* from the United States's Norman Dello Joio's *Hymn to St. Cecilia*. She even is the subject of a 1984 Swedish popular song, *Sankta Cecilia*, sung by Lotta Pedersen and Göran Folkestad.

A Hymn for St. Cecilia

Howells' *Hymn for St. Cecilia* was commissioned by the Livery Club of The Worshipful Company of Musicians to mark Howells' Mastership of the Company in 1959-1960. It was published in 1961. The work is powerful in its simple melody augmented by a descant. Barry Rose comments, "His *Hymn for St. Cecilia* is a happy collaboration with Ursula Vaughan Williams, the widow of the composer Ralph Vaughan Williams, and was specially written for the St. Cecilia-tide (November) Evensong held each year in St. Paul's Cathedral, London, attended by members of the Worshipful Company of Musicians, of which Howells was a member. The extended poem is an ideal vehicle for Howells' long melodic lines which, in turn, are first sung in Unison, passed from the Tenors and Basses to the Sopranos in the second verse, and gloriously decorated by a flowing descant in the final verse."

[Words to Ursula Vaughan Williams' poem have been deleted because copyright permission has not yet been granted. We wrote the publisher, Novello, weeks ago, but have received no response.]

Magnificat Collegium Regale

Howells created several *Te Deum* and *Magnificat settings*, the most famous of which is the *Collegium Regale*, written for King's College, Cambridge. Published in 1947, the *Magnificat Collegium Regale* exhibits the soaring, pure lines and powerful dramatic sections so characteristic of his 'middle period'. His ability to manipulate groups of voices accented by the organ to vary the texture enhances the meaning of the words and acknowledges the spaces for which the music was composed.

Paul Andrews, in his article on Howells in *The New Grove Dictionary of Music and Musicians* notes, "Howells had a lifelong love of cathedral architecture and most of his church music was written for specific buildings, choirs and individuals. In the sacred works, he found the perfect niche for his languid romanticism, a love of choral texture and resonant acoustics, in music of chromatic sensuousness. He created an ecclesiastical style for the 20th century as Stanford had done for the 19th."

My soul doth magnify the Lord:
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
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 shewn 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 rememb'ring his mercy hath holpen his servant Israel:
As he promised to our forefathers, Abraham and his seed, forever.
Glory be to the Father, and to the Son:
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
World without end. Amen.

Arvo Pärt (1935-)

One of the most widely recognized and most influential of the "new" composers, Arvo Pärt was born in Paide, Estonia in 1935. He studied music at the Tallinn Conservatory between 1958 and 1963 and was greatly influenced by his composition professor, Heino Eller. In addition, he worked as a recording engineer for Estonian Radio from 1957 to 1967. He moved to Vienna in 1980, then to Berlin in 1982, where he lives and composes today.

Pärt began his early career under the authoritarian control of Soviet cultural mores. In 1962, he won a Soviet prize for his 1958 children's cantata *Our Garden*. His earliest works were tonal, but gradually he began to experiment with serialism, collage technique and other new forms of composition. Imbued with a deep Eastern Orthodox faith, he composed several works based on religious texts. Unfortunately, serial compositions were considered Western decadence and works based on religious texts were unacceptable, so Pärt's music was banned by irritated Soviet officials sometime around 1968.

About that same time, Pärt stopped composing almost entirely. He spent several years studying Gregorian chant and the work of medieval composers, including Josquin, Machaut, and

Ockeghem. Abandoning the serialist style, he composed a few works in a transitional style, including a symphony. In 1976, Pärt began composing again on a regular basis, using a totally new and fresh style based on the use of triads. It is through this style that he is most recognizable to current audiences. Pärt comments, “I work with very few elements—just one or two voices. I build primitive materials with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it *tintinnabuli*.” Gavin Bryars comments, “There can be little doubt that the revelation of his music has been one of the most important factors in the development of a new sensibility in recent music.”

Pärt has composed music in a variety of genres, including orchestral works, symphonies, concerti, chamber music, works for piano and organ, and vocal works for accompanied and unaccompanied choruses. Nick Strimple observes that Pärt “. . . is often considered a great mystic of the 20th century, though his music is quite distinguishable from that of others with similar inclinations. . . . Pärt’s mysticism generates like life itself, from small, profoundly complex structures presented in deceptively simple guise.”

Magnificat

One of Pärt’s most well-known and popular works, the *Magnificat* was composed in 1989. A beautiful example of Pärt’s *tintinnabuli* style, its apparent simplicity makes it all the more difficult to execute. Robert Adams, our Assistant Music Director, who is conducting our performance of this work, comments, “In essence, the music derives its form from its text. Strongly accented syllables are given longer note values and lesser stressed syllables have shorter values. Phrases of text are delineated by changes of texture, ranging from two voice parts to six. (These changes may sound random, but Pärt has organized them.) There is almost always a repeated, or drone, note. One voice always has a simple chant-like melody. Other voices use Pärt’s tintinnabulation effect by moving from one note of an *f*-minor triad to another. There is melodic motion, but not the harmonic motion we associate with most of our music. I like that there is a sense of the suspension of time, a kind of stasis—yet time has passed, and we have taken a short but profound journey.”

Francis Poulenc (1899-1963)

Francis Poulenc was born in Paris to a wealthy family in the pharmaceutical trade. At age five, he began studying piano with his mother, who was an excellent musician. He received his general education at the Lycée Condorcet; however, he was unable to enter the Paris Conservatory. The deaths of his mother (1915) and his father (1917) affected that plan.

Between 1914 and 1917, Poulenc studied piano with Ricardo Viñes, who became a mentor and influenced him to become a pianist and composer. Poulenc began composing in 1914, but destroyed his earliest work. His first composition, *Rhapsodie nègre*, was premiered in 1917.

Through Viñes, Poulenc met such composers as Georges Auric, Eric Satie and Manuel de Falla. Through his childhood friend, Raymonde Linossier, he became acquainted with many contemporary French writers and poets, including Guillaume Apollinaire, Paul Eluard, André Breton, Louis Aragon, Andre Gide, Leon-Paul Fargue, Paul Valéry, and Paul Claudel. He later set to music many of their poems and other writings.

Poulenc always enjoyed playing and composing for the piano. As a young man, he worked without tutelage, even during his period of military service (1918 to 1921). He received recognition as a composer, but felt the need for more formal direction, so he began studying composition privately with Charles Koechlin. During this period, he accepted a commission from Sergei Diaghilev, Director of the Ballet Russes de Monte Carlo. Poulenc’s ballet *Les biches* was first performed in 1924 and was a great success.

In the 1920s, he became a member of the famed “Les Six”, a light-hearted, irreverent group of young French composers including Darius Milhaud, Georges Auric, Arthur Honegger, Germaine

Tailleferre and Louis Durey. For many years, Poulenc's early music was not taken seriously because of the irreverent nature of his personal life. He was manic-depressive and would descend from ebullience to great despair, then bounce back again. He was one of the first openly gay composers, but he had a number of relationships with women and fathered a daughter.

Poulenc referred to himself as "Janus-Poulenc". It does seem as if he possessed two different musical personalities, both of which are apparent in his compositions. On the one hand, he is the iconoclastic, light-hearted, fun-loving youth of *Les mamelles de Tirésias*, his ballet *Les biches*, and his song cycle *Chansons françaises*. On the other, he evinces a genuine and heartfelt allegiance to the Catholic faith that he found later in life. He valued his friends and colleagues, and his association with baritone Pierre Bernac led to the composition of 90 of his wonderful songs. He was deeply affected by death—a close friend in an auto accident, his beloved friend Raymonde Linossier, his father—and the bleak pre-World War II atmosphere in France. He returned to his faith and began a serious output of religious music, beginning with the *Litanies à la vierge noire* in 1936. Other well-known choral works include the moving *Stabat Mater*, the energetic *Gloria*, the powerful opera *Dialogues des carmélites*, the tragic *La voix humaine*, the lovely *Quatre Petites Prières de Saint François d'Assise*, the vibrant and mystical *Quatre motets pour le temps de Noël*, and the challenging *Mass in G*. Poulenc commented that his faith is "that of a simple country priest," and that in his religious music he tries "to give an impression of fervor and above all, humility, for me the most beautiful quality in prayer."

Francis Poulenc died in 1963. During his lifetime, he composed in a wide variety of formats, including both comic and serious opera, ballet, incidental music for theatre and film, orchestral music, chamber music, works for the piano, choral works, and solo vocal works. He also published a number of articles. Bayan Northcott notes that Poulenc was fond of quoting/borrowing/lifting music from other composers, including Monteverdi, Gluck, Mozart, Beethoven, Schubert, Schumann, Brahms, Gounod, Offenbach, Massenet, Chabrier, Debussy, Satie, Ravel, Chopin, Sibelius, de Falla, Mussorgsky, Tchaikovsky, Prokofiev, "and the list goes on". Northcott says, "...a mature work such as the ever popular *Gloria* opens with a still more blatant theft of the beginning of Stravinsky's *Serenade in A*." Somehow, the normally litigious Stravinsky didn't seem to mind.

Gloria

Gloria is probably one of Poulenc's most well-known and popular works. Commissioned by the Koussevitsky Foundation, it was composed in 1959-1960 and premiered in Boston in 1961. In this six-movement work, Poulenc pays homage to Italian composer Antonio Vivaldi, whose six-movement *Gloria* is a choral staple.

The first movement, *Gloria*, is a bright, energetic statement of the text "Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis". Poulenc makes the movement lively through the use of double-dotted rhythms and ascending/descending lines.

Movement II, *Laudamus te*, is Poulenc at his playful best. The orchestra dances in, followed by the chorus tossing the phrase "Laudamus te" back and forth. The voices are together and apart as they weave their way through the text. For a moment, the mood is serious and chant-like as the altos intone "Gratias agimus tibi". It's soon back to playtime with "Propter magnum gloriam tuam". When some listeners were offended by this section, Poulenc commented that in writing this movement, he was "simply thinking of those Gozzoli frescoes in which the angels stick their tongues out, and also of a group of serious Benedictines I once saw playing football".

The third movement, *Domine Deus*, is more thoughtful and reverent. The soprano soloist calls gracefully to God in a beautiful, lyrical passage. She is joined by the chorus and together they praise God in his many forms. The movement ends with the soloist acknowledging "Pater omnipotens" while the chorus sings "Gloria".

Joyousness returns in Movement IV, *Domine fili unigenite*, praising Jesus. The movement contains rhythmic similarities to passages in the first movement.

Movement V, *Domine Deus, Agnus Dei*, is solemn and prayerful. Again the soprano soloist and the chorus call out to God together. Poulenc alternates the soaring lines of the soprano with the shorter choral phrases to illustrate their gentle yet demanding plea.

Movement VI, *Qui Sedes Ad Dexteram Patris*, concludes the work with another appeal, this time to Jesus. The chorus is majestically confident until the soprano soloist enters with a dramatic “Amen”. The chorus quiets, contemplative in humility. Soloist and chorus praise the Lord together and alternately. The soprano soloist brings the work to an end with the same *Amen* she uttered in the middle of the movement. The chorus responds, and she whispers a quiet *Amen* in conclusion.

Gloria

*Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.*

Laudamus Te

*Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.*

Domine Deus

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

Domine Fili Unigenite

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei

*Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, Miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.*

Qui Sedes Ad Dexteram Patris

*Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus.
Amen.
Altissimus, Jesu Christe.
Cum Sancto Spiritu, in Gloria Dei Patris. Amen*

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.

Program notes by Helene Whitson

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THE ARTISTS

Robert Gurney, Music Director

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

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

A native of Ohio, he received his education at Youngstown State University and the Cleveland Institute of Music, studying conducting with William Slocum. At Youngstown, he served as Student Assistant Conductor of the Concert Choir which won first place in a college choir competition sponsored by the BBC. In Summer 1997, he was invited to participate in an international choral music festival *Music Of Our Time*, held in Parthenay, France, and directed by John Poole, Conductor Emeritus, BBC Singers. He studied again with Maestro Poole in a June 2003 workshop sponsored by the San Francisco Lyric Chorus.

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus' *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria, the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt, music of Amy Beach, including her monumental *Grand Mass in E Flat* and the *Panama Hymn*, written for San Francisco's 1915 Panama-Pacific Exposition, premieres of works by San Francisco composer Kirke Mechem, and the San Francisco Lyric Chorus' 10th Anniversary commissioned work, *This Grand Show Is Eternal*, a setting of naturalist John Muir's texts, by Illinois composer Lee R. Kesselman.

Robert Train Adams, Assistant Conductor and Concert Accompanist

The San Francisco Lyric Chorus is delighted to be working with Dr. Robert Train Adams, who joined us in Fall 2006. Dr. Adams has been appointed the Assistant Conductor of the San Francisco Lyric Chorus, as well as our rehearsal and concert accompanist. In addition to working with the San Francisco Lyric Chorus, Dr. Adams is Minister of Music at St. Stephen's Episcopal Church in Orinda, where he directs Chancel, Handbell, and Children's choirs. He retired from the University of Massachusetts, Dartmouth, having served at the University of Massachusetts and several other universities as music professor and department head for 25 years. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, with composition studies at the Paris and Amsterdam conservatories. He is an active composer, specializing in works for choral and instrumental chamber ensembles. The first volume of his liturgical piano works, *I Come With Joy*, was published by Augsburg Press in Spring 2007. He has accompanied the San Francisco Lyric Chorus in performances of our 10th anniversary commissioned work, Lee R. Kesselman's *This Grand Show Is Eternal*, James Mulholland's *Highland Mary* and *A Red, Red Rose*, the world premiere of Donald Bennett's arrangement of Josef Spivak's *Ma Navu*, John Blow's *Begin the Song*, Henry Purcell's *Come Ye Sons of Art*, and Amy Beach's *Grand Mass in E Flat Major*.

Jennifer Ashworth, Soprano

Jennifer Ashworth is a native of Southern California, but moved to the Bay Area to attend the University of California, Berkeley in 1992. She received her Masters of Music in Vocal Performance from Holy Names College. She has been active as a soloist with numerous choral groups, including the Philharmonia (Baroque) Chorale, San Francisco Chamber Singers, VOICI, and the University of California, Berkeley, Chamber Chorus, as well as singing with local opera companies including the Lamplighters, Berkeley Opera, Teatro Bacchino, Pocket Opera, Golden Gate Opera, and the San Francisco Opera Guild.

Cassandra Forth, Soprano

Cassandra Forth has participated in a range of musical activities throughout her life, spanning church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has also sung with the Lafayette Presbyterian Church Concert Choir under David Morales, The Diablo Women's Chorale, and the Oakland Symphony Chorus under Magen Solomon. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. Ms. Forth has sung various soprano solos with the San Francisco Lyric Chorus, including Marc Antoine Charpentier's *In nativitatem Domini canticum*, H314, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, and Stephen Hatfield's *Nukapianguaq*.

Melissa Santodonato, Soprano

Soprano Melissa Santodonato joins the San Francisco Lyric Chorus for our Fall 2007 season. She has had a variety of vocal and choral experiences. She took private voice lessons with Kenneth Freise, a renowned organist and musician from Long Island. She sang with the Nassau College Choir on Long Island for two years and in the Nassau College Vocal Ensemble. At the same time, she started her vocal studies with Dr. Kathleen Weber, an opera singer in New York. After finishing at Nassau, she sang with Dr. Weber at Turtle Bay Music School before she moved to San Francisco. She has studied voice with Judy Hubbel in San Francisco.

Kerry Chapman, Alto

Kerry Chapman joined the San Francisco Lyric Chorus in our Fall 2007 trimester. She attended the University of California, Santa Barbara, where she sang with the University of California, Santa Barbara, Gospel Choir. She also has sung with the Mission Dolores Basilica Choir, Walpole Footlighters, Hal Jalicakyc Theater Players and the Boston Choral Ensemble.

Barbara Greeno, Alto

Barbara Greeno is a native of San Francisco and studied vocal music with noted Mezzo-Soprano Donna Petersen. She twice won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon. She has sung various alto solos with the San Francisco Lyric Chorus, including *The Year's At The Spring* by America's first major woman composer, Amy Beach, Leonard Bernstein's *Chichester Psalms*, Johann Sebastian Bach's *Magnificat*, Benjamin Britten's *Ceremony of Carols*, Antonín Dvorak's *Mass in D* and *God is My Shepherd*, Joseph Jongen's *Mass*, Op. 130, and Wolfgang Amadeus Mozart's *Missa Solemnis*. Ms. Greeno has sung the alto solo in the Winifred Baker Singers' performance of Dvorak's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

Gaylon Babcock, Tenor

Tenor Gaylon Babcock joined the San Francisco Lyric Chorus for our Summer 2007 program. He is a composer, among other things. His piano/organ arrangement of the orchestral score to Mendelssohn's seldom performed *Walpurgisnacht*, an hour-long oratorio similar in scope to the well-known *Elijah*, was premiered November 16 & 17, 2007, by the San Francisco City Chorus, under the direction of Larry Marietta. Mr. Babcock has sung over the years with a number of Bay Area choruses, including the San Francisco Symphony Chorus.

Matt Nolan, Tenor

Matt Nolan studied at the University of Wisconsin-Madison, where he was a member of Concert Choir, Masters Singers, and the Choral Union. He also spent three of those years singing in an all male a cappella group called the UW MadHatters. After graduating, he spent a year in a professional pop a cappella group known as BC3, before moving on to bigger and better things. Since then he has devoted most of his musical energy to singing in the shower, although he also incorporates song and music into his elementary school classes as a garden teacher in Hayward. He joined the San Francisco Lyric Chorus in Fall 2007.

Sidney Chen, Bass

Sidney Chen, Bass, has been featured throughout the San Francisco Bay Area in solo appearances with the San Francisco Concerto Orchestra, San Francisco Choral Society, Berkeley Lyric Opera Orchestra, Soli Deo Gloria and others. Last season he sang in the Other Minds Festival with Volti, the acclaimed 20-voice ensemble devoted exclusively to contemporary music. In 2006 he performed at Carnegie Hall as part of the Meredith Monk Young Artists Concert, and in 2008 will reprise a program of music by Monk at Symphony Space in New York as a founding member of the new vocal ensemble The M6. He has sung with a wide variety of vocal ensembles, ranging from the San Francisco Symphony Chorus to the San Francisco Choral Artists, from vocal improvisation groups to doo-wop quartets. As the artistic administrator of the Grammy Award-winning Kronos Quartet, he has worked with some of the most significant composers and musicians of our time. He has appeared on NPR as the writer of *The Standing Room*, a popular blog about classical music. He is a graduate of Harvard University.

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

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Trinity Episcopal Church, its vestry and congregation

Larry Marietta,
Music Program Director
First Congregational Church, Berkeley

Assistant Conductor

Robert Train Adams

Chorus Manager

Diana Thompson

Rehearsal and Concert Accompanist

Robert Train Adams

Chorus Section Representatives

Cassandra Forth, Sopranos
Barbara Greeno, Altos
Jim Losee, Tenors
Terry Shea, Basses

Chorus Member Volunteers

Al Alden
Didi Boring
Caia Brookes
Shirley Drexler
Erin Gray
Barbara Greeno
Linda Hiney
Mary Lou Myers
Lynn Tao
and everyone else who took a turn or pitched
in to help with rehearsal setup & cleanup

Concert Day Manager

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Concert Day Volunteer Staff

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Valerie Howard
Catherine Lewis
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San Francisco, California

CONTRIBUTIONS

(December 2006-November 2007)

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Helene & Bill Whitson

Fortissimo (\$300-\$999)

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Sophie Henry
Adina Allen & Jeff Kasowitz
Jim & Carolyn Losee
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Catherine Lewis
Gary Maraviglia
Ruth K. Nash
Barbara Ogarrio
Jenny Persson
Lana & Igor Poklad
Rev. Ted & Shirley Ridgway
Lynn Tao

ADOPT-A-SINGER CONTRIBUTIONS *(November 2007)*

Sophie Henry	adopts the whole Chorus
Jim Losee	adopts the Soprano & Tenor sections
Barbara Greeno	adopts the Alto section
Julie Alden	adopts the Bass section
Jane Regan	adopts Music Director Robert Gurney
Didi Boring	adopts Music Director Robert Gurney
Leo Kan	adopts Music Director Robert Gurney
Shirley Drexler	adopts Barbara Greeno
Adina Allen	adopts Jeff Kasowitz
Jeff Kasowitz	adopts Matt Nolan [Glad to have you aboard!]

TRINITY EPISCOPAL CHURCH



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

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

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

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

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.

[Note: The E.M. Skinner Organ is currently undergoing the final stages of a restoration project, so is not the organ you hear in the concert today. The temporary substitute is a Johannes electronic organ.]

FINANCIAL SUPPORT

The San Francisco Lyric Chorus is chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501c(3) organization. Donations are tax-deductible as charitable donations.

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

Monetary gifts of any amount are most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to: San Francisco Lyric Chorus, 950 Franklin Street, #49, San Francisco, California 94109.

Adopt-A-Singer

For as little as \$20, you can support the San Francisco Lyric Chorus by adopting your favorite singer. For \$100, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our esteemed Music Director, Robert Gurney.

ADVERTISEMENTS

San Francisco Lyric Chorus Thank-you's

Jeff Kasowitz

Adina—Thanks for letting me sing in the house. I love you, Jeff

Sophie Henry

Thank you, Robert, for (once again!) a delightful program.

Barbara Greeno

In Memory of Winifred Baker, for all you taught me—Thanks!

Nanette Duffly

To My Choir Faithful—thank you for your support.

Kerry Chapman & Kate McGinnis

Mom—thank you for coming all the way up to see us! Love, Kerry & Kate

Kerry Chapman

Kate & Nanette—thank you for being choir buddies! Love, Kerry

Cassandra Forth

Thanks to all of the sopranos for their lovely singing!

Lynn Tao

To my beautiful entourage—thank you for coming to my concert and not falling asleep until the third song! Hugs, kisses! Lynn

Jane Regan

To Barbara Greeno for being such an outstanding section leader.

To Sophie for keeping me in my place.

To my husband Bob for giving me all the time I need to learn my music.

To my friends Chrysann, Yoland and Rene for all their support and for being such great fans of the Chorus!

Helene Whitson

Thank you to all of our choristers for making this trimester such a success!

You sound fabulous and we wouldn't have this marvelous concert without you! Thank you to our Music Director, Robert Gurney, for your sensitivity, inspired musicianship and fabulous choice of music! Thank you to our Assistant Conductor and Accompanist, Robert Adams, for your superb keyboard skills, as well as your knowledge, wit, and patience. Thank you, Bill, for EVERYTHING you do for the Chorus! Thank you to our new Chorus Manager, Diana Thompson, who helps so much to make things go smoothly. Thank you to all who volunteer to help with our chorus tasks. All the work that you do makes a difference. Thank you to our generous donors and contributors and our wonderful audiences, who make our concerts possible. I want to offer a special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and create music in this beautiful place. Good night, Mrs. Calabash, wherever you are.

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Saturday, December 8 and
Sunday, December 9, 4 pm

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Peter I. Tchaikovsky, Victor Herbert

Saturday, December 29 and
Sunday, December 30, 4 pm

with the
San Francisco Lyric Chorus
Leroy Anderson, Johann Strauss
Victor Herbert

Saturday, January 12 and
Sunday, January 13, 4 pm

Johann Sebastian Bach
Johannes Brahms, Irving Berlin

Saturday, February 9 and
Sunday, February 10, 4 pm

Eugene Gigout, George Gershwin
Richard Rodgers

Saturday, March 8 and
Sunday, March 9, 4 pm

César Franck, Marcel Dupré
Bill Evans

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SING WITH THE SAN FRANCISCO LYRIC CHORUS



The San Francisco Lyric Chorus is an auditioned nonprofessional chorus that performs a repertoire representing all periods of choral music, with a special interest in presenting little known, rarely performed works of exceptional merit.



IN SPRING 2008, WE WILL SING An American Sampler:

Adams - It Will Be Summer—Eventually * Barber - The Monk And His Cat
Cagle - Soar Away * Curry, arr. - Down to the river to pray
Diemer - Three Madrigals * Gawthrop - Close Now Thine Eyes
Fine - Lobster Quadrille and Father William from Alice in Wonderland
Foss - Cool Prayers from The Prairie * Ingalls - Northfield
Locklair - Break Away * Moore - How Can I Keep From Singing
Sametz - I Have Had Singing * Whitacre - Sleep
Thomson - Four Southern Hymns:
My Shepherd Will Supply My Need - Morning Star
Greenfields - Death 'Tis A Melancholy Day



REHEARSALS BEGIN MONDAY, January 12, 2008

Rehearsals: Monday, 7:15-9:45 pm
Trinity Episcopal Church
Bush and Gough Streets, San Francisco

Performances:

Saturday, April 26, 2008, 8 PM * Sunday, April 27, 2008, 5 PM

For audition and other information, call Music Director Robert Gurney
at 415-775-5111 or email rgurney@sffc.org

Website: <http://www.sffc.org>

SAN FRANCISCO LYRIC CHORUS

CONCERTS IN 2007-2008

Annual New Year's Pops Concert

Robert Gurney, Organ
with the San Francisco Lyric Chorus

Saturday, December 29, 2007, 4 pm

Sunday, December 30, 2007, 4 pm

California Palace of the Legion of Honor, Lincoln Park, San Francisco
Choruses from *Die Fledermaus*, by Johann Strauss, Jr.,
San Francisco; holiday favorites



2008 Spring Concert

An American Sampler

Robert Adams	<i>It Will Be Summer—Eventually</i>
Samuel Barber	<i>The Monk And His Cat</i>
Alfred Marcus Cagle	<i>Soar Away</i>
Sheldon Curry, arr.	<i>Down to the river to pray</i>
Emma Lou Diemer	<i>Three Madrigals</i>
Daniel Gawthrop	<i>Close Now Thine Eyes</i>
Irving Fine	<i>Lobster Quadrille from Alice in Wonderland</i>
Irving Fine	<i>Father William from Alice in Wonderland</i>
Lukas Foss	<i>Cool Prayers from The Prairie</i>
Jeremiah Ingalls	<i>Northfield</i>
Dan Locklair	<i>Break Away</i>
J. David Moore	<i>How Can I Keep From Singing</i>
Stephen Sametz	<i>I Have Had Singing</i>
Eric Whitacre	<i>Sleep</i>
Virgil Thomson	<i>Four Southern Hymns:</i>
	<i>My Shepherd Will Supply My Need</i>
	<i>Morning Star</i>
	<i>Greenfields</i>
	<i>Death 'Tis A Melancholy Day</i>

Saturday & Sunday, April 26-27, 2008

Trinity Episcopal Church, Bush and Gough Streets, San Francisco



2008 Summer Concert

Anton Bruckner *Mass No. 2 in E Minor*

Jean Langlais *Messe Solennelle*

Saturday & Sunday, August 23-24, 2008

Trinity Episcopal Church, Bush and Gough Streets, San Francisco

SAN FRANCISCO LYRIC CHORUS

Sopranos

Didi Boring
Kerry Chapman
Emily Claassen*
Cassandra Forth@*
Simi George
Erin Gray*
Sophie Henry*
Linda Hiney
Pauline White Meussen
Mary Lou Myers
Lisa-Marie Salvacion
Melissa Santodonato*
Lynn Tao#

Altos

Caia Brookes*
Shirley Drexler
Maureen Duffy
Barbara Greeno@*
Chanah Harei-Orr*
Jane Regan
Jody Siker
Helene Whitson#

Tenors

Gaylon Babcock
Nanette Duffy
Jeff Kasowitz#
Jim Losee@
Brian Mark
Kate McGinnis
Matt Nolan

Basses

Al Alden
Sidney Chen+
Michael Morris
Terry Shea@
Bill Whitson#

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Magnificat anima mea Dominum er begynnelsen på den latinske teksten av Marias lovsang, som hun bryter ut i etter at erkeengelen Gabriel har bebudet Jesu fødsel. Magnificat er en av Lukasevangeliets tre bibelske salmer. The Magnificat (Latin for "[My soul] magnifies [the Lord]") is a canticle, also known as the Song of Mary, the Canticle of Mary and, in the Byzantine tradition, the Ode of the Theotokos (Greek: Ὕμνος τῆς Θεοτόκου, Ὕμνος τῆς Θεομήτορος). It is traditionally incorporated into the liturgical services of the Catholic Church (at vespers) and of the Eastern Orthodox churches (at the morning services). It is one of the eight most ancient Christian hymns and perhaps the earliest Marian hymn. Its name comes from the incipit of the The Magnificat has been incorporated into the liturgical services of the Western churches (at vespers) and of the Eastern Orthodox churches (at the morning services). In Scripture, the hymn is found after the jubilant meeting of Mary, pregnant with Jesus, and her relative Elizabeth, pregnant with St. John the Baptist. The VisitationThe Visitation, from the Life of the Virgin frescoes by Taddeo Gaddi; in the Baroncelli Chapel at the Basilica di Santa Croce in Florence, Italy. G. Nimatallah/DeA Picture Library.