

# BRAHMS

*Ein Deutsches Requiem*

SAN FRANCISCO LYRIC CHORUS

ROBERT GURNEY, MUSIC DIRECTOR

*Saturday, August 24 and Sunday, August 25, 2013*

*St. Mark's Lutheran Church*

*San Francisco, California*

# SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

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Welcome to the Summer 2013 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*, our 10<sup>th</sup> Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* and *Music Expresses* (West Coast premieres), as well as the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

And now, join us as we present one of the most beloved of the great choral masterpieces—Johannes Brahms' *Ein Deutesches Requiem*.

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

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

*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

## *Ein Deutesches Requiem*

**Johannes Brahms**

- I. Selig sind die da Leid tragen
- II. Denn alles Fleisch es ist wie Gras
- III. Herr, lehre doch mich
- IV. Wie lieblich sind Deine Wohnungen
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben hie keine bleibende Statt
- VII. Selig sind die Toten

Jennifer Ashworth, Soprano

Kevin Baum, Baritone

Jerome Lenk and John Walko, Piano

There will be no intermission

## PROGRAM NOTES

For our Summer 2013 concerts, the San Francisco Lyric Chorus presents one of the most beloved of all major choral works, Johannes Brahms' *Ein Deutsches Requiem*. Johannes Brahms is one of the titans of late German Romantic music, creating extraordinary works of deep passion and emotion. Central to his musical legacy is the great *Ein Deutsches Requiem*, his setting of personally selected scriptural texts designed to comfort the living and to remember those who are gone. We will perform this beautiful and dramatic work accompanied by Brahms' own four-hand piano arrangement, enhancing its intimacy and accessibility. It is a work which all who hear can experience. The *BBC Music Magazine* issue of June 2013 contains an introductory commentary on the recording of the Brahms *Requiem* included with that issue. The commentator notes that this particular *Requiem* is unconventional. It does not include a mention of Jesus or have a dramatic, furious *Dies Irae* section that paints all the horrors of the coming Day of Judgment. It expresses both loss and remembrance. The commentator says, "These things are honestly acknowledged in Brahms's masterpiece, but overarching them is the compassionate humanism of the composer's outlook."

### Johannes Brahms (1833-1897)

Johannes Brahms is generally considered the most monumental figure of late German Romanticism. He incorporated knowledge of poetry and literature, folk song and history into his compositions. He was a composer and conductor for 50 years and he influenced many modern composers.

Johannes Brahms was born in 1833 in Hamburg, Germany. His father, a musician who played flute, horn, violin and double bass in local dance halls and taverns, married a seamstress 17 years his senior. Although the family lived modestly, young Brahms was given a good private school education, studying history, mathematics, French, English, and Latin. All his life he loved to read on a wide range of topics, including literature, folklore, mythology, history, philosophy, and art. He both borrowed books and bought second-hand ones for his personal library.

As a child, Brahms' musical education included study of the piano, cello, and horn. He first began piano studies in 1840 with local teacher Otto Cossel. In 1846, he began free piano and music theory lessons with Eduard Marxsen, Hamburg's leading music teacher. Marxsen introduced him to the work of Bach and the Viennese Classical composers. The talented youth gave his first documented performance at age ten as a pianist in a chamber music concert. He gave his first solo recitals in 1848 and 1849, playing Bach, Beethoven, and some of his own compositions.

In order to help supplement the family income, Brahms began giving piano lessons himself at the tender age of 12, as well as playing popular music at private parties, in working class restaurants, and in theatres. He also arranged music for brass bands, for his father's instrumental sextet, and for four-hand piano. He began his interest in folklore at this time, compiling collections of folk songs, maxims, tales, poetry and music, all of which would find places in his future compositions.

The 1850s were a turning point in Brahms' career. He began to compose in earnest. His first surviving compositions date from 1851, a scherzo for piano and a song, *Heimkehr*, Op. 7:6. In 1848 he briefly met Hungarian violinist Eduard Reményi, who introduced him to the Hungarian/Gypsy style of music. Reményi visited the United States, returning to Germany in 1853. Brahms met him again, and they gave a joint recital, as well as undertaking a two-month concert tour of northern Germany. During this tour, he became friends with the famous violinist, Joseph Joachim, who recognized his talent and introduced him to composer/pianist Franz Liszt in Weimar. Brahms was welcomed by Liszt, but rejected Liszt's new, radical compositional style, and left Weimar soon after.

Joachim also encouraged him to meet composer Robert Schumann. After studying Schumann's music, he went to Düsseldorf in September 1853 and introduced himself to Schumann and his pianist/composer wife, Clara. This meeting was to change his life. He showed some of his compositions to Schumann, who became his champion, writing in his diary, "Johannes Brahms, a genius." He played some of his piano works for Schumann, who was impressed with both his compositional and pianistic abilities. Schumann sent enthusiastic letters of support to various music publishers on Brahms' behalf.

In 1854, Brahms returned to Hamburg, continuing his compositional activities. In early 1854, Brahms learned of Robert Schumann's mental breakdown and suicide attempt, and immediately returned to Düsseldorf to help Clara Schumann manage her household, care for her seven children, and organize Robert Schumann's library, as well as business affairs. Robert Schumann was committed to a sanitarium at Endenich, where he remained until his death in 1856. Brahms stayed with the family during that time, while Clara resumed her career as a concert pianist in order to support her family. Brahms was her link to her husband, informing her of Schumann's health and condition. During this time, Brahms fell in love with Clara, who was 14 years older. That love grew into a close friendship that remained until her death 40 years later.

Brahms continued his composing while residing at the Schumann's house, including a variety of works for piano, as well as the sketch for a symphony, later to become his first piano concerto. He wrote the first movement in 1854 and completed the concerto in 1856. It had its premiere in Hamburg in 1859, later that year to be presented in Leipzig, Franz Liszt's hometown. The Leipzig reviewers were openly hostile to his music.

Between 1857 and 1859, Brahms spent part of the year at the court of the little principality of Detmold, playing the piano, teaching, directing a chorus, and occasionally conducting the court orchestra. In 1859, he also organized a women's chorus in Hamburg, composing several new works for the group. In 1860, he composed various chamber works, piano pieces, songs, vocal works, and waltzes. That same year he received public notoriety and scorn when he and several other musicians lambasted the New German Style of Music, a style exemplified by Liszt and Wagner, rather than music in the 'classical' styles of Bach, Haydn, Mozart, Beethoven, and Schubert.

In 1862, Brahms made his first visit to Vienna, giving a series of concerts and becoming acquainted with the Viennese musical establishment. During that same year, he met



the 'other' representative of New German Music, Richard Wagner. He respected Wagner's abilities and views on music, although the two composers had very different personalities.

Brahms long had wanted to become the conductor of the Hamburg Philharmonic Orchestra, but was not chosen when there was an 1862 opening. In Spring 1863, he was named the Director of the Vienna Singakademie, conducting a series of concerts during the 1863-1864 season. His programs included a *cappella* Renaissance works, a Bach cantata, Bach's *Christmas Oratorio*, works by Beethoven, Mendelssohn, Schumann, and some of his own compositions. He left that position after one year.

In the 1860s, Brahms settled into a regular musical pattern, touring various areas of Europe as a pianist and conductor in Spring and Fall, and composing during the summer in various country places and resorts in Germany, Switzerland, or Austria. He usually 'tried out' some of his compositions on these tours before he sent them to his publishers. Between 1865 and 1869, he did extensive concert tours to Germany, Switzerland, Austria, Hungary, Denmark, and the Netherlands, in order to offset financial difficulties. He played works by Bach, Scarlatti, Couperin, Rameau, Haydn, Mozart, Clementi, Bach's sons, Beethoven, Schubert, Schumann, as well as his own compositions.

In 1864, his parents' marriage dissolved, and his father left Brahms' elderly mother, who died in early 1865. The death of his mother profoundly affected Brahms. He had been working on a German language Requiem/funeral work before this time. When he began work on *Ein Deutsches Requiem* is unknown. Brahms first mentions the composition in 1865. He continued to compose movements for this work, completing six movements by Summer 1866. The first three movements received a Vienna premiere in December 1867, to mixed reactions. All six movements were premiered in Bremen on Good Friday, 1868, to an enthusiastic response. He composed a seventh movement (numbered movement 5) and added it for a Leipzig performance in 1869. The entire work received tremendous praise in Europe and established Brahms as a major composer. That same year, he published his first two books of *Hungarian Dances*, which became extremely popular.

In 1866, Brahms' father remarried, to a widow 18 years younger. Brahms was grateful for her care of his father, and respected her as he had his own mother. However, there was nothing now to hold him in Hamburg, and he moved permanently to Vienna in 1868. That year, he published one of his most famous works, the gentle *Wiegenlied* (Brahms' Lullaby.) He continued his composition of a variety of major works including *Rinaldo*, a cantata (1868), the *Alto Rhapsody* and *Liebeslieder Waltzes* (1869), *Schicksalslied* (1871), *Triumphslied* (1870-1871), and *Lieder und Gesänge* (1871.)

Brahms again became a Music Director, being appointed the Director of Vienna's Gesellschaft der Musikfreunde orchestra and chorus in 1872. He held this position until 1875, reorganizing the orchestra and hiring professional musicians, instead of amateurs. He was a demanding conductor, requiring extra rehearsals. As he had done in his previous directorships, he programmed both historic and contemporary music, including early music by Eccard, Isaac and Jacob Handl, Baroque masterpieces by Bach, including four cantatas and the *St. Matthew Passion*, Handel's *Dettingen Te Deum*, *Organ*

*Concerto in D Minor*, *Alexander's Feast*, *Saul*, and *Solomon*. He also programmed Haydn symphonies, Mozart's *Davidde Penitente*, Cherubini's *Requiem*, Beethoven's *Choral Fantasie* and *Missa Solemnis*, works by Mendelssohn, Schubert, Schumann, Goldmark, Bruch, Rheinberger, and his own compositions, including *Ein Deutsches Requiem*, the *Alto Rhapsody*, *Schicksalslied* and *Triumphlied*. Critics and audiences thought that the programs were too serious, so he resigned in 1875 to devote his time to composing and touring, both as a concert pianist and as a conductor.

Between 1873 and 1875, Brahms concentrated on composing various chamber music works, including string quartets. In 1876, he completed his *Symphony No. 1*. Other large major works came in rapid succession. He completed his *Symphony No. 2* in 1871, *Variations on a Theme By Haydn*, *Academic Festival* and *Tragic Overtures* (1880), *Nänie* and *Symphony No. 3* (1883), and *Symphony No. 4* (1885.) He also completed his *Violin Concerto in D* (1878), *Piano Concerto No. 2* (1881), and *Double Concerto for Violin and Cello* (1887), as well as numerous chamber works, works for solo piano, and choral compositions. After 1888, he began to compose less, although the artistry of clarinetist Richard Mühlfeld inspired him to compose several works for clarinet between 1891 and 1894.

During this time, his music was celebrated throughout Europe. There were festivals of his chamber and orchestral compositions. His fame was international, reaching to the United States. He received honors and awards from across the globe.

In January 1896, Brahms made his last appearance as a conductor, directing a performance of his two piano concertos. Clara Schumann died in May 1896, and her death inspired Brahms to compose *Vier ernste Gesänge*, songs on Biblical texts contemplating life and death. His final work, *Eleven Chorale Preludes for Organ*, was composed probably in 1896 and published posthumously in 1902. His last public appearance was in March, 1897, at a Vienna Philharmonic performance of his *Symphony No. 4*. He received an ovation after each movement. He died in April 1897.

Brahms created and published several collections of his own works, including 13 canons composed at various times (1891) and seven volumes of his folksong arrangements for voice and piano (1894.) He prepared editions of works by C.P.E. and W.F. Bach, as well as François Couperin. He anonymously prepared an edition of the Mozart *Requiem*, and saw to the publication of unknown works by Schubert and Schumann. He prepared an edition of Schubert's nine symphonies, contributed to an edition of Chopin's collected works, and helped Clara Schumann prepare a collected edition of Robert Schumann's music.

He was generous in helping younger composers, championing such gifted musicians as Dvorák, Walter Rabl, and his only composition pupil, Gustav Jenner. He had a wide circle of friends, including musicians, writers, poets, artists, business and society leaders, scholars, and professionals.

He composed in many different genres: works for orchestra, chamber music, works for solo piano and piano four-hands, works for two pianos and for organ, vocal and instrumental canons, vocal quartets, duets, accompanied and unaccompanied choral works, and solo songs. His knowledge of poetry and literature, folk song and history, all contributed richness to his compositions. Rather than composing in the New German

Style of opera, and music as drama, his music contained the more intimate sense of chamber music and historic forms. He was an influence on subsequent composers, including English composers Parry, Stanford, Elgar, and Vaughan Williams, French composers such as Fauré, Russian composers, including Taneyev, and 20<sup>th</sup> century composers, including Ligeti and Berio. As critic Walter Nieman noted in 1912, “Brahms is everywhere.”

Johannes Brahms was a prodigious force in the history of Western music. His talent as a pianist alone would have enrolled his name in the annals of music, but his abilities as a composer, together with his understanding of music history and his wide knowledge of history and culture allowed him to bring forward traditions from the past, add his own creative abilities, and influence the future.

## Ein Deutsches Requiem

For some, Brahms’ *Ein Deutsches Requiem* ranks as his greatest compositional achievement, even though he wrote it chiefly between 1865 and 1867, mid-way through his career. Its gentle profundity affects all who hear it, and it is one of the most beloved of the great choral masterpieces.

Brahms entitled this commemorative work *Ein Deutsches Requiem*, although it was not written as a commissioned composition in memory of a particular person, nor was it designed as a traditional Requiem Mass. The description ‘Deutsches’ refers to the German language and perhaps Protestant traditions. Brahms commented, “I will admit that I could happily omit the ‘German’ and simply say ‘Human.’”

From childhood, Brahms had a deep knowledge of and appreciation for Biblical texts, as found in the Lutheran Bible, both from the Old and New Testaments. He not only knew the texts as spiritual documents, but also appreciated their poetic and literary value.

The exact reasons for Brahms’ creation of the *Requiem* are unknown. He was deeply affected by the death of Robert Schumann in 1856 and the death of his mother in February 1865, and these events may have played a part in his thoughts of composing a memorial work. As early as 1854, the time when he was helping Clara Schumann during her husband’s illness, he had sketched a funeral march as the middle movement of a projected symphony. The first mention of the *Requiem* appeared in an April 1865 letter to Clara Schumann, in which he commented upon a completed movement from, as he described it, ‘a kind of German Requiem.’ In April and May of that year, he mentioned a first and second movement of the work. No further discussion of the *Requiem* was made until a letter in February 1866, by which time he had been working on completion of the rest of the movements. Movements 1-4, 6-7 were noted on his score as completed by the end of Summer 1866. The fifth movement, thought to have been inspired by the death of his mother, may have been written contemporaneously with the other movements, but was not sent to the publisher until 1868.

Brahms unveiled the *Requiem* to the public in December 1867, when the first three movements were performed before a small audience in Vienna. They received mixed reviews. A six-movement version, without the present fifth movement, had its premiere in Bremen on Good Friday, 1868, and received overwhelming acceptance. Brahms’ friend, composer Albert Dietrich, noted, “The effect...was simply overwhelming, and

it at once became clear to the audience that the *Deutsches Requiem* ranked among the loftiest music ever given to the world.” Brahms added the fifth movement in 1868, and the completed work was premiered in Leipzig in February 1869 to critical acclaim, establishing Brahms as a major international composer.

Brahms’ *Requiem* is not a liturgical composition. It is Brahms’ own selection of sacred texts from the Lutheran *Bible*, arranged in such a way as to provide comfort for the living, rather than focusing on those who have departed. The traditional Requiem Mass is a Roman Catholic service for the deceased, emphasizing aid and support for the soul of the departed. Brahms’ work is more in the German Lutheran funerary tradition, which consoles the living while commemorating the deceased. In that sense, Brahms uses the word ‘Requiem’ broadly in terms of looking at the briefness of life, the acknowledgement of loss, the blessedness of those who suffer loss as well as those who are gone, and the need to comfort those who remain.

In spite of the fact that various movements may have been composed at different times and not necessarily in the order in which we find them, the Brahms *Requiem* is a tightly constructed work. One can think of it in a pyramidal shape, with the first and seventh movements as the outer edges of the pyramid. The first movement describes those who mourn as blessed, and the seventh movement mentions the deceased as blessed. The second and sixth movements discuss the transitoriness of life, both noting also the transformation and joy of the life to come. The third and fifth movements discuss the briefness of life and its sadness, as well as noting that one should trust in the Lord and then one will receive comfort. The fourth movement, the top of the pyramid, describes the joys and happiness of heaven.

Musically, the *Requiem* is as balanced as it is textually. It begins with a quiet bass *ostinato*. The first instrumental phrase one hears may refer to a 17<sup>th</sup> century German chorale by Georg Neumark, *Wer nur den lieben Gott lässt walten*, also used by Bach in his *Cantata 27*. The chorus enters quietly, singing of the blessedness of mourners in a three-note ascending passage, *Selig sind...* The movement becomes more animated as the chorus sings *Die mit Tränen säen...ihre Garben*, returning again to serenity with the reiteration of the *Selig* theme.

The second movement begins with a funeral march. The chorus enters in funeral march tempo, singing a variation of the opening chorale theme, *Wer nur den lieben Gott lässt walten*. The musical pace quickens and the music becomes more hopeful as the chorus sings, *So seid nun geduldig...und Abendregen*, returning to the theme and emotion of the funeral march once more. The mood changes dramatically as the chorus comments on the word of the Lord, *Aber des Herrn Wort bleibet in Ewigkeit*. Brahms’ musical setting of the text, *Die Erlöseten des Herrn*, noting the redeemed of the Lord, bears a strong resemblance to the phrase, *Ihr stürzt nieder, Millionen?* in the *Finale* of Beethoven’s *Symphony No. 9*, using the same pattern of jagged rhythms and leaping notes. The movement returns to an intensity of joy on the text, *ewige Freude*, through the use of constant underlying timpani and dynamic crescendos.

The third movement introduces the baritone soloist, who in recitative ponders the meaning of life, with reiteration by the chorus, almost as a comment by a Greek chorus. When he asks the question, *Nun Herr, wes soll ich mich trösten*, the chorus becomes

agitated in its reiteration of that question. All comes to a stop and calm as the chorus expresses the answer, *Ich hoffe auf dich*. Brahms uses a characteristic three against two rhythm in this passage. The chorus then breaks into a complicated fugue on the text *Der Gerechten Seelen sind in Gottes Hand* to close the movement.

The fourth movement, the textual pinnacle of the *Requiem*, is more in the form of a chorale, with the chorus commenting on the beauty of the house of the Lord. Brahms creates a small fugal passage on the text, *die loben dich immerdar*, returning to the original theme and structure to end the movement.

In the fifth movement, the soprano soloist sings an aria on the subject of current sorrow and future joy and comfort, with commentary by the chorus. The sixth movement returns with an intensity and march-like opening rhythm on the text, *Denn wir haben hier keine bleibende Statt...* The baritone soloist sings a recitative about the future and the mystery of transformation, with confirming text for the chorus. Just as in the second movement, the chorus breaks into a passionate and dramatic commentary on the text, *Denn es wird die Posaune schallen...werden*. The soloist comments briefly upon fulfillment of a prophecy, and the chorus dramatically sings of victory over death, asking the rhetorical questions, *Tod, wo ist dein Stachel!* and *Hölle, wo ist dein Sieg!* The choral answer emerges from the word ‘Sieg,’ as the altos begin a fugue on the text, *Herr, du bist würdig zu nehmen Preis und Ehre*, which turns into an elaborate choral statement on the same text.

Brahms begins the last movement with an orchestral quotation in the lower voices as he did the first, this time quoting the Bach chorale, *O Mensch, beweine deine Sünde gross*, from the *St. Matthew Passion*. The chorus again sings *Selig sind...* this time referring to those who have departed, rather than mourners. This passage is an inversion of the musical motif at the beginning of the first movement. The phrase, *Ja, der Geist spricht*, acts as a bridge to a new section, an elaboration on the phrase, *Dass sie ruhen von ihrer Arbeit*, which is in a new key. Brahms then returns to the original ‘*Selig sind...*’ key with individual lines and in choral combination, ending serenely, as the work began.

## The Piano Version

Choruses will on occasion perform major works with keyboard accompaniment, either piano or organ, when it is not possible to engage instrumental accompaniment. Such projects give the chorus an opportunity to enjoy and perform a work they might not ordinarily be able to explore.

In the case of *Ein Deutsches Requiem*, Brahms himself arranged a version for four-hands, one piano, that also could be performed with two pianos. He was an excellent pianist and loved four-hand piano compositions. He created his first four-hand arrangement in 1866, used for his six-movement version of the *Requiem*. In 1871, he created an arrangement for the full *Requiem*, used for the first complete British performance at the home of Sir Henry Thompson, a British surgeon, and his wife, Lady Thompson, the pianist Kate Loder. This version is known as the “London Version”, and was sung in English. Lady Thompson was one of the pianists, joined by Cipriani Potter. The San Francisco Lyric Chorus uses this piano arrangement, but sings the work in its original German.

Brahms’ arrangement of the accompaniment is not merely a reduction of the orchestral

score. Because there are only two instruments—voices and keyboard—Brahms is able to bring out the musical themes and contrasts with great clarity, shading and dynamics.

I

Blessed are those who mourn  
for they shall be comforted.

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.

Those who sow with tears  
shall reap with joy.  
They go out and weep,  
carrying precious seeds,  
and return with joy,  
bringing their sheaves.

Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen samen,  
und kommen mit Freuden  
und bringen ihre Garben.  
(Matthew 5:4; Psalm 126: 5-6)

II

For all flesh is as the grass,  
and all the glory of the people  
is as the flowers of the grass.  
The grass has dried up,  
and the flower has fallen off.

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 now be patient, dear brethren,  
until the life hereafter with the Lord.  
Behold, a husbandman waits  
for the precious fruit of the earth  
and in the meantime is patient  
until he receives the morning and evening  
rain.  
So now be patient.

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.

But the word of the Lord endures  
forever.

Aber des Herrn Wort bleibt in  
Ewigkeit.

Those liberated by the Lord will come  
again,  
and come to Zion with shouts of joy;  
joy, eternal joy,  
will be upon their heads;  
joy and ecstasy will overcome  
them,  
and pain and sighing must flee.

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, 8a; 1 Peter 1:25;  
Isaiah 35:10)

III

Lord, teach me

Herr, lehre doch mich,

that I must have an end,  
and that my life has an end,  
and that I must die.

Behold, my days here  
are as a hand's width before you,  
and my life is as nothing in your presence.  
Ah, how all people are nothing at all,  
and yet they live so positively.

They go about like a shadow  
and create much needless disturbance;

they accumulate things and know not,  
who will accept them.  
Now, Lord, in whom shall I find  
comfort?

My hope is in you.

The souls of the righteous are in God's  
hands,  
and no suffering touches them.

IV  
How lovely are your dwellings,  
O Lord of Hosts!  
My soul desires and longs  
for the courts of the Lord;  
my body and soul delight  
in the living God.

Blessed are they who live in  
your house;  
they will praise you forever more.

V  
You now have sadness;  
but I will see you again,  
and your heart shall rejoice,  
and no one shall take your joy from you.

Look at me:  
I have labored and worked hard for a short

dass ein Ende mit mir haben muss,  
und mein Leben ein Ziel hat,  
und ich davon muss.

Siehe, meine Tage sind  
einer Hand breit vor Dir,  
und mein Leben ist wie nichts vor Dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.

Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche

Unruhe;  
sie sammeln und wissen nicht,  
wer es kriegen wird.  
Nun Herr, wes soll ich mich trösten?

Ich hoffe auf Dich.

Der Gerechten Seelen sind in Gottes  
Hand  
und keine Qual rühret sie an.  
(*Psalm 39:4-7; Wisdom of Solomon 3:1*)

Wie lieblich sind Deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
Mein Leib und Seele freuen sich  
in dem lebendigen Gott.

Wohl denen, die in Deinem Hause  
wohnen,  
die loben Dich immerdar.  
(*Psalm 84: 1, 2, 4*)

Ihr habt nun Traurigkeit;  
aber ich will euch wiedersehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand von euch  
nehmen.

Sehet mich an:  
Ich habe eine kleine Zeit Mühe und

time  
and have found great comfort.

I want to comfort you,  
as one is comforted by his mother.

VI  
For here we have no permanent place,  
but we seek the one to come.

Behold, I tell you a mystery:  
We will not all die,  
but we will all be changed,  
and changed suddenly, in the blink  
of an eye,  
at the time of the last trumpet.  
For the trumpet will sound,  
and the dead will rise up  
incorruptible;  
and we will be changed.  
Then will be fulfilled  
the word that is written:  
"Death is swallowed up in victory.  
Death, where is your sting?  
Hell, where is your victory?"

Lord, you are worthy to receive,  
praise and honor and might  
for you have created all things,  
and through your will they have  
their being and are created.

VII  
Blessed are the dead  
who die in the Lord  
from now on.  
Yea, the Spirit says,  
that they may rest from their labor,  
for their works follow after them.

Arbeit, gehabt,  
und habe grossen Trost funden.

Ich will euch trösten,  
wie einen seine Mutter trösten..  
(*John 16: 22; Isaiah 66: 13;*  
*Ecclesiasticus 51: 35*)

Denn wir haben hie keine bleibende  
Statt,  
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich in einem  
Augenblick  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen  
und die Toten werden auferstehen  
unverweslich;  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht.  
"Der Tod is verschlungen in den Sieg,  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?"

Herr, Du bist würdig zu nehmen  
Preis und Ehre und Kraft,  
denn Du hast alle Dinge geschaffen,  
und durch Deinen Willen haben sie  
das Wesen und sind geschaffen.  
(*Hebrews 13: 14; 1 Corinthians 15: 51,*  
*52, 54, 55; Revelation 4: 11*)

Selig sind die Toten,  
die in dem Herrn sterben  
von nun an.  
Ja, der Geist spricht,  
dass sie ruhen von ihrer Arbeit,  
denn ihre Werke folgen ihnen nach.  
(*Revelation 14: 13*)

**Program notes by Helene Whitson**



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## THE PERFORMERS

### Robert Gurney, Music Director

Music Director Robert Gurney is Organist-Choir Director at San Francisco’s historic Trinity Episcopal Church, Assistant Organist at San Francisco’s St. Mary’s Cathedral, Organist at Marin County’s Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor. Mr. Gurney is the Co-Founder of the San Francisco Lyric Chorus and served as Music Director from its inception in 1995 through Summer 2009.

A resident of San Francisco since 1978, he has been an active church musician, organ recitalist, vocal coach, and has served as Interim Assistant Organist at Grace Cathedral, and 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 that 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.

### Jerome Lenk, Piano

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco, where he has served on the music staff for over 21 years. His duties include administration of a music program of four choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony, San Francisco Concert Chorale, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated



with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk has recently become a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released from GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

Mr. Lenk began his musical studies on piano at the age of seven and on the organ at age nine. He holds the Bachelor of Music degree in piano performance with an organ minor from Central Methodist College, Fayette, Missouri, and the Master of Fine Arts degree in performance from the University of Iowa. His principal teachers have included Groff Bittner, Thomas Yancey, John Ditto, John Simms and Delores Bruch.

Mr. Lenk is also experienced as a vocal coach and assistant conductor. His credits include the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose/Cleveland Ballet, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk can be heard on recordings with the Basilica Choir, the San Francisco Concert Chorale, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

Mr. Lenk's professional memberships include the American Guild of Organists, the National Association of Pastoral Musicians, and Phi Mu Alpha Sinfonia Music Fraternity.

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*, Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, Donald Patriquin's arrangements of *Ah! Si Mon Moine Voulait Danser* and *J'Entends le Moulin*, Robert Adams' *Christmas Fantasy*, Ola Gjeilo's *The Ground*, Camille Saint-Saëns' *Christmas Oratorio*, Franz Schubert's *Mass No. 2 in G*, and Antonín Dvořák's *Six Moravian Choruses*, arranged by Leos Janáček.

### John R. S. Walko, Piano

Mr. Walko studied Theory and Composition at the Cleveland Institute of Music, The Juilliard School, and Huntingdon College; he studied piano with Annette (Trofimov) Freeze, Andrius Kuprevicius, Tatiana Tsukanova, and Liliane Quéstel; he was an organ and harpsichord student of Dr. Harald Rohlig and Gene Jarvis, and an organ student of John Balka.

Mr. Walko performed on location with the symphony orchestras of Rio de Janeiro, Brazil and Havana, Cuba, in performances of the five-hour silent film *Napoleon*, to audiences of 30,000 people. Mr. Walko played the American première of the long-lost original score to F.W. Murnau's *Faust*. He worked with composer Carmine Coppola and director Francis Ford Coppola in the preparation of numerous film scores, and was the organist accompanying the San Francisco Symphony Chorus in the Oscar-nominated film *Godfather III*.

A recipient of San Francisco Focus and San Francisco Cable Car awards, Mr. Walko wrote and performed a revue of Harold Arlen's music in Amsterdam and in the U.S. He has done well over 100 musical theatre productions and served as Music Director for the Lamplighter Dinner Theatre and Maxwell Playhouse in Montgomery, Alabama.

Mr. Walko has performed with the Masterworks Chorale, Cantare Con Vivo, Baroque Choral Guild, Contra Costa Chorale, Berkeley Community Chorus, and WomenSing. He currently accompanies the San Francisco City Chorus, Vox Dilecti, San Francisco Boy's Chorus, and Voices of Music Sacra. He is organist at First Presbyterian Church of Berkeley and has served as the Artistic Director of the Lenten Organ Recital Series since 1994. Mr. Walko has performed solo organ recitals in Paris, Prague, and on the famed Riga Dom organ in Latvia. In 2009 he was selected as the sole American adjudicator for the London Bank District English/American Organ Festival Playing Competition. Mr. Walko was the chorus rehearsal accompanist for the *Berlioz Requiem Special Concert* in Davies Hall, August 2012, co-sponsored by the San Francisco Lyric Chorus, the Finger Lakes Choral Festival (New York), and the Redwood Symphony.

### 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 in 2000. She has been active as a soloist with numerous choral groups, including the Philharmonia (Baroque) Chorale, San Francisco Chamber Singers, VOCL, and the University of California, Berkeley, Chamber Chorus, as well as singing with local opera companies including the Lamplighters Music Theatre, Festival Opera, Berkeley Opera, Golden Gate Opera, Oakland Opera, San Jose Lyric Theater, Royal Underground Theatre, Teatro Bacchino, Pocket Opera, and the San Francisco Opera Guild. She is the soprano soloist for *Schola Adventus*, the professional choir at San Francisco's Church of the Advent. She was the soprano soloist for the San Francisco Lyric Chorus Fall 2007 performance of Francis Poulenc's *Gloria* and our Summer 2008 performances of George Frideric Handel's *Te Deum in A Major*, Benjamin Britten's *Festival Te Deum*, and Antonín Dvořák's *Te Deum*.

### Kevin Baum, Baritone

Kevin Baum currently sings as a choirman with the choir of men and boys at Grace Cathedral; he also sings as cantor at St. Ignatius Catholic Church. Kevin is a founding member of Clerestory, a nine-voice male ensemble which will begin its eighth season this fall and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE,) the Sanford Dole Ensemble. He is a sixteen-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitate Domini canticum*, H314, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas Carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiluya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou

Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore, K. 339*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, and John Corigliano's *Fern Hill*.

## ACKNOWLEDGEMENTS

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

Diana Thompson, Chorus Manager, for all of her dedicated and creative management, publicity, and design skills for the last seven years; and to

Peter and Natasha Dillinger, who will be leaving us to follow their bliss in beautiful Seattle.

### Music Director

Robert Gurney

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Diana Thompson

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## CONTRIBUTIONS

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$60,000 per year. Chorus members pay dues of \$100 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

Monetary gifts of any amount are therefore most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail [info@sflc.org](mailto:info@sflc.org) or call (415) 721-4077. Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1824 Arch St., Berkeley, CA 94709.

### Adopt-a-Singer

For as little as \$30, you can support the San Francisco Lyric Chorus by "adopting" your favorite singer. For \$100 or more, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150 or more, you can adopt our fabulous Music Director, Robert Gurney.

### Sponsor a Musician

Our performances often require us to hire professional singers as soloists, as well as other professional musicians. You may sponsor our engagement of such musicians for a special donation of \$400.

### San Francisco Lyric Chorus Welcomes Your Support!

Donate today using the envelopes next to the Donations Box!  
or donate online at

<http://www.sflc.org/support/supportus.html>

Thank you!

## CONTRIBUTIONS

September 2012 - August 2013

### Sforzando (\$500+)

Peter & Natasha Dillinger  
Valerie Howard  
Malcolm Cravens Foundation  
Kristin Schultz Oliver & David Oliver  
Helene & Bill Whitson

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Julie Alden adopts *the Bass section*  
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Karen & Jan Gullett and James & Carolyn Lossee  
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sponsors *pianists Jerome Lenk & John Walko*

## ADVERTISEMENTS

### Thank you!

*The listed choristers wish to thank those individuals who have inspired our efforts and have supported our singing commitment to the Lyric Chorus.*

#### Shirley Drexler

*Thank you, Michelle and Lily, for inspiring me to keep singing!*

#### Cassandra Forth

*To Robert Gurney: Thank you for sharing your love of this music with all of us!*

#### Barbara Greeno

*Thank you, Cassandra, for the rides*

#### Nora Klebow

*In memory of Ruth and Guenter Klebow, my German parents, who shared their love of music with my sister and me, and tolerated our rudimentary back seat harmonies on many long road trips!*

#### Kristen Schultz Oliver

*Thank you David Oliver for your steadfast support and encouragement of my love for music!  
Thank you Helene and Bill Whitson for your tireless work and dedication to the chorus!  
Thank you Robert Gurney for your sensitive musicianship that inspires us to sing our best!*

#### Helene Whitson

*What a wonderful summer this has been! Thank you to all the singers who have helped to bring this beloved masterpiece to life, so that we can share this beautiful and comforting work with each other and with our audiences. Each one of you has contributed your special self to today's creation of this monumental work.*

*A very special thank you to Diana Thompson, who has been our Chorus Manager since 2007. Diana has designed our beautiful flyers and postcards, as well as sending our name and activities forth to the world through her expert knowledge of email blasts, flip videos, tweets, friending, Facebook pages, and many other aspects of social media. In addition, she has been our talented, multi-tasking Concert Day Manager, and an ex officio Board of Directors member. Diana is leaving us to pursue other interests. All of us give her many thanks for her wonderful work. We will miss her, and send good wishes for what we know is an exciting future.*

*Special thank you also to Bass Section Representative and Board of Directors member Peter Dillinger, who with his delightful Soprano spouse, Natasha, will be leaving us for the beautiful northwest. Thank you, Peter, for all your careful work with the Bass Section and your many contributions to the Board. Thank you, Natasha, for your sunny self and beautiful voice. It has been such a pleasure to have both Peter and Natasha as members of our chorus family. We will miss them very much, but know they will have a great time in lovely Seattle. All of us in the chorus wish them both well. If they are in San Francisco on a Monday evening, they know where to find us. There always will be two chairs waiting for them.*

*Our chorus wouldn't be what it is without our wonderful and inspiring Music Director, Robert Gurney. Thank you, Robert, for your passionate devotion to music, and your sensitive and skillful teaching and conducting. You challenge us to be the very best we can be, so that we can share wonderful music with our community. (Continued)*

## ADVERTISEMENTS

### *Thank you! (Continued)*

*Thank you, Bill for everything. You are bedrock, a foundation that helps the SFLC be the very best it can be. Thank you for all that you do for the chorus. You make an incredible difference!*

*We couldn't do what we do without the wonderful support, ideas, and work of our Board of Directors. We are so grateful to have such a dedicated group of volunteers, willing to share their time, knowledge, and expertise so that we can bring wonderful choral music programs to our audiences.*

*Thank you also to our dedicated fabulous Section Representatives. They are our eyes and ears, working with their sections and our Music Director to create beautiful music.*

*Thank you to our wonderful donors and contributors and our marvelous audiences, who make our concerts possible. We appreciate your confidence in us and in our music, and we look forward to sharing exciting music with you in the future.*

*Thank you to our valiant volunteers, who generously give of their time to help with our chorus tasks. All the work that you do makes a difference.*

*Thank you all for making the San Francisco Lyric Chorus the very special organization that it is.*  
*Helene*

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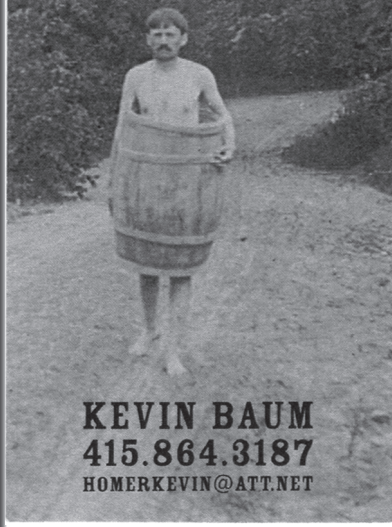


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### *In Memoriam*

*Debra Lynn Greeno*

*“Ich will euch wiedersehen,  
un mein Herz Soll sich freuen”*

IN MEMORY OF  
MY FATHER

JOHN P. PODOLINSKY

## *In Loving Memory*

*Frances Glass*

*1917-2008*

*Henry "Buzz" Glass*

*1915-2013*

*Linelle Glass*

*1949-2011*

*Terry Glass*

*1946-2013*



## IN MEMORIAM

*In loving memory of my Dad,  
who had a gorgeous tenor voice,  
who loved his German-ness; and  
who loved the Brahms Requiem,  
which I heard from a young child.*

*Karen Stella*

## *In Memoriam*

*Elsbeth Braselmann*

## *In Loving Memory of*

*Cristina Komarowski Gerber*

*1946-2012*

*San Francisco Lyric Chorus member*

*1998-2011*



*In Memoriam:*

*Ulla Commins  
Richard Ratowsky*

*Beloveds*

*Requiescat in Pace*

*to Siegrid, Elise, Bob, John, and Tom*



*our sincere condolences for  
the loss of your dear sister*

*Frieda*

*“... the love you take is equal to the love you make.”*



*Michael and Rune  
Patricia and Devah  
Saskia and Neil  
Lynn and ken*

## ADVERTISEMENTS

### SAN FRANCISCO LYRIC CHORUS CONCERTS IN 2013

Fall 2013:

#### FROM BRITISH SHORES... CHRISTMAS ACROSS THE POND

Benjamin Britten *Jubilate Deo in C \* Jubilate Deo in E Flat \* A Boy Was Born*  
Herbert Howells *Hymn for St. Cecilia*  
Robert Parsons *Ave Maria*  
Robert Lucas Pearsall *Caput Apri Defero \* In Dulci Jubilo*  
Bryan Kelly *Magnificat and Nunc Dimittis in C*  
Philip Stopford *Tomorrow Shall Be My Dancing Day \* Lully, Lullay \* Wexford Carol*  
Will Todd *Christus Est Stella \* The Christ Child \* None Other Lamb*  
Peter Warlock *Benedicamus Domino \* Adam Lay Ybounden*  
Peter Warlock *Tyrley Tyrlow \* Balulalow \* The Sycamore Tree*  
William Walton *All This Time \* What Cheer?*

Saturday, December 7, 7 pm  
Sunday, December 8, 5 pm  
St. Mark's Lutheran Church  
San Francisco

\*\*

#### Annual Holiday Pops Concert, 2013: Robert Gurney, Organ, with the San Francisco Lyric Chorus

Saturday, December 14, 4 pm  
Sunday, December 15, 4 pm  
California Palace of the Legion of Honor  
Lincoln Park  
San Francisco

## ADVERTISEMENTS

### SING WITH THE SAN FRANCISCO LYRIC CHORUS!

Robert Gurney, Music Director



San Francisco Lyric Chorus is an auditioned, medium-sized, mixed-voice chorus that performs a diverse repertoire with an emphasis on classical choral music and rarely performed works. We are an inclusive and welcoming community of singers, committed to excellent musicianship and creative programming.

In Fall 2013, we will present:

#### *From British Shores ... Christmas Across The Pond*

<b>Benjamin Britten</b>	<i>Jubilate Deo in C * Jubilate Deo in E Flat</i> <i>* A Boy Was Born</i>
<b>Herbert Howells</b>	<i>Hymn for St. Cecilia</i>
<b>Robert Parsons</b>	<i>Ave Maria</i>
<b>Robert Lucas Pearsall</b>	<i>Caput Apri Defero * In Dulci Jubilo</i>
<b>Bryan Kelly</b>	<i>Magnificat and Nunc Dimittis in C</i>
<b>Philip Stopford</b>	<i>Tomorrow Shall Be My Dancing Day * Lully, Lullay</i> <i>* Wexford Carol</i>
<b>Will Todd</b>	<i>Christus Est Stella * The Christ Child * None Other Lamb</i>
<b>Peter Warlock</b>	<i>Benedicamus Domino * Adam Lay Ybounden</i> <i>* Tyrley Tyrlow * Balulalow * The Sycamore Tree</i>
<b>William Walton</b>	<i>All This Time * What Cheer?</i>

REHEARSALS BEGIN MONDAY, September 9, 2013

Rehearsals: Monday, 7:15-9:45 pm  
Chapel of Trinity Episcopal Church  
1620 Gough Street (between Austin & Bush Sts.), San Francisco

Performances:

Saturday, December 7, 2013, 7 PM \* Sunday, December 8, 2013, 5 PM

For audition and other information, call Music Director Robert Gurney at 415-721-4077  
or email [rgurney@sflc.org](mailto:rgurney@sflc.org) Website: <http://www.sflc.org>



# SAN FRANCISCO LYRIC CHORUS

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Cassandra Forth\*  
Sara Frucht  
Valerie Howard  
Alexandra Kaye  
Abigail Millikan-States  
Barbara Myers  
Mary Lou Myers  
Liz Podolinsky  
Iris Hagen Ratowsky  
Kathryn Singh  
Helene Whitson#

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Natalie Balfour  
Anna Barr  
Julia Bergman  
Annette Bistrup  
Sylvia Braselmann  
Carol Douglass  
Shirley Drexler  
Cassandra Fecho  
Marlena Fecho  
Suzanne Fischer  
Danica Green  
Barbara Greeno  
Nora Klebow  
Eleni Maynard  
Kristen Schultz Oliver#  
Karen Stella\*#

## Tenors

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Chris Evans+  
Joe Goetz  
Ken Lindahl  
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