



Robert Train Adams
Music Director



Christmas music for chorus, brass, and organ

Saturday, December 4, 2010

Mission Dolores Basilica, San Francisco

Sunday, December 5, 2010

St. Stephen's Episcopal Church, Orinda

San Francisco Lyric Chorus

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Welcome to the Fall 2010 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 10th 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* (West Coast premiere) and the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

In Spring 2010, the Chorus explored a variety of wonderful settings of British poetry and folksongs, including compositions by Ralph Vaughan Williams, Gerald Finzi, Gustav Holst, George Shearing, Halsey Stevens, Robert Lucas Pearsall, Matthew Harris, Jonathan Quick, and our very own Music Director, Robert Train Adams, with his *Music Expresses*.

In Summer 2010, we completed our 2009-2010 concert year with two choral gems, Maurice Duruflé's beloved *Requiem* and 17-year-old Felix Mendelssohn's rarely performed, spirited *Te Deum*.

And now, join with us as we celebrate this joyous holiday season with the glorious sounds of singing (including *you*), accompanied by talented and inspiring musicians playing in the brass ensemble and on the organ.

Please sign our mailing list, located in the foyer.

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

Program

I

Gloria ad modum tubae Guillaume Dufay
Cal J. Domingue, Tenor

Hodie Christus natus est (SWV 315) Heinrich Schütz
Adeliz Araiza, Soprano - Cal J. Domingue, Tenor
Ensemble:
Marianne Adams, Cassandra Forth, Kendra LaVon, Soprano
Caia Brookes, Barbara Greeno, Karen Stella, Alto
Loren Kwan, Todd Roman, Tenor
William Carlson, Bill Whitson, Bass

II

Canzona per Sonare, #4 Giovanni Gabrieli
Hodie Christus natus est Giovanni Gabriel

III

Jauchzet dem Herren Heinrich Schütz
In Ecclesiis Giovanni Gabrieli
Kendra LaVon, Soprano - Caia Brookes, Alto
Cal J. Domingue, Tenor
Loren Kwan, Todd Roman, Baritone

Intermission

IV

En la fuente del rosel Juan Vásquez
La Virgen lava pañales Joaquin Nin-Culmell
Serenissima una noche Gerónimo González

V

O Magnum Mysterium Tomás Luis de Victoria
O Magnum Mysterium Mass Tomás Luis de Victoria
Kyrie
Sanctus
Benedictus
Marianne Adams, Melissa Santodonato, Meryl Amland, Soprano
Caia Brookes, Barbara Greeno, Marianne Wolf, Alto
Cal J. Domingue, Loren Kwan, Todd Roman, Tenor
Agnus Dei
Adeliz Araiza, Kendra LaVon, Lisa-Marie Salvacion, Soprano 1
Cassandra Forth, Erin Lenhart, Susan Norris, Soprano 2
Barbara Greeno, Jane Regan, Karen Stella, Alto
Cal J. Domingue, Loren Kwan, Todd Roman, Tenor
William Carlson, Geoffrey Turnbull, Bill Whitson, Bass

VI

Christmas Cantata Daniel Pinkham
Quem vidistis, pastores?
O magnum mysterium
Gloria in excelsis Deo

(over)

Program (cont.)

Christmas Fantasy

Robert Train Adams

It Came Upon The Midnight Clear

O Come, All Ye Faithful

Please sing on cue:

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him, born the King of angels;
O come, let us adore him; O come, let us adore him;
O come, let us adore him, Christ the Lord.

The First Nowell

Please sing on cue:

They looked up and saw a star shining in the east beyond them far,
This star drew nigh to the northwest, o'er Bethlehem it took its rest.
Nowell, nowell, nowell, nowell, born is the King of Israel.

Silent Night

Please sing on cue:

Silent night, holy night, shepherds quake at the sight,
Glories stream from heaven afar, heavenly hosts sing alleluia;
Christ, the Savior, is born! Christ, the Savior, is born!

Silent night, holy night, Son of God, love's pure light
Radiant beams from thy holy face, with the dawn of redeeming grace,
Jesus, Lord, at thy birth. Jesus, Lord, at thy birth.

Marianne Adams, Soprano

Todd Roman, Tenor

Silent Night ensemble:

Marianne Adams, Soprano 1 - Cassandra Forth, Soprano 2

Barbara Greeno, Alto - Todd Roman, Tenor

Geoffrey Turnbull, Bass

Jerome Lenk, Organ

Richard Bice, Trumpet

Mark Williams, Trumpet

John Buschiazzo, Trombone

Carl Kaiser, Trombone

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

This Fall we explore the glory of Renaissance, Baroque and modern music set for a powerful combination of singers, brass, and organ. In addition, we venture into the a cappella world of Hispanic music, from delightful *villancicos* to the ethereal beauty of sacred music from Renaissance Spain. We conclude our concert with some familiar holiday favorites in which *you* can join!

I

Guillaume Dufay (1397-1474)

“Moon of all music and light of all singers” is the tribute paid to Guillaume Dufay by Loyset Compère, one of his contemporaries. Dufay, a bridge between the music of the Middle Ages and the Renaissance, probably was born in Belgium in 1397, the illegitimate son of Marie Du Fayt and an unknown priest. By 1408, he moved to Cambrai, France, with his mother and was educated at the Cathedral of Notre Dame school, studying with Jehan Rogier de Hesdin, Nicholas Malin and Richard Loqueville. Dufay studied music and grammar, among other courses in the cathedral school. Between 1409 and 1412, he served as a choirboy in the Cathedral choir, and cathedral authorities noted his scholarly and musical talents. By 1414, he was acting as a chaplain for one of the services at the nearby parish church of St. Géry, but soon after left Cambrai, perhaps to attend the Council of Constance (1414-1418) as one of the representatives of Cambrai Cathedral. Europe was in much turmoil at this time. There was a great schism in the Catholic Church, and three men claimed to be the rightful Pope. The Council of Constance was convened to appoint the legitimate Pope. Dufay was part of the group gathered to wrestle with that issue. He returned to Cambrai at the end of 1417, serving as a subdeacon at the church of St. Géry until 1420.

Between 1420 and 1423, Dufay appears to have become a court composer to Carlo Malatesta, the papal vicar in Rimini, Italy. He composed a number of pieces for the Malatesta family and gained international fame at this time. In the early 1420s, he returned to France as a *petite vicair*e in Laon Cathedral, near Cambrai. Italy called again, and in 1427 he went to Bologna in the service of Cardinal Louis Aleman. During this time he was ordained a priest. Alexander Blachly comments, “As befits the first true Renaissance composer, he also embodied in his life the ideal of the “Renaissance man”, earning, in addition to the rank of priest, a degree in law and excelling as a poet”.

In 1428, Dufay went to Rome as a member of the papal chapel, combining his priestly duties with his duties as a singer and composer. He left Rome in 1433 to be choirmaster for the Duke of Savoy, and remained in that position until 1435, composing both hymn settings and secular songs. He returned to the papal chapel again between 1435 and 1437, leaving because of political turmoil at the papal court. In 1436, he was made a canon of Cambrai Cathedral. Although he served the Duke of Savoy once more (1437-1439), he returned to France in 1439 as a cathedral administrator. In addition to his administrative duties, he supervised a project of recopying all of the Cathedral’s music, as well as gathering a large amount of music for church services. He continued to compose both sacred and secular works during this time.

Dufay remained in Cambrai until 1451, returning to the court of Savoy between 1452 and 1458 as a private counselor and friend of the Duke’s family. He returned to Cambrai in 1459 as a canon of the Cathedral, a position he held until his death in 1474. He was highly esteemed as a church official, as well as acknowledged as a consummate musician by his colleagues.

Scholars agree that Guillaume Dufay was the finest and most important composer of his day, dominating European music between 1425 and 1450. René Clemencic calls him “one of the most outstanding musicians of all times...” Clemencic continues, “He was able to merge in a masterly fashion English influences with those of the Franco-Flemish and Italian schools”.

Dufay composed music in all the genres of his time: chant settings, masses, motets, separate mass

movements, secular songs and chansons. He used the forms and techniques of earlier times, but pointed to the music of the future. He was equally talented in composing a mass for a feast or an exquisite love song, imbuing his music with lyrical, flowing melodies and great expression. David Munrow says: "He was the first great composer who proved himself equally skilled and equally prolific, in both sacred and secular music. He was the first great composer who could boast of a truly international career and international influence..."

Gloria ad modum tubae

Dufay wrote four independent *Glorias* that are not part of particular Masses. The *Gloria ad modum tubae* is probably the most well-known. It is one of Dufay's early works, composed before 1423. It is a *caccia*, an Italian poetic and musical form of the 14th and early 15th centuries. David Munrow notes that it is based on a fanfare, which is heard clearly in the brass parts. It is a canon for two-voices, the second voice singing the line one measure later, superimposed upon two lower wordless parts with a different musical pattern. The two lower parts have a one-measure motif that they each play twice in succession, repeating this pattern twenty-five times until near the end of the composition when they begin to overlap, creating a rhythmic excitement that builds to a climactic conclusion.

| | |
|---|---|
| <i>Gloria in excelsis Deo.</i> | Glory to God in the highest. |
| <i>Et in terra pax</i> | And on earth peace |
| <i>Hominibus bonae voluntatis.</i> | to all those of good will. |
| <i>Laudamus te. Benedicimus te.</i> | We praise thee. We bless thee. |
| <i>Adoramus te. Glorificamus te.</i> | We worship thee. We glorify thee. |
| <i>Gratias agimus tibi</i> | We give thanks to thee |
| <i>Propter magnam gloriam tuam.</i> | according to thy great glory. |
| <i>Domine Deus, Rex coelestis,</i> | Lord God, Heavenly King, |
| <i>Deus Pater omnipotens.</i> | God the Father almighty. |
| <i>Domine Fili unigenite, Jesu Christe.</i> | Lord Jesus Christ, the only begotten Son. |
| <i>Domine Deus, Agnus Dei,</i> | Lord God, Lamb of God, |
| <i>Filius Patris.</i> | Son of the Father. |
| <i>Qui tollis peccata mundi,</i> | Thou who takest away the sins of the world, |
| <i>Miserere nobis.</i> | have mercy upon us. |
| <i>Qui tollis peccata mundi,</i> | Thou who takest away the sins of the world, |
| <i>Suscipe deprecationem nostram.</i> | receive our prayer. |
| <i>Qui sedes ad dexteram Patris,</i> | Thou who takest away the sins of the world, |
| <i>Miserere nobis.</i> | have mercy upon us. |
| <i>Quoniam tu solus sanctus.</i> | For Thou alone art holy. |
| <i>Tu solus Dominus</i> | Thou alone art the Lord. |
| <i>Tu solus Altissimus, Jesu Christe.</i> | Thou alone art the most high, Jesus Christ. |
| <i>Cum Sancto Spiritu</i> | With the Holy Spirit |
| <i>In gloria Dei Patris. Amen.</i> | in the glory of God the Father. Amen. |

Heinrich Schütz (1585-1672)

Born in Bad Köstritz, Thuringia, Germany, Heinrich Schütz is the most important German composer before Johann Sebastian Bach and one of the most influential composers of the 17th century. He was the first German composer to become an international figure. Schütz's father was an innkeeper, and in 1590, the family moved to the town of Weissenfels, where his father owned two inns. The boy received both a liberal and religious education. He also studied music with the local Kantor and church organist.

In 1598, Count Moritz of Hessen-Kassel, a composer and skilled musician, stayed overnight at one of the inns and heard young Heinrich sing. Moritz recognized the boy's talent and wanted

to bring him to his court to study music and sing in his chapel choir. After a year of persuading Schütz's family, young Heinrich became a choirboy at Moritz's court. He also studied at the Collegium Mauritianum, a school Moritz founded for children of the Hesse nobility, sons of court servants, and boys in the chapel choir. Schütz was an excellent student, with special achievements in learning languages—Latin, Greek, and French. He received his musical education from Georg Otto, Moritz's Kappelmeister.

When Schütz's voice changed in 1609, he entered the University of Marburg to study law. He was a distinguished student, but did not complete his university education. Count Moritz wanted him to continue his musical education. He financed three years of composition and theory study in Venice with the incomparable Giovanni Gabrieli. Schütz was such an excellent music student, his somewhat skeptical parents funded additional study with Gabrieli. Schütz was one of Gabrieli's favorite students, and the two composers became very close friends. In 1611, Schütz published his first work, a book of five-part madrigals created as a product of his studies.

After Gabrieli died in 1612, Schütz returned to the court of Count Moritz as second organist, having studied organ while in Italy. Although his family did not want him to choose music as a career, Schütz continued to serve as a musician in Moritz's court, as well as compose. His reputation as a fine musician was spreading. In 1614, Elector Johann Georg I of Saxony applied to Count Moritz for Schütz's musical services at the baptism of the Elector's son. In 1615, the Elector asked Moritz to extend the service for two more years. As the Elector was of a higher rank, Count Moritz had no choice, but to agree. Schütz became the *de facto* head of Elector Johann Georg's chapel in Dresden. In 1617, Moritz was forced to relinquish Schütz to the Elector permanently. Schütz held the position of Kapellmeister for 55 years (1617-1672). His duties at the beginning included composing and otherwise providing music for court ceremonies, both religious and political, keeping the Chapel Choir properly staffed, monitoring the living conditions of the singers, and supervising the musical education of the choirboys.

In 1619, Schütz published his first collection of sacred music, the *Psalmen Davids*, polychoral music that was clearly influenced by Gabrieli. Manfred Bukofzer notes that "Schütz accomplished in the *Psalmen Davids* and his subsequent works as perfect a union of words and music in the German language as Purcell did in the English language... Perhaps no other German composer ever derived so much purely musical inspiration from the German speech rhythm..." In this same year, Schütz married Magdalena Wildeck, with whom he had two daughters. She was the love of his life, but died in 1625. He never remarried and placed his daughters with his wife's mother for their upbringing.

In 1625 and 1626, Schütz concentrated on composing music for the *Becker Psalter*, psalms written by the German theologian, Cornelius Becker. In 1627, Schütz and the Chapel Choir spent a month in the town of Torgau, providing music for the wedding of Johann Georg's daughter, Sophia Eleonora. Schütz's pastoral tragic-comedy, *Dafne*, was one of the entertainments. It is considered to be the first German opera.

In the late 1620s, the Thirty Years War (a religious conflict between Protestants and Catholics that began in Germany in 1618 and affected the rest of Europe by its end in 1648) began to create economic hardships in Germany. Schütz petitioned Elector Johann Georg to visit Italy again, and the Elector finally agreed. Schütz returned to Venice, this time to study with Claudio Monteverdi, the most significant late 16th/early 17th century Italian composer. Italian music had changed since Schütz's last visit, and he learned many new techniques and styles from Monteverdi, especially the use of dramatic monody in music. He published his first *Symphonie Sacrae* in Venice before he returned to Germany in late 1629. He came home, bringing the latest Italian musical styles, as well as additional musicians for the court.

In 1633, Crown Prince Christian of Denmark invited Schütz to Copenhagen to direct the musical events for the Prince's wedding to Elector Johann Georg's daughter. Later that year, Schütz

was appointed Kapellmeister to King Christian IV of Denmark. He remained in Denmark until May 1635, returning once more to Johann Georg's court in Dresden. Schütz continued composing during the time he was in Denmark, later publishing many of those works in a variety of publications. In 1636, he composed his most important funeral composition, the *Musicalische Exequien*, written for the funeral of Prince Heinrich Posthumus. That same year, he published the *Erste Theil kleiner geistlichen Concerten*, his first musical publication in seven years. Volume 2 was published in 1639.

Between 1639 and 1644, Schütz was employed as a musician/composer by various courts, including a return engagement with the Danes. In 1645, when he was 60, he asked Elector Johann Georg for permission to retire. The Elector allowed him to spend some time each year in his childhood town of Weissenfels, but would not let him retire completely. Schütz continued composing and publishing various compilations of his works. In 1651, he again asked to retire with a pension and the right to keep his title of Kapellmeister, but to no avail. Johann Georg died in 1656, and his son, Johann Georg II, became Elector. The new Elector allowed Schütz to retire with a pension and retention of his title. Schütz continued to compose works for special occasions, as well as revising various publications. His later works include the 1660 *Christmas History*, a dramatic telling of the Christmas story, and his three *a cappella Passions*—*St. Luke*, *St. John*, and *St. Matthew* (1665-1666). Schütz returned to Dresden around 1670 and died there in 1672.

Schütz composed over 500 works, mostly sacred and almost all with a vocal component, whether *a cappella* or for voices and instruments. Many of his works were unpublished during his lifetime and have been lost, due to fires and other disasters. Paul Steinitz notes that “Schütz stands high above other German seventeenth century composers not only because of his native musical gifts but because, as a result of two study visits to Italy, he developed a strong feeling for the natural declamation of words (derived from early Italian opera), colourful ‘italianate’ harmonies and, more significantly, the polychoral style which was in vogue at St. Mark’s Venice, where he studied (with Giovanni Gabrieli) on his first visit (1609-1613). The fascination of writing for several separated groups of singers and instrumentalists with its resultant thrilling ‘stereophonic’ effects, never left the composer...”

Hodie Christus Natus Est, SWV 315

Heinrich Schütz composed two different versions of the *Hodie Christus Natus Est*. *Hodie* SWV 456 is a majestic, six-part work for chorus and accompaniment that the San Francisco Lyric Chorus performed in Fall 2008. It demonstrates the influence of Gabrieli and the polychoral style. *Hodie* SWV 315 is the one we perform today. It is a smaller, more intimate, chamber-like work for two voices and keyboard accompaniment. Both *Hodies* are selections from the *Kleine geistliche Konzerte*, composed between 1636 and 1639. This collection was composed for a small number of voices and keyboard, because the Thirty Years War had decimated the German economy and nobility could not afford large musical forces.

Hodie Christus Natus Est is the antiphon text for Christmas Day. *Hodie* SWV 315 is a three-section dialogue between two voices, with continuo acting as a sustaining foundation. Often, one voice imitates exactly the phrase sung by the other voice. In [Section 1](#), the voices follow each other in legato canon on the text, *Hodie Christus natus est*. That statement is punctuated by exultant, rapid *alleluias*. In [Section 2](#), *Hodie in terra canunt angeli, laetantur archangeli*, the voices use more florid ornamentation in the main text. The *alleluias* keep the same pattern. Both voices begin [Section 3](#) together, and then break into imitative patterns until the final two measures, where they come together. The keyboard is a sustaining force throughout the composition. Because Schütz uses such limited numbers of musicians, his *Hodie* SWV 315 is quite a contrast to the Gabrieli *Hodie*.

*Hodie Christus natus est.
Hodie Salvator apparuit.
Hodie in terra canunt angeli,
laetantur archangeli.
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo
et in terra pax
hominibus voluntatis.
Alleluia.*

Today Christ is born.
Today the Saviour has appeared.
Today the angels rejoice on earth,
and archangels rejoice.
Today the righteous rejoice, saying:
Glory to God in the highest
and on earth peace
to people of goodwill.

II

Giovanni Gabrieli (ca. 1554/1557-1612)

“...*Gabrieli, immortal god, how great a man! If loquacious antiquity had seen him, let me say if in a word, it would have set him above Amphion, or if the Muses loved wedlock, Melpomene would have rejoiced in no other space...*” Heinrich Schütz

During the late 16th and early 17th centuries, the Italian city of Venice was an important international cultural and musical center. Major composers and musicians were employed there, many associated with St. Mark's Basilica, the major church in Venice. This group of composers was called the Venetian School. Among the most influential of these composers were Andrea Gabrieli (ca. 1532/1533-1585) and his even more significant nephew, Giovanni.

Little is known of the early life of Giovanni Gabrieli. He was born in Venice, one of five children. His father died when he was very young, probably before 1572. It is possible that his Uncle Andrea assumed some responsibility for his education and upbringing. He also may have studied music with his uncle. Between 1575 and 1579, he was employed in Munich at the court of Duke Albrecht V of Bavaria. While in Munich, he also apprenticed and studied with Orlando di Lasso (1532-1594), one of the most accomplished and cosmopolitan European composers of his time. Di Lasso was a major influence on Gabrieli's style. In 1575, one of Gabrieli's first madrigals, *Quando io ero giovinetto* was published in a collection of madrigals composed by composers employed by Duke Albrecht.

Gabrieli returned to Venice at some time after Duke Albrecht's death in 1579. In 1584, he became a temporary organist at St. Mark's Basilica, when composer/organist Claudio Merulo (1533-1604) accepted a position in Parma. In January 1585, there was a competition to fill permanently the temporary organ position at St. Mark's. Gabrieli won, and was appointed permanent organist at St. Mark's, a position he held until his death. For several months he worked with his Uncle Andrea, until the latter's death in August, 1585. Giovanni was appointed as the new chief of ceremonial music for St. Mark's. He cherished his uncle's compositions and, over the following years, edited many of them for publication.

In 1585, Gabrieli was appointed organist at the Scuola Grande di San Rocco, the wealthiest Venetian confraternity (a lay organization dedicated to acts of charity, supervised by religious personnel), a position he also held until his death. Juggling the requirements of his two concurrent positions must have been difficult. During this time, Gabrieli continued to compose in various genres. Between 1575 and 1600, he composed a small number of secular vocal works. Much of his sacred vocal music dates from the 1590s to material published after his death. The first comprehensive collection of his compositions, the *Sacrae symphoniae*, was published in 1597. A second *Sacrae Symphoniae* was published in 1615, after his death. Gabrieli's 1597 collection was published widely, especially in German-speaking countries. Gabrieli became ill around 1606 and withdrew from musical activities. He died in 1612.

Gabrieli was a very influential teacher. After the publication of the first *Sacrae Symphoniae*, promising young composers wanted to study with him. Nobility from Austria, Germany, and

Denmark sent their court composers as students, including Hans Leo Hassler and Heinrich Schütz. Local Venetian composers wanted to study with him as well. Gabrieli trained those students in the theory and practice of both sacred and secular music, the grand and majestic style of church music with chorus and instruments, as well as the intimate chamber styles of madrigals. Those students later carried Gabrieli's polychoral style to many different countries.

Giovanni Gabrieli was the most outstanding composer to write in the Venetian polychoral style, using the unique two choir loft architecture of St. Mark's Basilica as an inspiration for creating a variety of logistical arrangements of choirs and instruments. Choirs and instruments were placed in the choir lofts, as well as near the main altar. Because of the building's acoustics, one instrument or one singer might sound equal in dynamics to a number of singers or instruments. The placement allowed him to create antiphonal works in which multiple choirs and instruments performed in succession, rather than in a call and response pattern. Gabrieli was one of the first composers to include instrument only sections in his choral compositions. In addition, while not the first, he was probably one of the most famous early composers to designate specific dynamic markings in his compositions.

Gabrieli composed in a variety of genres. He composed choral music both secular and sacred. He composed approximately 30 madrigals. He wrote several separate Mass movements (never a complete Mass), 94 motets, seven *Magnificats*, and numerous *contrefacta* (works in which the music remains the same, but different texts can be used, e.g., *God Save The Queen* and *My Country 'Tis Of Thee*). He also composed works for instrumental ensembles, as well as for keyboard.

Gabrieli had a profound influence on the history of orchestral music. Ernest H. Meyer notes, "The history of the *canzon* (and of instrumental music in general) took a decisive new turn with the appearance of Giovanni Gabrieli's *Sacrae Symphoniae* of 1597, which included sixteen major instrumental movements. For here an element of the most far-reaching importance for the development of instrumental sound was born: the massive, sensuous colour effect, the magic and attraction of *orchestral* music. There had been large-scale performances before Gabrieli, but the works represented in such performances were not *planned* from the point of view of orchestral composition; they could just as well have been played by small ensembles of any instrumental combination, in any other surroundings and without altering a single note. It is the premeditation and calculation of instrumental colour effects which is new in Gabrieli's work of 1597".

Music critic and author Nicolas Slonimsky comments, "His [Gabrieli's] role as a composer-teacher is epoch-making, through his innovations and his development of procedures and devices invented by others ...and through his German pupils (particularly Schütz) and other transalpine followers, he gave a new direction to the development of music. His instrumental music helped to spark the composition of German instrumental ensemble music, which reached its apex in the symphonic and chamber works of the Classical masters..."

Canzona per Sonare, #4

Canzoni per sonare ("songs for singing") are chamber music, instrumental music designed to be played and listened to for pleasure, often in an intimate setting, such as a home. They can be performed for the enjoyment of the participants and for the enjoyment of a small audience. The *canzoni* evolved from French *chansons*, 14th to 16th century polyphonic choral settings of secular French poetry. The compositions might be fast-paced and dramatic, such as Clement Janequin's (1485-1558) depiction of a major battle in *La guerre*, or slow and sad, such as Orlando di Lasso's (ca. 1532-1594) *La nuit froide et sombre*. The first instrumental settings were arranged for keyboard. Composers later arranged them for consorts of mixed, but undesignated instruments, most likely strings, keyboard, and instruments that would have been considered members of a "soft" band, such as recorders or flutes.

Gabrieli, however, specifically created his "songs for playing" to be heard by an audience in a

church or ceremonial setting. His music is designed to impress. He thus used instruments of the “loud” band—trumpets, trombones, etc.

The *Canzona per sonare, #4* probably was composed after 1600. It is divided into three parts. In the first part, four voices enter one by one with a one-measure theme in a descending pattern. At times, the other voices ornament the initial line. The second part presents hints of the original theme, but also includes contrasting ascending passages. The third part returns to the original melody, embellishing the lines with ornamentation.

Hodie Christus Natus Est

Giovanni Gabrieli’s motet, *Hodie Christus Natus Est* began its existence as a double chorus madrigal, *O Che Felice Giorno (O What A Happy Day)*. Gabrieli composed this madrigal for the performance of a pastoral play given before Doge Pasquale Cucogna in the Venetian Palazzo Ducale on December 26, 1585. It was published in Venice in Angelo Gardano’s 1590 *Dialoghi Musicali, de Diversi Eccellentissimi Autori, a Sette, Otto, Noue, Dieci, Undeci, & Dodeci Voci*. It became a *contrefactum* when a German publisher decided that it would be an impressive work sung in a church setting and added Latin words.

Gabrieli’s *Hodie* is an excellent example of a *coro spezzato*, an antiphonal double chorus composition. In our performance today, Chorus 2 will be performed by the brass quartet.

The *Hodie* is divided into five sections. Section 1, in 2/2 time, begins with Chorus 1 stating the theme *Hodie Christus natus est*, immediately answered by Chorus 2. Both choruses exchange that theme back and forth, coming together with eight voices on the text *Hodie salvator apparuit*. Gabrieli repeats this beginning pattern, but the second time the theme begins in Chorus 2, again coming together in eight parts on a repeat of *Hodie salvator apparuit*. Section 2 is a short, antiphonal passage in 3/4 time on the text *Hodie in terra*, beginning and ending with Chorus 1. Section 3 returns to 2/2 time and, beginning with Chorus 2, continues the text, *in terra canunt angeli, laetantur archangeli, hodie exultant iusti dicentes*. Gabrieli uses a different and expanded theme in this section, still in an antiphonal pattern. Section 4 returns to 3/4 time, almost dancing the text, *Gloria in excelsis Deo*. The section begins antiphonally with Chorus 1, followed immediately by Chorus 2. All eight voices come together after two measures. To finish this section, Gabrieli repeats the antiphonal text and pattern of the beginning. Section 5 returns to 2/2 time, beginning with Chorus 1 stating the text *et in terra pax*, immediately answered by Chorus 2. Chorus 1 sings the next word, *hominibus*, answered by Chorus 2, *hominibus bonae voluntatis*, “all those of good will”. Both choruses conclude the composition as they come together reiterating *bonae voluntatis*, “good will”.

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt Angeli,
laetantur Archangeli:
Hodie exultant iusti, dicentes.
Gloria in excelsis Deo
et in terra pax
hominibus bonae voluntatis.

O che felice giorno
Grato a noi fa ritorno.
Celebriamolo tutti in fes'e in canto;
Nè Pastor sia fra questa selv'into
Che di gioia e d'amor
Non vesta l'alm'el core;
E di mille sampogn'odasi intorno
Lieti sonar ogni antro, ogni soggiorno.

Today Christ is born;
today the Saviour has appeared;
today the Angels sing,
the Archangels rejoice;
today the righteous rejoice, saying,
Glory to God in the highest
and on earth peace
to all those of good will.

O what a happy day
Returns to make us grateful.
Let us all celebrate in feasting and in singing;
Meanwhile let there be no shepherd
Here whose soul and heart do not feel joy and love;
And let each grotto, every dwelling round about,
Echo with the happy sounds of a thousand
pipes.

III

Heinrich Schütz (1585-1672)

Jauchzet dem Herren

Heinrich Schütz's energetic double chorus motet, *Jauchzet dem Herren in Alle Welt (Psalm 100)* is composed in the antiphonal style of Giovanni Gabrieli's polychoral motets. It was published as one of 26 psalm settings in Schütz's 1619 collection, *Psalmen Davids, Sampt Etlichen Moteten und Concerten*. It was composed for two choruses placed apart, so that the second chorus echoes the first, making use of building acoustics. Schütz uses both double and triple meter to express the joyousness of the text. In our performance, the brass quartet is Chorus 2.

*Jauchzet dem Herren alle Welt,
Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit Frohlocken.
Erkennt, dass der Herr Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken und zu
seinen Vorhöfen mit Loben.
Danken ihm, lobet seinen Namen.
Denn der Herr ist freundlich;
seine Gnade währet ewig und seine Wahrheit für
und für.
Ehre sei dem Vater und dem Sohn und auch dem
heil'gen Geiste.
Wie es war im Anfang, jetzt und immerdar
Und von Ewigkeit zu Ewigkeit. Amen.*

Make a joyful noise unto the LORD, all ye lands.
Serve the LORD with gladness:
come before his presence with singing.
Know ye that the LORD he is God:
it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
Enter into his gates with thanksgiving, and into
his courts with praise:
be thankful unto him, and bless his name.
For the LORD is good;
his mercy is everlasting and his truth endureth to
all generations.
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.

Giovanni Gabrieli (ca. 1554/1557-1612)

In Ecclesiis

The motet, *In Ecclesiis*, is one of Gabrieli's most famous compositions and one of the most significant demonstrations of his polychoral technique mastery. It was composed at some time after 1605 and published in the 1615 *Sacrae Symphoniae*. It is a work for four musical groups: chorus, soloists, brass, organ. Richard Taruskin notes that each of the groups is mutually exclusive. The work is divided into eleven sections.

In Ecclesiis begins in 2/2 rhythm, with a soprano soloist accompanied by the organ. Section 2 is a choral refrain, *alleluia*, in 3/4 rhythm, a refrain that will be repeated throughout the composition, accompanied by the organ and, at times, also the brass. Section 3 is a bass solo, accompanied by the organ. Section 4 is a repeat of the choral refrain. In Section 5, the brass enter for the first time. Richard Taruskin describes the section, "At this point, after two solo verses and two choral refrains, the instruments interrupt the proceedings for a ceremonial proclamation of their own, marked *Sinfonia* to show that they have the stage, so to speak, to themselves."

Taruskin goes on to describe Section 6, "After they [the brass] have shown off their lips and tongues a bit with dotted rhythms and quick upbeat figures... the two remaining vocal soloists, alto and tenor, join them for the next verse". Section 7 is a return of the choral refrain. Section 8 is a dialogue between the soprano and bass, accompanied by the organ. Section 9 is a repeat of the refrain. In Section 10, all participants—choruses, brass, and organ—join in the last, powerful statement before the final refrain: *Deus, adiutor noster in aeternum (God, our refuge in eternity)*. Gabrieli uses chromatics in his setting of the word, *Deus*, with a measure of rest surrounding it, giving the listener a second to contemplate the statement and giving the reverberations of sound a

second to settle down. Chorus 1 singers ornament the phrase, *in aeternum*, as Chorus 2 and the instruments anchor the sonority on the same text. Gabrieli concludes the motet in [Section 11](#), with all forces performing the refrain, *alleluia*.

Richard Taruskin, writing about *In Ecclesiis*, comments, "...the aspect of virtuosity, of executive skill on display, places a new emphasis on the act of performance and its public, hortatory aspect. In a word, the act of making music has been *dramatized*. And it has been more thoroughly professionalized than ever before. From now on, musical performers—whether in church, in aristocratic chambers, or in theaters (a new venue!)—would be public figures on spectacular display".

| | |
|--|--|
| <p><i>In omni loco Dominationis benedic anima mea, Dominum. Alleluia.</i></p> <p><i>In Deo salutari meo et Gloria mea.</i></p> <p><i>Dominus auxilium meum et spes mea in Deo est. Alleluia.</i></p> <p><i>Deus noster, te invocamus, te adoramus, Libera nos, vivifica nos, Alleluia.</i></p> <p><i>Deus, adiutor noster in aeternum. Alleluia.</i></p> | <p>In the congregation, bless ye the Lord. Alleluia. In all places of His dominion, bless the Lord, O my soul. Alleluia. In God is my salvation and my glory. God, my help, and my hope is in God. Alleluia. My God, we call upon Thee, we adore thee. Deliver us, save us, give us life. Alleluia. God, our refuge in eternity. Alleluia.</p> |
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IV

Villancico

The following three selections are *villancicos*. The *villancico* is a poetic and musical form popular in Spain, Portugal, and Latin America from the late 15th century to the 18th century. The artistic quality of compositions declined after the 18th century, but the format was and is still popular in Spain and Latin America. Today, *villancico* means Christmas carol. Beatriz Amo notes that "the villancico is the most deeply-rooted poetical and musical form in the Spanish popular culture".

The *villancico* has its origin in medieval peasant songs and dances. You will find dance rhythms in each of the following three selections. *Villancico* subjects were rustic and secular, about love and life. In the 17th century, the subjects became religious. In Latin America, the texts were most often in Spanish. At times, they incorporated words or created pseudo-words from local indigenous cultures, as well as incorporating corrupted words from African and European cultures that came to the New World. In many cases, the songs were accompanied by various percussion instruments, including tambourines, rattles, gourds, etc.

The *villancico* has a relatively simple structure, although sometimes includes complex rhythms here and there. The texts often consist of a refrain and a number of stanzas, reflected in various ways by the music.

Juan Vásquez (ca. 1500-ca. 1560)

Edward J. Dent comments, "The outstanding master of the *villancico* was Juan Vásquez, who published collections of *Villancicos y canciones* and *Sonetos y villancicos* in 1551, 1559, and 1560"... Little is known about the life of this Spanish composer. He was born in Badajoz, Spain, around 1500. Scholars first found his name mentioned in 1511 as a 'contralto' hired October 27, 1511, for the cathedral at Palencia. He probably was a young member of the cathedral choir of men and boys. His name appears next in the records of Badajoz Cathedral, where he is listed as a singer in the capitular acts of April 22, 1530. In the records of the same cathedral, he is listed in September, 1530, teaching plainchant to disruptive choirboys. In June, 1535, he was appointed *sochantre*, or choir director, at Badajoz Cathedral. By 1539, he was back at Palencia Cathedral as a singer. Records show that in 1541, Juan Tavera, Archbishop of Toledo, paid Vásquez to come to the Archbishop's court in Madrid. Nothing is known of his activities until 1545, when he

returned to Badajoz as the master of the Badajoz Cathedral choir. He remained there until 1550. In 1551, he went to Seville, where he was employed at the court of Don Antonio de Zuñiga, a noble of Seville. During that year, he published *Villancicos i canciones*, a collection of his secular works that he dedicated to Don Antonio.

Although considered primarily as a composer of secular music, Vázquez's sacred work, *Agenda defunctorum* (*Office of the Dead*) was published in 1556. This work is the only extant example of his sacred compositional ability. Whether he wrote others is not known. In the dedication of the volume to "the noble Juan bravo" (Juan Tavera, perhaps?), Vázquez comments that he is a priest and a native of Badajoz. At some time in his career, he must have studied for the priesthood and been ordained.

Recopilacion de sonetos y villancicos, Vázquez's final work, was published in 1560. It is a compilation of all of his secular works, including some published earlier. Vázquez died around 1560, probably in Seville. He was a brilliant composer of *villancicos*. His one sacred work, the *Agenda defunctorum*, is considered monumental, both in length and in structure. He also composed music for the guitar and for the vihuela, a guitar-like stringed instrument of the Renaissance.

En La Fuente Del Rosel

This composition is a perfect example of the Renaissance secular *villancico*. The text is about young love. The composition is divided into three sections and is in an ABA format. [Section 1](#) is a statement of the theme, beginning in the tenor. The other voices repeat the comments of the tenors. [Section 2](#) is a shorter, slightly different section, but kept in the same rhythmic pattern. [Section 3](#) returns to the same format as Section 1, with different text. This particular *villancico* has very little ornamentation or the syncopated rhythmic patterns often found in the *villancico*. We are using the edition of this composition edited by Joaquin Nin-Culmell, one of his series, *The Spanish Choral Tradition: Spanish Renaissance Secular Music for Mixed Choir*, published by Broude Brothers in 1975.

*En la fuente del rosel
lavan la niña y el doncel.
En la fuente de agua clara
con sus manos lavan la cara,
él a ella y ella a él,
lavan la niña y el doncel.*

In the spring of the rose tree
The girl and the youth bathe.
In the spring of clear water
They wash their faces with their hands.
He washes her and she washes him,
The girl and the youth.

Joaquin Nin-Culmell (1908-2004)

Cuban-American composer, pianist, and educator Joaquin Nin-Culmell was born in Berlin in 1908. His father was well-known Spanish-Cuban composer-pianist Joaquin Nin y Castellanos, and his mother was French-Danish-Cuban singer, Rosa Culmell Vaurigaud. Both of Nin-Culmell's parents were born in Cuba. Joaquin Nin-Culmell had two older siblings—his sister, the writer Anaïs Nin, and a brother, Thorwald. Anaïs was born in Paris in 1903, and Thorwald was born in Cuba in 1906.

In 1910, the family was living in Europe and moved briefly to Cuba at the invitation of the Cuban President to establish a music conservatory. Nin created a concert society, as well as a music magazine. Unfortunately, the President of Cuba died, and the conservatory project was dropped. The family returned to Paris, where Joaquin Nin was on the faculty of the Schola Cantorum de Paris, a private music school founded in 1894 as an alternative to the Paris Conservatory, which emphasized opera. The family soon moved to Brussels, where Joaquin Nin had additional opportunities.

Nin-Culmell's parents separated in 1912, while the family was living in Brussels. Rosa Culmell

and the children went to live in Barcelona with Joaquín Nin's parents. In 1913 and 1914, Joaquín Nin-Culmell began piano studies with Conchita Badia, his mother's student, as well as a former student of Enrique Granados. In 1914, Rosa Culmell and her children moved to New York City, where she soon bought a home on Long Island. They lived there for nine years. Rosa Culmell eventually gave up singing as a career and became a personal shopping aide for wealthy Cuban clients visiting New York, a much more lucrative career than music.

In 1924, when Joaquín Nin-Culmell was fifteen and ready to pursue piano studies, he and his mother moved back to Paris. He studied piano with Paul Braud at the Schola Cantorum, where his father had been on the faculty. He received the Superior Diploma in 1930. During the summers of 1930, 1932, and 1934, he went to Granada, Spain, to study harmony, counterpoint, fugue and composition with Manuel de Falla. De Falla gave him a letter of introduction to Paul Dukas, Professor of Composition at the Paris Conservatory, and in 1930, he enrolled Dukas' class at the Conservatory. His classmates included composers Olivier Messiaen, Jean Langlais, and Jehan Alain. He also studied piano at the Conservatory with Alfred Cortot and Ricardo Viñes. In 1934, he received a first prize in music composition. In Paris in 1936, he gave the first performance of Manuel de Falla's *Pour le Tombeau de Paul Dukas*.

In 1931, Nin-Culmell made his début as a concert pianist, with a performance in Madrid. He became a well-known concert pianist in Europe, Canada, Cuba, and the United States, where he made his New York début in 1936. He specialized in the works of Spanish composers, including Ernesto and Rodolfo Halffter, Joaquín Rodrigo, Federico Mompou, and Manuel de Falla.

Joaquín Nin-Culmell emigrated to the United States in 1938 and became a citizen in 1951. During the summers of 1938 to 1940, he taught in the Summer School of Vermont's Middlebury College. From 1940 to 1950, he was a Professor of Music and eventually Chair of the Music Department at Williams College, Williamstown, Massachusetts. That appointment was interrupted in 1943-1944, when he served one year in the Cuban army. At Williams, Nin-Culmell had a number of prominent students, including Steven Sondheim. He also conducted the Berkshire Community Symphony Orchestra. He was invited to teach at the University of California, Berkeley, during the 1948-1949 academic year. Subsequently, he was offered a permanent appointment in the University of California, Berkeley, Music Department, which he joined in 1950. He served as a Professor of Music until his retirement in 1974, and remained in Berkeley as an Emeritus Professor. He was Chair of the University of California, Berkeley, Music Department from 1950 to 1954. His specialties at Berkeley were composition, music theory, and music history.

San Francisco Lyric Chorus Music Director Robert Train Adams was one of Joaquín Nin-Culmell's Ph.D composition students.

Joaquín Nin-Culmell was involved in a variety of activities at the University of California, Berkeley. He conducted the University of California, Berkeley Orchestra from 1950 to 1956. He was active in the planning for both Morrison Hall (the Music Building), and Hertz Hall, an auditorium. He was an advisor for the College of Letters and Science, and a member of the Music Department's Graduate Committee.

Nin-Culmell was involved in a number of San Francisco Bay Area organizations, including an organization of Bay Area composers, as well as the Composers Forum. He performed regularly as a pianist—in the Bay Area, in the United States, Europe, and Latin America. He was a member of various organizations, including the International Society for Contemporary Music, the Royal Academy of Fine Arts of San Fernando (Madrid), the Academy of Fine Arts of Sant Jordi (Barcelona), and the French Legion of Honor. He received a Creative Arts Fellowship from the University of California, Berkeley. He was honored by Spanish King Juan Carlos in recognition of his contribution to Spanish culture.

Joaquín Nin-Culmell composed in a variety of genres, including two ballets; an opera, *La Celestina*; incidental music for *Yerma*, a play by Lorca; chamber music; a *Piano Concerto in C*

major (which he performed with the San Francisco Symphony, conducted by Pierre Monteux), compositions for various instruments, including piano, guitar, and cello; works for solo voice; and works for chorus. He was a guest conductor of the San Francisco Symphony in March 1953. He composed both secular and sacred works for chorus. He composed his *Missa Dedicatoria* for chorus and organ (1965-1966) for the opening of San Francisco's new St. Mary's Cathedral. He composed the *Sinfonia de los Misterios* for organ and Gregorian chant in 1993-1994, and a *Te Deum* for percussion, organ, and chorus in 1999. He died in 2004.

La Virgen Lava Pañales

La Virgen Lava Pañales was composed in 1956-1957, one of *Two Spanish Christmas Villancicos*. The other is an interesting version of *Fum, Fum, Fum*. This work demonstrates the typical 6/8 *villancico* dance rhythm. It is divided into three sections. Section 1 is a solo story line sung by the sopranos, describing Mary's activities, accompanied by the three lower voices and a tambourine. In Section 2, all voices become the narrator, inviting the shepherds to see something. The percussion is silent. In Section 3, Nin-Culmell uses a slower, syncopated, more *legato* tempo to describe the something—the infant! The *villancico* concludes with a percussion return to the rhythm of Section 1.

*La Virgen lava pañales
y los tiende en el romero
los pajaritos le cantaban
y el agua corriendo.
"Pastores venid.
"Pastores llegad.
A adorar al niño.
Que a nacido ya."*

Mary was washing the linen
Near to the rosemary kneeling.
Gaily the birds sang above her,
Laughing the brook ran beside her.
"Oh shepherds, draw nigh.
Oh shepherds, come close.
Come, adore the infant,
Lying newborn now."

Gerónimo González (fl. 1633)

Little is known about the life of this Spanish priest. He worked in churches and as a court musician in Madrid and Seville. His music was familiar in the New World. Scores for his music have been located in Portugal, as well as in a convent in Puebla, Mexico; Bogata Cathedral, Colombia; San Antonio Abad Seminary in Cuzco, Ecuador; and Guatemala Cathedral. Robert Stevenson, in his book, *Christmas Music From Baroque Mexico*, comments that "Both his liturgical music and his villancicos so greatly pleased... John IV of Portugal that he bought Gonzales's music avidly". Gonzales composed serious sacred music in addition to his *villancicos*, including *Misereres*, *Lamentations*, and a *Dixit Dominus*. He composed 61 *villancicos* and is considered one of the six major Spanish *villancico* composers.

Serenissima Una Noche

Of the three *villancicos* we sing today, *Serenissima Una Noche* shows most clearly the syncopated dance rhythms of the *villancico*. This particular composition is divided into three sections. Section 1 is slow and stately, taking time for the choristers to describe the cold winter night when the Babe is born. Section 2 asks all to celebrate with dancing, and increases the tempo to actual dance speed. Section 3 is a return to the text and tempo of Section 1.

*Serenissima una noche mas que se fuera un infante.
En lo cresp de Diciembre, quiso pro dicha estre
llarse.
Ande ael baile y al sol
que a nasido por dios verdadero.
Hoy todos le aclamen.*

O most beautiful night when the babe like a
star in its splendor
In the cold wind of December shone forth for
all in holy light.
Come with dancing, come and dance for the
child who is born today,
True Son of heaven is come to us
Praise Him with dancing.

V

Tomás Luis de Victoria (1548-1611)

Tomás Luis de Victoria is considered the greatest Spanish composer of the Renaissance and one of the most illustrious late Renaissance composers of sacred music. He was born in 1548 in Avila, Spain. His father died when he was nine, and his uncle, a priest, assumed responsibility for the family.

Trained as a boy chorister at Avila Cathedral, young Tomás studied music with Geronimo de Espinar and Bernardino de Ribera, a leading Spanish composer. He received a classical education at the school of San Gil, an excellent Jesuit academy for boys. At some time between 1563 and 1565 (after his voice had broken), Victoria was sent to the Jesuit Collegio Germanico in Rome to continue his studies, particularly singing. After six years of study, he taught plainsong (chant) to the boy choristers, speaking with them in Latin. The revered Italian composer Giovanni Palestrina was chapel master at the nearby Seminario Romano, and—though we don't know whether Victoria studied with him—it is most probable that Victoria knew him.

After he completed his education, Victoria held a variety of overlapping musical positions in Rome. From 1568 to 1571, he was the director of the choir of Otto Truksess von Waldburg, Cardinal-Archbishop of Augsburg and a benefactor of the Collegio Germanico. From 1569 to 1574, he was a singer and organist at Santa Maria di Monserrato, the Aragonese Church in Rome. From 1571 to 1573, he was a music teacher at the Collegio Germanico, becoming chapel master from 1573-1576. In 1575, Victoria was ordained a priest, and became a member of the Congregazione dei Preti dell' Oratorio, a community of lay priests led by San Filippo Neri. In 1578, he became the chaplain at San Geronimo della Carità, a position he held until 1585.

Victoria longed to return to his native Spain and live his life as a priest in his homeland. King Philip II rewarded him for his loyalty and talent. He was appointed chaplain and chapel master to Dowager Empress Maria, the king's sister (daughter of Charles V and widow of Maximilian II) at the Monasterio de las Descalzas de Santa Clara (Convent of the Barefoot Nuns of St. Clare) in Madrid. Victoria served in this position from 1587 until the Empress' death in 1603. He was chapel master of the convent choir until 1604, and organist until his death in 1611.

Tomás Luis de Victoria composed only sacred music set to Latin texts, creating works in all the standard sacred music forms. His music was heard in Europe and in the New World. He composed 140 motets, 20 masses (including seven based on his own motets), hymns, 18 *Magnificats*, psalms, nine sets of *Lamentations*, responsories, antiphons, sequences, two *Passions* and two *Requiems* (a four-part *Requiem* composed in 1583 and a six-part *Requiem* composed in 1603). The San Francisco Lyric Chorus performed Victoria's six-part *Requiem* in 2000. Dennis Shrock comments that the 1603 *Requiem* is considered Victoria's masterpiece and the finest *Requiem* composed during the Renaissance. Although Victoria's music might be considered predominantly serene, mystical, or even sad, he was known to be a cheerful person. King John IV of Portugal commented that, "...his disposition being naturally sunny, he never stays downcast for long."

O Magnum Mysterium

O Magnum Mysterium is the Matins Responsory for Christmas Day. Victoria composed this beautiful motet in 1572. It is one of the most familiar of his compositions. In 1592, Victoria composed his *Missa O Magnum Mysterium*, based on this lovely work.

The motet is divided into four sections. In the first section, Victoria creates smooth, fluid lines to describe the great mystery that has occurred. Each voice enters separately, coming together at the text *et admirabile sacramentum*. In the second section, which expresses amazement that animals should be in the stable to see the new King, Victoria has the voices enter two-by-two—first the tenors and basses, then the sopranos and altos. Victoria returns to polyphonic lines at *jacentem in praesepe*, when he notes the baby is lying in a manger. He makes a complete break in mood in

the third section, when he addresses the Blessed Virgin and marvels at the honor of her selection as the mother of the Lord. This section is more hushed and reverent. The last section is celebration of the occasion with joyful *alleluias*.

| | |
|---|---|
| <i>O magnum mysterium,</i> | O great mystery, |
| <i>Et admirabile sacramentum,</i> | And wonderful sacrament, |
| <i>Ut animalia viderent Dominum natum,</i> | That animals should see the new-born Lord, |
| <i>Jacentem in praeseptio!</i> | Lying in a manger! |
| <i>O Beata Virgo, cujus viscera meruerunt portare</i> | O blessed Virgin, whose womb was worthy to bear |
| <i>Dominum Christum.</i> | Christ the Lord. |
| <i>Alleluia.</i> | Alleluia! |

O Magnum Mysterium Mass

Victoria's *O Magnum Mysterium Mass* is a parody *Mass*. "Parody" in its musical definition means "imitation". In this *Mass*, Victoria uses themes and bits of themes from the original motet, and elaborates upon them. We sing several movements from this *Mass*.

Kyrie

The *Kyrie* is divided into three sections. [Section 1](#), *Kyrie*, uses a variation on the theme from the beginning of the motet. Each voice enters separately in order—SATB, with the basses entering last, singing an abbreviated melody. [Section 2](#), *Christe*, borrows slightly from the second statement of the *O Magnum Mysterium* theme in the motet. Here, the entry order is reversed, BTAS. [Section 3](#) is a repeat of the *Kyrie* text, almost a reverse reworking of the original melody. The voices enter TSAB.

Sanctus

We skip the *Gloria* and *Credo* and sing the *Sanctus*. This movement is divided into three sections. In [Section 1](#), Victoria again uses the same melody from the beginning of the motet, treating it more elaborately through ornamentation. Voices enter in SATB order. The sopranos sing the melody. Altos sing a counter, almost reverse, subject. Tenors sing an ornamented melody similar to that of the sopranos, while the basses sing a counter melody similar to that of the altos.

[Section 2](#) begins at *Pleni sunt caeli*. This section contains a melody slightly reminiscent of the *Ut animalia* section of the motet. This section is more intense than the first section, especially at the *gloria tua*, building energy for entrance into [Section 3](#), a lively *Hosanna* in 3/4 time.

Benedictus

Victoria treats the *Benedictus* as a separate, short movement. We use a chamber ensemble in this section. Victoria scores the movement for SAT, beginning the melody in the tenor, followed by the alto, and then the soprano, which is in canon with the tenor. The opening passages have long, sustained notes as a reminder of the beginning of the motet. The slow, legato *Benedictus* also serves as a contrast to the energetic *Hosanna*. Victoria begins a new section of imitation at the phrase, *in nomine Domini*. At the conclusion of this section, Victoria repeats the *Hosanna*, the last part of the *Sanctus*. Here, the full chorus joins our chamber ensemble.

Agnus Dei

In the final section of the *Mass*, Victoria adds another voice, splitting the sopranos into Soprano 1 and Soprano 2. The additional voice adds depth and richness to the music. The two voices often imitate each other, a measure or so apart. Victoria bases the beginning part of the *Agnus Dei* on the same melody that was used in the *Christe* section of the *Kyrie*. A small ensemble sings the first statement of the *Agnus Dei*, that concludes with *miserere nobis*. The full chorus sings the final statement, concluding with *dona nobis pacem*, 'grant us peace'.

Kyrie

*Kyrie eleison
Christe eleison
Kyrie eleison.*

Sanctus

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

Benedictus

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Agnus Dei

*Agnus Dei,
miserere nobis,
qui tollis peccata mundi:
Agnus Dei,
miserere nobis,
qui tollis peccata mundi:
Agnus Dei,
miserere nobis,
dona nobis pacem.*

Kyrie

Lord have mercy,
Christ have mercy,
Lord have mercy.

Sanctus

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

Benedictus

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.

VI**Daniel Pinkham (1923-2006)**

Born in Lynn, Massachusetts in 1923, Daniel Pinkham began playing piano and composing when he was five. Between 1937 and 1940, he attended Phillips Academy in Andover, Massachusetts, where he studied organ and harmony with Carl F. Pfatteicher. He also served as a *carillonneur*, playing the bells in the Memorial Bell Tower. In 1939, Pinkham had an experience that he described as “the single event that changed my life”. The real Trapp Family Singers (think *Sound of Music*) who recently had escaped from Nazi Germany and Austria, gave a concert in Andover. They played unfamiliar instruments—viola da gamba, virginal, a quartet of recorders. All the children sang with clear, beautiful voices. Pinkham was deeply affected. He said, “here, suddenly, I was hearing clarity, simplicity; it shaped my whole outlook”. The experience inspired him to read and learn all he could about 17th and 18th century music.

Pinkham attended Harvard University from 1940 to 1944. He studied composition with A. Tillman Merritt, Walter Piston, Archibald T. Davidson, and Aaron Copland. He received his B.A. in 1943 and his M.A. in 1944. His master’s thesis was on French Baroque musical notation. During summers in this period, he also studied composition with Paul Hindemith, Arthur Honneger, and Samuel Barber at the Berkshire Music Center in Tanglewood. He studied composition privately with Nadia Boulenger. In addition, he studied harpsichord with Putnam Aldrich (1941-1942) and Wanda Landowska (1946), and organ with E. Power Biggs (1947).

Daniel Pinkham had a successful career as an educator, composer, conductor, and performer. He taught music at a number of institutions: Boston Conservatory (1946-2006), Simmons College (1953-1954), Boston University (1953-1954), Dartington Hall, Devon, England (1954), and Harvard University (Visiting Lecturer, 1957-1958). In 1959, he became a lecturer at the New

England Conservatory of music, teaching composition, early music performance, music history, theory, and harpsichord. He founded and chaired the Conservatory's early music performance department. In 1958, he was appointed organist and Music Director at Boston's historic King's Chapel, a position he held until his retirement in 2000. In 1957, he began a Sunday evening concert series that continues to this day.

Pinkham was the recipient of many honors and awards, including a 1950 Fulbright Fellowship, a 1962 Ford Foundation Fellowship, and American Academy of Arts and Sciences Prize, the 1990 Composer of the Year award from the American Guild of Organists, the 1996 Alfred Nash Patterson Foundation Lifetime Achievement Award for contribution to the choral arts, and the 2006 Musician of the Year Award from the Boston Musician's Association. He received honorary degrees from Nebraska Wesleyan University (Lit.D, 1976), Adrian College (Mus. D, 1977), Westminster Choir College (Mus.D, 1979), New England Conservatory of Music (Mus.D, 1993), Ithaca College (Mus. D, 1994), and the Boston Conservatory of Music (Mus.D, 1998).

Daniel Pinkham was a noted harpsichordist and organist, giving concerts in the United States and in Europe. He was the regular harpsichordist and organist for the Boston Symphony Orchestra. In addition, he performed frequently with violinist Robert Brink, even commissioning a violin/harpsichord composition from composer Alan Hovhaness.

A prolific composer, Daniel Pinkham composed over 670 works in a variety of genres. He composed works for the stage, including oratorios, chamber operas, cantatas, and a musical play for children, *The Left-Behind Beasts*. He composed over 20 documentary film and television scores. He composed orchestral works, including the 2003 Boston Landmarks Orchestra commission, *Make Way for Ducklings*, a musical setting of Robert McCloskey's children's picture book, composed to be performed near the sculptures of the ducklings in Boston's Public Gardens. He composed four symphonies, chamber music, concerti for violin and organ, works for solo instruments, electronic music and music on tape, solo songs, and works for chorus. One of his last choral commissions, *A Cradle Song* (2006), received its premiere by the Harvard University Chorus two days before his death. He died in December, 2006.

Christmas Cantata

Daniel Pinkham composed a variety of works for chorus. Among the most popular are three cantatas set to sacred texts: *Wedding Cantata* (1956), *Christmas Cantata* (1957), and *Easter Cantata* (1961). The double chorus *Christmas Cantata* was composed in 1957 for Lorna Cooke de Varon, the conductor of the New England Conservatory Chorus, and premiered in December 1957 at Clark University in Worcester, Massachusetts. Ms. De Varon noted that the work had "wonderful poignancy and joy", and could be performed by choral groups at different levels, including high school students. She said, "It was so very American in the way that Copland's music was. I was teaching at Tanglewood in the ... 1950s and I introduced it to all the young conductors there. And then it just spread like wildfire through the country". Pinkham comments, "The subtitle, *Sinfonia sacra*, clearly acknowledges my indebtedness to Giovanni Gabrieli, who used the term to identify a work on a sacred text for voices and instruments".

We use today the edition published in 2000 to celebrate Daniel Pinkham's retirement from King's Chapel, Boston.

I. Quem Vidistis Pastores Dicite

The movement is divided into three sections. [Section 1](#) is stately and majestic as the chorus voices the question, "Who have you seen"? They are doubled by the instruments. [Section 2](#) contains the joyous response by the singers, in Chorus 1, and the instruments, in chorus 2. At times they sing/play together, and at other times, the compete to answer the question. There is a slight instrumental interlude, recalling Gabrieli's instrumental interlude in *In Ecclesiis*. [Section 3](#) is a repetition of the pattern at the beginning of Section 2, using the word, *Alleluia*. *Quem Vidistis*

Pastore Dicite is the Matins Responsory for Christmas Day.

Quem vidistis pastores?

Dicite: Annuntiate nobis in terris quis apparuit.

'Natum vidimus

Et chorus angelorum

Collaudantes Dominum'. Alleluia.

Who have you seen, shepherds?

Speak, and tell us who has appeared on earth.

'We saw a new-born child and a choir of angels
praising the Lord'. Alleluia.

II. O Magnum Mysterium

Pinkham notes, "The present work also at once reflects my enthusiasm for mediaeval plainsong, as can be heard in the opening of the second movement"... This movement has much more the feeling of chant. It is divided into three sections. Section 1 begins with a single trumpet playing a phrase, imitated by the organ. Treble voices enter softly and smoothly, expressing the great mystery. The movement alternates between voices in unison singing the text and single instruments playing haunting melodies, accompanied by the other instruments sustaining tones. Section 2 begins at *ut animalia viderunt Dominum*, still in unison, with a single trumpet answering, supported by the other brass on sustained notes. Section 3 is a return to the musical pattern at the beginning of Section 1. In this section, the tenors and basses begin in unison, and are answered by the sopranos and altos. All voices begin to enter, creating a thicker texture at the phrase, *Beata virgo, cujus viscera meruerunt portare*. The movement ends as the trumpet call from the beginning of the movement is repeated and all voices in unison sustain the word, *Christum*. *O Magnum Mysterium* is the Matins Responsory for Christmas Day.

O magnum mysterium,

Et admirabile sacramentum,

Ut animalia viderent

Dominum natum,

Jacentem in praesepe

Beata Virgo

cujus viscera meruerunt

portare Dominum Christum.

O great mystery,

and wonderful sacrament,

That animals should see

the new-born Lord,

lying in a manger!

Blessed is the Virgin

whose womb was worthy

to bear Christ the Lord.

III. Refrain: Gloria In Excelsis Deo

Pinkham comments that he uses Renaissance dance meters in this joyous finale. The movement is much like a *villancico*, with a refrain (*Gloria in excelsis Deo*) sung four times, with different verses in between. Pinkham treats this movement as a procession, beginning it softly, and increasing the dynamics as the movement progresses. The movement concludes with the *Gloria* text replaced by the word, *Alleluia*, in a slower, more majestic setting.

Gloria in excelsis Deo,

Et in terra pax hominibus

Bonae voluntatis.

Jubilate Deo omnis terra

Servite Dominum in laetitia.

Refrain

Introite in conspectu ejus,

In exultatione, exultatione.

Refrain

Scitote quoniam ipse est Deus:

Ipse fecit nos,

Et non ipsi nos.

Glory to God in the highest,

And on earth, peace to all of good will.

O be joyful in the Lord, all lands.

Serve the Lord with gladness.

Refrain

Come before his presence

With singing.

Refrain

Know that the Lord is God:

It is he that made us,

And not we ourselves.

Robert Train Adams (see Biography in “The Artists” Section)

Christmas Fantasy: From the Composer

Christmas Fantasy grew out of the process of developing the San Francisco Lyric Chorus’s December 2009 program. We based our program on a list of carols presented in the BBC Music Magazine. I wanted to be able to include some of the familiar carols on the list, but wished to do more with them than just sing a couple of verses and move on to the next carol—and wanted the audience to have the chance to sing. I had also been looking for a piece to end the concert, but none of the ones on the list was satisfactory. The answer was pretty obvious to me: write a piece that fulfilled these criteria.

First, a little background. To create the list, the BBC Music Magazine polled 50 choral conductors (primarily British, but including a few people across the pond...) for the five carols they most liked to include in their annual service of lessons and carols. From the 250 entries, the magazine picked the 50 most popular. As a result, in the case of some carols, like *It Came Upon The Midnight Clear*, tunes were picked that were more familiar to the British audience than to its American counterpart. My set begins with one of these less familiar tunes: Arthur Sullivan’s *Noel*. I deliberately took some time introducing this tune, so that the audience could hear it develop. As it is presented, hints (both choral and instrumental) of Richard Willis’ tune, the more familiar *Carol* (to American audiences, at least), appear.

The 2010 version of the *Fantasy* has an additional element: a brass quartet. Since our concert features music for chorus and brass, it only seemed appropriate to add the quartet to my piece. The challenge: add in the instruments in such a way that it sounds like the piece couldn’t exist without them, while at the same time NOT re-writing the choral or organ parts. In some instances, particularly when the audience sings, the brass doubles the choral harmony. In other spots, particularly those where I had the room to be more creative, the brass adds its own unique flavor.

In the example, the bottom staff shows the organ part, which is the full accompaniment in the original version. I kept the organ part spare, since I fully expected that the organist would sometimes also be the director; there are spots where I wanted a hand free to give cues and set the timing. In the 2010 version, the brass fills out the organ part, adding a fanfare to the organ pedal in the first section of the piece, while at the same time giving the sopranos their opening note as well as a hint of the melody. As the section continues, the brass fanfares build on each pedal tone, providing a bridge between organ and choir.

The musical score shows five staves: Soprano (S), Alto (A), Trumpet (Tpt), Trombone (Tbn), and Organ (Org.). The Soprano and Alto parts have lyrics: "It came up - on". The Organ part is marked with *mf* and *mp*. The Organ part includes a fanfare and a pedal point.

A short organ interlude introduces the second carol, *O Come, All Ye Faithful*. The audience sings along with the full ensemble on verse one. The men of the chorus sing verse two while the sopranos and altos offer a descant, hinting at yet another carol (*Gloria*).

The third carol, *The First Nowell*, begins with a canonic duet between solo soprano and tenor and ends with, well, a somewhat fanciful restatement of the refrain. This is followed immediately by a verse for audience and chorus. Following this verse, my refrain returns, leading into *Silent Night*. A group of soloists sings verse one, as singers move into place around the audience so that all may join together on verses two and three.

An instrumental interlude, based on *Silent Night* and *Gloria*, the tune that earlier appeared with *O Come, All Ye Faithful*, leads to the closing coda, with all four carols making an appearance. This section was perhaps the most fun to write, since *Silent Night* and *The First Nowell* are in 3, while the other carols are in 4 (note that *Silent Night* is presented in augmentation, while *Nowell* requires the singers to think in three, while all around them the piece is in four).

It has been equally satisfying to write this piece and to work on it with the Lyric Chorus. I hope that you will also find it an enjoyable listening and singing experience. *Robert Train Adams*

It Came Upon The Midnight Clear

Edmund Hamilton Sears (1810-1876), an American Unitarian minister, wrote the text of this beloved carol in 1849. Sears was a graduate of Union College, Schenectady, New York, and the Harvard Divinity School. He was well known in Unitarian circles, served as minister in several rural Massachusetts Unitarian churches, and wrote several books. *It Came Upon The Midnight Clear* first appeared in the Boston magazine, *Christian Register*, on December 29, 1849.

Americans sing this carol to a melody composed by Richard Storrs Willis (1820-1869), journalist and singer, Yale graduate, editor of *Musical World*, and later music critic for the New York *Tribune*. He studied music in Germany, where Felix Mendelssohn was one of his teachers.

We sing today the 1874 setting by Sir Arthur Sullivan (1842-1900), which is familiar to British audiences. Sullivan, of Gilbert and Sullivan fame, sang in the Chapel Royal as a boy, studied at the Royal Academy of Music in 1856, and complete his education at the Leipzig Conservatory (1858-1861). He was a noted composer of part songs, opera, oratorios, and sacred music. In addition, he was an organist and a teacher. His version of *It Came Upon The Midnight Clear* is a revision and harmonization of a melody sent to him by a friend.

It came upon the midnight clear, that glorious song of old,
From angels bending near the earth to touch their harps of gold.
Peace, peace, peace:

“Peace on the earth, good will to men from heav’n’s all gracious King.”
Peace, peace, peace.
The world in solemn stillness lay to hear the angels sing.

Still through the cloven skies they come with peaceful wings unfurled,
and still their heav’nly music floats o’er all the weary world.
Still. Still. Still.

Above its sad and lowly plains they bend on hov’ring wing,
And ever o’er its Babel sounds the blessed angels sing.

O Come, All Ye Faithful

BBC Music Magazine, December 2008, editors comment, “The one hymn without which a Christmas service wouldn’t seem complete.” The origin of this beloved seven-verse carol is unknown. It has been attributed to John Francis Wade (1711-1786), an English Catholic hymnist and plainchant scribe, who was a resident at the Catholic English College in Douai, France. Very little is known about his life. Known originally as *Adeste Fidelis*, the carol has been translated into many languages, and there exists a variety of English versions. Wade may or may not have composed the melody, which was found with the carol’s original four Latin verses among his

papers. The melody also may have come from a song, *Rage inutile*, found in Charles Simon Favart's 1744 comic opera, *Le Comte d'Acajou*. By the late 18th century, this melody was in widespread use.

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him, born the King of angels;
O come, let us adore him; O come, let us adore him;
O come, let us adore him, Christ the Lord.

(Gloria in excelsis Deo.)

Sing choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God, glory in the highest;
O come, let us adore him; O come let us adore him;
O come, let us adore him, Christ, the Lord.

The First Nowell

The exact origin of *The First Nowell* is unknown. Keyte and Parrott believe it has roots in the 15th century. Ian Bradley speculates that it may have originated in medieval times, but the familiar tune we sing first appeared in William Sandys's book, *Christmas Carols, Ancient And Modern*. All three comment that it may have appeared on broadsides printed in the 18th century at Helston, Cornwall. The earliest surviving text is found in Davies Gilbert's *Some Ancient Christmas Carols*. John Stainer created the most familiar arrangement of this carol for his *Christmas Carols, Old And New*, 1871.

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields as they lay, keeping their sheep,
On a cold winter's night that was so deep.
Nowell, nowell, nowell, nowell...

They looked up and saw a star shining in the east beyond them far,
This star drew nigh to the northwest, o'er Bethlehem it took its rest.
Nowell, nowell, nowell, nowell, born is the King of Israel.

Silent Night

Ian Bradley comments, "This almost certainly deserves the accolade of the world's favourite carol. It has been translated into 230 languages and is the only carol that I know of to have its own home page on the World Wide Web. It is consistently voted No. 1 in surveys of the most popular carols in Britain. A Gallup poll in December 1996 found that 21 per cent of respondents names 'Silent Night' as their favourite carol—more than twice as many as voted for the joint runners-up, 'Away in a manger' and 'O come, all ye faithful', which each received nine per cent."

Keyte and Parrott note, "'Stille Nacht!' is in fact typical of the folk-like songs that organists in Austria and Bavaria would compose each year for the midnight service, and what Mohr and Gruber did was in no way out of the ordinary—except that they produced a carol of Schubertian charm which has captivated listeners from that first performance on."

The English translation that most of us know was written by Episcopal bishop, John Freeman Young (1820-1885).

Silent night, holy night,
all is calm, all is bright
Round yon virgin mother and child.

Holy infant, so tender and mild,
 Sleep in heavenly peace. Sleep in heavenly peace.

Silent night, holy night, shepherds quake at the sight,
 Glories stream from heaven afar, heavenly hosts sing alleluia;
 Christ, the Savior, is born! Christ, the Savior, is born!

Silent night, holy night, Son of God, love's pure light
 Radiant beams from thy holy face, with the dawn of redeeming grace,
 Jesus, Lord, at thy birth. Jesus, Lord, at thy birth.

Program notes by Helene Whitson

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The Artists

Robert Train Adams, Music Director (1946-)

The San Francisco Lyric Chorus welcomed Music Director, Dr. Robert Train Adams, in Fall 2009, upon the departure of San Francisco Lyric Chorus Co-Founder and Music Director, Robert Gurney. Dr. Adams joined the San Francisco Lyric Chorus in Fall 2006 as Assistant Conductor 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, Susquehanna University (Pennsylvania) and the University of Montevallo (Alabama) as music professor and department head over a 25 year career. Dr. Adams received music degrees through the Ph.D. from the University of California Berkeley, having studied composition with Joaquin Nin-Culmell, Richard Felciano, and Olly Wilson. After being awarded the George Ladd Prix de Paris, Dr. Adams studied composition at the Paris Conservatory with Tony Aubin and the Amsterdam (now Sweelinck) Conservatory with Ton de Leeuw. His compositional activities focus on 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.

Prior to joining the Lyric Chorus, Dr. Adams was Music Director of Oure Pleasure, an Attleboro, Massachusetts-based auditioned choral ensemble. Dr. Adams 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 Bannett's arrangement of Josef Spivak's *Ma Navu*, John Blow's *Begin the Song*, Henry Purcell's *Come Ye Sons of Art*, Amy Beach's *Grand Mass in E Flat Major*, Francis Poulenc's *Gloria*, Francesco Durante's *Magnificat*, Franz Schubert's *Magnificat*, Herbert Howells' *Hymn for St. Cecilia* and *Magnificat Collegium Regale*, Randall Thompson's *The Last Words of David*; Lukas Foss' *Cool Prayers* (from *The Prairie*); Emma Lou Diemer's *Three Madrigals*; Samuel Barber's *The Monk and His Cat*; Irving Fine's *Lobster Quadrille* and *Father William* from *Alice in Wonderland*; George Frideric Handel's *Te Deum in A Major*; Joseph Haydn's *Te Deum in C*; Benjamin Britten's *Festival Te Deum*; Antonin Dvorák's *Te Deum*; Louis Vierne's *Messe Solennelle*; Heinrich Schütz's *Hodie Christus Natus Est*; Michael Praetorius' *In Dulci Jubilo*; William Bolcom's *Carol*; John Rutter's *Shepherd's Pipe Carol*; Randol Bass' *Gloria*; José Maurício Nunes Garcia's *Requiem*; Healey Willan's *O Sing Unto The Lord A New Song*; Ruth Watson Henderson's *Sing All Ye Joyful*; Srul Irving Glick's *What I Have Learned Is This* and *The Hour Has Come*; Mozart's *Vesperae Solennes de Confessore*; Schubert's *Mass in G*; Mendelssohn's *Kyrie in D Minor* and *He, Watching Over Israel*.

Dr. Adams has conducted the San Francisco Lyric Chorus in the West Coast Premiere of his compositions, *It Will Be Summer—Eventually*, a setting of eight Emily Dickinson poems and *Christmas Fantasy*, a work that he composed for our Fall 2009 program. In addition, he conducted the Chorus in Stephen Chatman's *Two Rossetti Songs*, and Mendelssohn's *There Shall A Star From Jacob* from the oratorio, *Christus*. He has conducted the sopranos and altos of the Chorus in Javier Busto's *Ave Maria Gratia Plena* and the tenors and basses in Mendelssohn's *Beati Mortui* and *Say Where Is He Born*, also from *Christus*.

Jerome Lenk, Organ

Jerome Lenk currently serves as Director of Music and Organist for Mission Dolores Basilica in San Francisco. 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 accom-

panist 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 American Federation of 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*, and Felix Mendelssohn's double chorus *Te Deum*.

Mark Williams, Trumpet

I am a K through 8 music teacher in Tracy. I have taught high school and elementary levels also. I have played in the Diablo Symphony for six years, and many years ago I played in the San Jose Symphony while attending San Jose State University. Most of my energy goes into teaching, but I do solo and small group work on a regular basis. I also play french horn in the Las Positas College Orchestra: a humbling, but rewarding experience.

John Buschiazzo, Trombone and Euphonium

John graduated from California State University Hayward with a BA in Music. He has studied with John Maltester, Jack Sudmeier and Dan Livesay. John has maintained an active presence in the Bay Area performing with such groups as the Bay Area Big Band, Contra Costa Musical Theatre, Diablo Light Opera Co., Contra Costa Chamber Orchestra, Diablo Symphony, Pittsburg Community Theatre, Solano College Theatre, Napa Valley Symphony, Prometheus Orchestra and conducting for Piedmont Light Opera. Also, John was a co-founder of Pacific Brass Quintet.

Since 1980 John has taught instrumental music at Senior and Junior High School and since 1991 he has been the music specialist at John Swett Elementary in Martinez. He has served professional music organizations since the beginning of his teaching career. He has held board level positions with California Music Educators Assoc. CMEA, National Association of Jazz Educators NAJE (now IAJE), and most recently President of Northern Calif. Orff Schulwerk Assoc. NCAOSA.

Carl Kaiser, Trombone

Carl Kaiser, a native of San Jose, began his musical career as a pianist at age 7, then took up the trombone two years later. After graduating from Lynbrook High School in San Jose, he attended and received a Bachelor of Music degree and a California Teaching Credential from the

Conservatory of Music at the University of the Pacific. After teaching eight years in the Oakland Unified School District, Mr. Kaiser began teaching in the Mt. Diablo Unified School District in 1985. He taught at Sequoia and Oak Grove Middle Schools, Fair Oaks and Bancroft Elementary Schools before he returned to Sequoia Middle School in September, 2010. Mr. Kaiser is a member of the Music Educator's National Conference (MENC), and the California Band Director's Association (CBDA). Mr. Kaiser is listed in *Who's Who Among America's Teachers* (1996). Equally adept with the piano and trombone, Mr. Kaiser has performed with the Stockton Symphony, Berkeley Opera Orchestra, Diablo Symphony Orchestra, Contra Costa Chamber Orchestra, Hayward Municipal Band, Los Medanos Educator's Band and with several church ensembles around the Bay Area. Mr. Kaiser's jazz activities include performing with several big bands, combos and as a soloist. Since 1979, Mr. Kaiser has performed regularly with the popular Bay Area group - *The Illusions*.

Mr. Kaiser resides in San Leandro with his wife, Christine, a teacher who recently retired from the San Lorenzo Unified School District. Their son, Timothy, is the former Director of Instrumental Music at Antioch High School and is currently teaching music in the Dallas/Fort Worth area in Texas. Daughter Sarah earned her Doctorate of Veterinary Medicine (DVM) this past June and is currently practicing in the Sacramento area.

Debra Golata, Rehearsal Accompanist

Debra Golata received a bachelor's degree in music from Michigan State University and an M.A. in choral conducting from San Jose State University. Her vocal performance experience includes solo recitals, opera, musicals, and professional choral singing. She sings with the acclaimed Philharmonia Baroque Orchestra Chorale and she has concertized throughout the United States and Mexico. She is organist and music director at Northbrae Community Church in Berkeley and teaches private voice and piano as well as classroom music at St. Perpetua School in Lafayette.

Marianne Adams, Soprano

Marianne Adams has been singing for as long as she can remember. Her first official solo—the first verse of *What Child is This?*—was in the sixth grade. She is a graduate of U.C. Berkeley, where she was a member of Treble Clef, the Mixed Chorale, and Chamber Singers and studied voice with Milton Williams and Renee Blowers. After graduation, she kept singing, most notably as a member of Oure Pleasure, an Attleboro, Massachusetts-based ensemble, as a staff singer in the choir of the (Episcopal) Cathedral Church of the Advent in Birmingham, Alabama, and as soloist and section leader at the Congregational Churches in Needham, Massachusetts and Palo Alto, California. As a member of Oure Pleasure, Marianne was the soloist in the premiere performances of *It Will Be Summer*, as well as in other works, including the Schubert *Mass in G* and numerous songs and madrigals. Other solo performances have included Bernstein's *Chichester Psalms* at U.C. Berkeley and Southeastern Massachusetts University, the Bach *Magnificat* with the New Bedford Choral Society, the Brahms *Requiem* with the First Congregational Church of Palo Alto concert choir, Robert Train Adams' *Needham Psalter* with the Needham, Massachusetts, Ecumenical Choir, his *Isaiah's Call* at the Annual Meeting of the Central Pennsylvania Conference of the United Church of Christ, and Handel's *Messiah* with the University Chorus of Southeastern Massachusetts University. Marianne particularly loves to sing folksongs and popular and show tunes and is a frequent soloist at weddings and funerals. She figures she has sung the Paul Stookey *Wedding Song* several hundred times. In addition to the San Francisco Lyric Chorus, Marianne is a member of the choir and occasional soloist at St. Stephen's Episcopal Church in Orinda. When she's not singing, Marianne can be seen knitting, most often in her shop, The Yarn Boutique in Lafayette.

Meryl Amland, Soprano

This is Meryl's second season singing with the San Francisco Lyric Chorus. She started singing with a children's choir at church at the age of 8, and hasn't been able to stop singing since. She has sung for the Lassiter High School Chorus, and Ave Maria University Choir. Meryl has also been in several musical productions including *My Fair Lady*, *Cabaret 2007: An American Salute*, and *Guys and Dolls*. Meryl would like to thank all of her friends and family for supporting her through all her singing endeavors.

Adeliz Araiza, Soprano

Adeliz Araiza is a recent graduate of San Francisco State University, with a Bachelor's degree in Creative Writing. Throughout her time in college, she participated in the San Francisco State University Choir conducted by David Xiques, and Womens' Choir conducted by Paul Kim and Florence Cheng. She is currently receiving private voice instruction, which began two years ago, with Mali Henigman, a member of the National Association of Teachers of Singing (NATS). Adeliz wishes to pursue a career in the Opera. She enjoys the music of Mozart, Chopin, Satie, Offenbach and The Beatles. This is her first time singing with the San Francisco Lyric Chorus, and her first solo engagement. She is pleased to be a part of such an amazing and talented group of singers.

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 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*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, and the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, and Felix Mendelssohn's *Te Deum*.

Kendra LaVon, Soprano

Kendra LaVon, a native of the East Bay, was raised in a musical family, constantly surrounded by music and various other arts. Singing and harmony have always been her primary passions. Throughout her youth, she sang with every school chorus available to her, even if she had to talk the music teacher into starting one, and would sing any vocal part needed to fill out the harmony. At Occidental College, she sang with the mixed-voice Glee Club, The Accidentals (a small ensemble within the Glee Club), and the Women's Glee Club. For her degree in Vocal Performance, she presented two recitals featuring a variety of selections from Claudio Monteverdi, Wolfgang Amadeus Mozart, Johannes Brahms, Francis Hopkinson, Héctor Villa-Lobos, and Aaron Copland, among others. In 2000, Ms. LaVon released a live solo album featuring many recordings from these recitals. After college, she sang for two seasons with Vox Femina! Los Angeles, and for many more years with the women's a cappella jazz/pop/rock quintet Vocal Muse.

This concert is Ms. LaVon's second with the San Francisco Lyric Chorus. She was a soprano soloist in the San Francisco Lyric Chorus performance of Felix Mendelssohn's *Te Deum*.

Erin Gray Lenhert, Soprano

Erin has had a great time singing with the San Francisco Lyric Chorus for the past 5 years. In the past she has sung with the UC Berkeley Alumni Chorus and Berkeley Opera. She was a soprano soloist in the San Francisco Lyric Chorus performance of Gaspar Fernandes' *Xicochi, Xicochi*.

Susan Norris, Soprano

Susan has been singing with the SFLC since she moved to San Francisco in January from Cambridge, Massachusetts. She was a founding member of the a cappella group, Notes Playable while a graduate student at Babson College, and sang with the Wellesley Choral Society from 2005 - 2007, where she performed in small groups for Mendelssohn's *Elijah*. Susan's most memorable musical moment was when she played flute in Symphony Hall with the Boston Symphony and Sir James Galway under the direction of John Williams in 1997.

Lisa-Marie Salvacion, Soprano

Lisa-Marie Salvacion joined the San Francisco Lyric Chorus in 2006, and currently serves on the Board of Directors as Vice President. She has sung in various small ensembles with the Lyric Chorus, including Francis Poulenc's *Quatre Motets Pour le Temps de Noël*. In college, she performed with the Nightingales Chorus and the Women's Classical Chorus at Saint Mary's College in Moraga. Ms. Salvacion lives in Oakland and works as an attorney at the California Public Utilities Commission, where she practices energy litigation. Beyond singing, she also enjoys organizing social events, going to farmers' markets, reading, and amusing her Russian Blue cat, Picasso. She was a soprano soloist in the San Francisco Lyric Chorus performance of Felix Mendelssohn's *Te Deum*.

Melissa Santodonato, Soprano

Soprano Melissa Santodonato joined the San Francisco Lyric Chorus for our Fall 2007 season. She was the soprano soloist in the San Francisco Lyric Chorus performance of Franz Schubert's *Magnificat*. After the 2007 season she also sang with the San Francisco Bach Choir. 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.

Caia Brookes, Alto

Caia Brookes has been singing with various ensembles and choruses in the Bay Area for the past ten years, including a cappella groups *Flying Without Instruments*, *5 to the Bar*, and *One Night Stand*, Berkeley Jazzschool vocal jazz ensemble *Passatempo* and the San Francisco Lyric Chorus. She sings anything from soprano to tenor. Ms. Brookes arranges a cappella versions of pop songs, and she has also been Director for *Flying Without Instruments*, an eight-voice local a cappella group. She joined the San Francisco Lyric Chorus in Fall 2006, and has been a soloist in the San Francisco Lyric Chorus' performance of Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, Robert Train Adams' *It Will Be Summer—Eventually*, Sheldon Curry's arrangement of *Down To The River To Pray*, J. David Moore's arrangement of *How Can I Keep From Singing*, and Felix Mendelssohn's *Te Deum*.

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 a number of 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, Wolfgang Amadeus Mozart's *Missa Solemnis*, Franz Schubert's *Magnificat*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Ralph Vaughan Williams' *Serenade to Music*, and Felix Mendelssohn's *Te Deum*. Ms. Greeno also has sung the alto solo in the Winifred Baker Singers' performance of Dvorák's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

Jane Regan, Alto

Jane has been a choral singer all her life, beginning in second grade as Second Soprano in the St. Vincent de Paul School in Elmont, New York. She continued singing in High School as part of The Mary Louis Academy Glee Club in Jamaica Estates, New York. In college and beyond she kept up her singing in various rock bands in New York, and stands in with the occasional rock & blues band since moving to San Francisco. She sang for one season with the Oakland Opera Chorus performance of *Pagliacci* and *Cavalleria rusticana*. She also sang for ten years with the San Francisco Choral Society, performing at Carnegie Hall in New York and Davies Symphony Hall, until her job took her traveling worldwide, and she could no longer keep up with the rehearsals. After a major career change, Jane joined the San Francisco Lyric Chorus in 2002, and has happily been a part of the Alto section and chorus family for the last eight years. She was the soloist in the San Francisco Lyric Chorus performance of Matthew Harris' *Who is Sylvia*.

Karen Stella, Alto

I grew up in a musical family. My father was a fine tenor soloist and directed our senior church choir throughout my childhood. I started piano lessons at age five and gave a solo piano recital when I was 13. I joined the junior church choir in second grade, started violin lessons in the fourth grade and enjoyed leading my high school orchestra and singing in our high school girls ensemble. After high school, I attended Oberlin College on a violin scholarship. I branched off onto the path of a professional viola career, but always sang in amateur madrigal groups and church choirs throughout my adult life. When I came to the East Bay, I joined the Berkeley Community Chorus for two seasons then joined the San Francisco Lyric Chorus, now in my second season. Music has been my first love all my life.

Marianne Wolf, Alto

“Thanks to our neighbor, Vera, I learned to read music at the age of four - two years before I learned how to read books in school. I would go next door to visit and she would teach me to play hymns on her little Hammond organ. Once I started school I sang in the elementary school choir and have basically been singing ever since. At home, my Auntie Anna would play singing games with me. She would sing a melody and I would have to sing a harmony, then we would switch. We had so much fun! I picked up the clarinet in 6th grade and the bassoon in high school - all graciously paid for by Auntie Anna. I went on to major in bassoon in college. Later in life I ended up going back to college and majoring in biology, but all along I continued singing in various high school, college and church choirs as well as playing in different orchestras. My most recent choir experience was with Three Rivers Chorale in Folsom. Though my focus in college was instrumental, singing has always been an integral part of my life. There is a lyric, a melody, a harmony, a rhythm for everything. Truly, I don't know 'how can I keep from singing!' ” Marianne Wolf has been a soloist in the San Francisco Lyric Chorus performances of Robert Train Adams' *It Will Be Summer—Eventually* and Felix Mendelssohn's *Te Deum*.

Cal J. Domingue, Tenor

Cal Domingue earned a B.S. in Mathematics as well as a B.A. in Vocal Performance; while earning these degrees he was the emcee and featured soloist in a tour of France by the choral group Les Clairs Matins Acadiens. He has sung professionally with numerous church choirs, where he has performed solos in *The Messiah*, *St. John's Passion*, *St. Matthew Passion*, *Elijah*, and other master

works. He is a member of AGMA and was employed with the Houston Opera Chorus for several seasons, and with the Houston Symphony Chorus. He has performed various roles in opera workshops with Boris Goldovsky; complete roles include the emcee in *Cabaret*. After a break from singing which inadvertently lasted over 20 years, he began retraining his voice in late 2008 and studies with Lee Strawn, PhD. Mr. Domingue recently performed in Pocket Opera's production of *La Favorita*, and currently sings with the Camerata Singers at Grace Cathedral. This is Cal's second appearance with the San Francisco Lyric Chorus; he was a soloist in our Summer 2010 performance of Felix Mendelssohn's *Te Deum*.

Loren Kwan, Tenor

Loren Kwan was born and raised in San Francisco and performed with the Lowell High Chamber Choir under Mr. Johnny Land and with the UC Davis Chamber Choir under Jeffrey Thomas. His post graduate studies in Literature and Creative Writing took him to Houston where he sang with the University of Houston's Men's Chorus. He is currently working on a collaborative tango rock opera tentatively entitled *Di Sarli, Your Move*.

Todd Roman, Tenor

Todd Roman is a native of Glendale, Arizona where he spent most of his youth singing in various church and school choirs, as well as musicals and operas. He has been in the Bay Area for five years and has enjoyed singing with multiple community groups including, Voices of Musica Sacra, Bella Musica, Festival Opera, San Francisco Concert Chorale, and is happy to be joining San Francisco Lyric Chorus for the Fall concert. He has studied with James Toland and Victoria Rapanan. While not singing (as if that ever happens), he enjoys living cooperatively with his nine housemates, playing soccer and golf, and just existing.

William Carlson, Bass

I started singing with the San Francisco Lyric Chorus during the summer of 2008. I have also sung with the Yale Summer Chorus, the Vassar Choir, the Nicosia Singers and Madrigali Cypri (in Cyprus) and the Outer Cape Chorale on Cape Cod.

Geoffrey Turnbull, Bass

Geoffrey Turnbull, originally from San Diego, sings regularly with the San Francisco Choral Artists. He is the bass section leader at St. Stephen's Episcopal Church in Orinda. Having sung with many groups while touring Europe and China, he currently satisfies his desire to travel by teaching foreign students at the American Academy of English in San Francisco. Geoffrey Turnbull was a soloist in the San Francisco Lyric Chorus Summer 2010 performance of Felix Mendelssohn's *Te Deum*.

Bill Whitson, Bass

Bill Whitson is a retired academic librarian and life-long choral singer. He has sung most notably with the Cornell University Men's Glee Club, the San Francisco Civic Chorale, under Winifred Baker (over 20 years), and with the San Francisco Lyric Chorus since its inception. He has also sung for over 40 years with the Arch St. Irregulars, a weekly acappella sightreading ensemble. He has studied voice with a number of teachers over the years, and currently studies with Debra Golata. He has sung in small soloist ensembles several times in previous San Francisco Lyric Chorus concerts.

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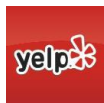
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Acknowledgements

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

- Dr. Robert Train Adams, for being willing to share his talent and joy in music with us.
- Robert and Kiko D'Angelo for their assistance in our poster mailing.
- Andrew Kaufteil and his parents, Delia Goldman & Basil Vergato, for generously volunteering to host and organize our Sunday post-concert reception at St. Stephen's.

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Concert Accompanist

Jerome Lenk

Rehearsal Accompanist

Debra Golata

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Rehearsal Setup & Cleanup

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Cece Shaw

Karen Stella

Todd Roman

Marianne Wolf

Debra Golata

and all the rest who pitched
in for rehearsal setup and
cleanup

Contributions

December 2009 - November 2010

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Cassandra & David Forth
Helene & Bill Whitson

Fortissimo (\$300-\$499)

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Debra Golata

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(December 2010)

Cassandra Forth adopts
Music Director Robert Adams

Julie Alden adopts *the Bass section*

Barbara Greeno adopts *the Alto Section*

Jim Losee adopts *the Tenor Section*

Jane Regan adopts *the Soprano section*

Donations

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.

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 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 fantastic Music Director, Dr. Robert Train Adams.

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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.

Marianne Wolf

*In memory of Vera Seney, who taught me to read music before I learned to read books.
In memory of Auntie Anna Garibotti. Thanks for all those music lessons.
Thank you to Gabi Bay for your support and understanding of my music addiction.
In memory of my dad, Paul Sedar, who never missed a concert.*

Shirley Drexler

Thank you to Judi Leff, for unfailing kindness and a regular lift to rehearsals.

Cassandra Forth

Thanks to all of our new singers for their great contributions to the chorus.



The CPUC Choristers
thank all our supporters!



Happy Holidays!



*Hazlyn Fortune, Liz Podolinsky
and Lisa-Marie Salvacion*

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Helene Whitson

Our San Francisco Lyric Chorus Thank You Ads are a way for our chorus members to give special acknowledgement to those who have enriched their musical lives. First of all, I offer many thanks to our WONDERFUL CHORISTERS. Without you, there would be no chorus, no Lyric Chorus family. You are the ones who give of your time and energy to make our beautiful music come to life. You turn us into a community—not just a group of people who sing together.

I offer deepest thanks and heartfelt gratitude to our wonderful Music Director, Dr. Robert Train Adams, who is leading us in exciting new directions in learning and performing choral music. This trimester is a great example of “and now for something completely different”! It certainly is different from our Summer 2010 program. Thank you for your patience, your energy, your knowledge, your teaching skills, your delightful senses of humor and fun, and your willingness to be our director. We are SO fortunate!

Thank you, Bill, for EVERYTHING that you do for the Chorus. We couldn't do half of what we do without you, from riding herd on all of our finances, to recording our concerts and producing our CDs, and being the one who can locate the electrical outlet for the Chorus's hot water urn.

Thank you to our fabulous Board of Directors, who make a huge difference. I am so grateful for their caring, energy, ideas, suggestions, and support. The world is changing rapidly, and we have the Board to keep up with it!

Thank you to our Chorus Manager, Diana Thompson, who helps so much to make things go smoothly, AND with a smile. We've entered the modern world of faces, spaces, and tweets. Thank you also for your gorgeous postcard and flyer designs. Your innovative designs express our mission in such unique ways.

Thank you, fantastic Section Representatives, who do so much to take care of the needs of their sections and share those needs with the Music Director. You listen, advise, and help.

A very special thanks to Rehearsal Accompanist Debra Golata, for all of her work and support this trimester. We loved having you with us. It was great to see you watching us with a smile when we did something right!

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.

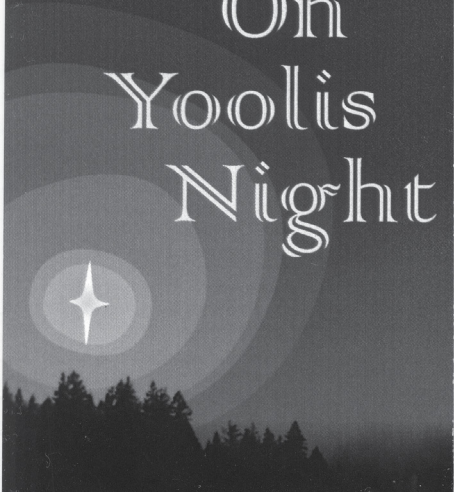
Thank you to our valiant volunteers, who generously give of their time to help with our chorus tasks. All the work that you do makes a difference.

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

Helene




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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 2011, we will present

Voices of Immigration

*Stories from our chorus members
expressed through music*

REHEARSALS BEGIN MONDAY, January 10, 2011

Rehearsals: Monday, 7:15-9:45 pm

First Unitarian Universalist Church, Macondray Hall
1187 Franklin Street, San Francisco

Performances:

Saturday, May 7, 2011, To be determined

Sunday, May 8, 2011, Meyer Sanctuary, Temple Emanuel

**To audition, call Music Director Robert Adams at (415) 721-4077
or email radams@sflc.org,
Further information also on website at <http://www.sflc.org>**

San Francisco Lyric Chorus

The 2010-2011 Concert Season

Annual Holiday Pops Concert

Robert Gurney, Organ
with the
San Francisco Lyric Chorus

Saturday, December 11, 2010, 4 pm
Sunday, December 12, 2010, 4 pm

California Palace of the Legion of Honor
Lincoln Park, San Francisco
Holiday favorites; *San Francisco*

2011 Spring Concert

Voices of Immigration

Stories from our chorus members
expressed through music

Saturday, May 7, 2011
TBD

Sunday, May 8, 2011
Temple Emanu-el
Martin Meyer Sanctuary
2 Lake Street at Arguello, San Francisco

2011 Summer Concert

An American Summer

Aaron Copland *In the Beginning*
Leonard Bernstein *Chichester Psalms*
Randall Thompson *Americana*

Saturday, August 27, 2011
Sunday, August 28, 2011
TBD

San Francisco Lyric Chorus

SOPRANOS

Marianne Adams +
Meryl Amland +
Adeliz Araiza +
Natalie Balfour
Didi Boring #
Cassandra Forth * +
Hazlyn Fortune
Cristina K. Gerber
Lois Kelley
Kendra LaVon +
Erin Gray Lenhart # +
Mary Lou Myers
Susan Norris +
Liz Podolinsky #
Lisa-Marie Salvacion # +
Melissa Santodonato +
Rebecca Slater
Helene Whitson #

ALTOS

Laura Bannett
Anna Barr
Caia Brookes +
Shirley Drexler
Barbara Greeno * +
Barbara Landt
Judi Leff
Eleni Nikitas
Kristen Schultz Oliver
Jane Regan +
Cecelia Shaw
Karen Stella # +
Marianne Wolf +

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**You, too, can be a member of the
San Francisco Lyric Chorus!**

Join us for our Spring 2011 Season

To audition, call Music Director Robert Adams at (415) 721-4077
or email radams@sflc.org.
Further information also on website at <http://www.sflc.org>