



Joseph Jongen

Mass

Maurice Duruflé

Requiem

San Francisco Lyric Chorus

Robert Gurney, Music Director

Jonathan Dimmock, Organ

Saturday, August 23 & Sunday, August 24, 2014

Mission Dolores Basilica

San Francisco, California

SAN FRANCISCO LYRIC CHORUS

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Welcome to the Summer 2014 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* and *Music Expresses* (West Coast premieres), as well as the Fall 2009 World Premiere of Dr. Adams' *Christmas Fantasy*.

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

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

Please help us to maintain a distraction-free environment.

Thank you.

PROGRAM

Mass, Op. 130

Joseph Jongen

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Intermission

Requiem

Maurice Duruflé

Introit

Kyrie

Domine Jesu Christe

Sanctus

Pie Jesu

Agnus Dei

Lux aeterna

Libera me

In paradisum

Jonathan Dimmock, Organ

Alessandra Kameron, Soprano

Kevin Baum, Baritone

PROGRAM NOTES

Join us as we present two great 20th century works for chorus and organ—Maurice Duruflé's beloved *Requiem* and Belgian composer Joseph Jongen's passionate *Mass*.

Joseph Jongen (1873-1953)

Considered Belgium's greatest composer after César Franck, Joseph Jongen was born in Liège, Belgium, in 1873. A composer, organist and pianist Joseph Jongen began his musical studies at the Liège Conservatory at age seven. His early training as a boy chorister in Liège, especially as a treble soloist, inspired him to compose. He created his first Latin choral compositions when he was 14, and by the time he was 26, he had composed 38 motets alone. He studied composition with Jean-Théodore Radoux. In 1892, he studied organ with Charles-Marie Danneels, also gaining fame as a gifted organist and winning an 1896 organ competition prize. Word of this talented composer spread, and he won both Belgian and international prizes, such as the 1897 Prix de Rome. In 1891, he became organist at the Grand Séminar in Liège and resigned in 1894 to become organist at St. Jacques, Liège. Between 1898 and 1902, Jongen toured Europe, meeting such composers as Richard Strauss and Max Bruch in Berlin, and Gabriel Fauré, Vincent d'Indy and Charles Bordes in Paris. He studied composition briefly with Strauss. At the end of 1902, he returned to Belgium, teaching at the Scola Musicae and at the Liège Conservatory, where in 1911 he became Professor of Harmony. In 1914, at the outbreak of World War I, he and his family fled to England, residing at different times in London and in Bournemouth. He continued his career as a performer in ensembles and as well as soloist on the organ and piano. He created the Belgian Quartet, a piano quartet, which performed frequently. He also continued composing, giving English premieres of several works.

After World War I, Jongen returned to Belgium. In 1920, he was appointed Professor of Counterpoint and Fugue at the Brussels Conservatory. In 1925, he became the Director of the Conservatory, where he served as the conductor of several Brussels' concert series, as well as harmony tutor to Princess Marie José. In 1939, he retired as Professor of Music, but he continued to compose until his death in 1953. Although his main interest was instrumental and chamber music, after his retirement he renewed a special interest in composing choral music. Almost all of Jongen's works were composed for specific occasions.

Jongen is known chiefly for his fine organ compositions, although he also composed an opera, a ballet, overtures, a symphony, symphonic poems, secular and sacred choral music, concerti for various instruments, string quartets, other chamber music, works for various solo instruments, and works for both piano and organ. His musical style is a blend of neoclassicism and modern.

Mass, Op. 130

Jongen's *Mass* was inspired and encouraged by his friend, Georges Alexis, a wealthy amateur musician who had been one of his classmates at the Liège Conservatory. The *Mass* was composed between July 9 and August 16, 1945, and dedicated to the memory of his closest brother, Alphonse Jongen, a canon at Liège Cathedral. Alphonse died in May 1943 after an operation, and, being deeply affected, Jongen lost faith in his ability to compose. Jongen's son, Jacques, persuaded him to continue. He worked on a piano concerto that received its premiere in January 1944. In April 1944, Jongen received word that Jacques had been arrested by the Gestapo and sent to Buchenwald. Jongen was bereft. He states in his memoirs that he was incapable of doing anything. He thought of 1944 as a year of death. He wrote nothing between August 1944 and March 1945. Georges Alexis kept encouraging him to compose. Alexis wanted him to compose a *Mass* to celebrate the 700th anniversary of the Corpus Christi Festival at St.-Martin, Liège, which was to take place in 1946. He kept writing encouraging letters to Jongen, but Jongen

did not have the will or energy to create. In December 1944, World War II fighting interrupted communication between Alexis and Jongen for several weeks. Even after their correspondence resumed, Jongen was unable to compose, putting down his thoughts in his memoirs. In March 1945, the Allies appeared to be gaining. John Scott Whiteley writes that “the tone [of the memoirs] changes dramatically at the end of March 1945: ‘Jacques was in Buchenwald... Suddenly...we learnt that he was in Weimar and was soon to be liberated by the Americans-- WHAT A RESURRECTION! It was then that I began to write the *Mass*.’ So it was that Jongen began to compose this complex work in a state of relief...”

Joseph Jongen composed two versions of his *Mass*—one for chorus and organ, and one rearranged for chorus, organ, and brass. The San Francisco Lyric Chorus sings the version for chorus and organ.

The *Mass*’ passionate compositional fervor is reminiscent of works by Louis Vierne and the French impressionist composers. Because of his tremendous understanding of the organ, Jongen is able to combine seamlessly his writing for chorus and the instrument. The choral parts of the *Mass* reach exalting heights of great strength and power, such as in the *Gloria*, *Credo*, and *Sanctus*, often breaking into eight parts, with an organ accompaniment of ferocious complexity. The work also is thoughtful and pensive, as in the *Kyrie* and *Agnus Dei*. First performed on June 23, 1946, the *Mass* was performed infrequently in the 1940s. It lay unpublished and dormant until 1985, when it was performed by the Brussels Choral Society, conducted by Tom Cunningham. It finally was published in 1990.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison.

Kyrie

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

Gloria

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonae voluntatis.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gratias agimus tibi
Propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

Gloria

Glory to God in the highest.
And on earth peace
to all those of good will.

We praise thee. We bless thee.
We worship thee. We glorify thee.

We give thanks to thee
according to thy great glory.

Lord God, Heavenly King,
God the Father almighty.

Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who takest away the sins of the world,
Have mercy upon us.

*Quoniam tu solus sanctus.
Tu solus Dominus
Tu solus Altissimus, Jesu Christe.*

*Cum Sancto Spiritu
In gloria Dei Patris. Amen.*

Credo

*Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium, et invisibilem.*

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.*

*Et incarnatus est de Spiritu Sancto
Ex Maria Virgine.
Et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio Pilato:
Passus, et sepultus est.*

*Et resurrexit tertia die,
Secundum Scripturas.*

*Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos:
Cujus regni non erit finis.*

*Et in Spiritum Sanctum
Dominum, et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre, et Filio
Simul adoratur et conglorificatur:
Qui locutus est per Prophetas.*

*Et in unam, sanctam, catholicam
Et apostolicam Ecclesiam.*

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

With the Holy Spirit
in the glory of God the Father. Amen.

Credo

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
The only begotten Son of God,
Born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
Of one substance with the Father
By whom all things were made.
Who for us and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.

Crucified also for us under Pontius Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.

He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy, Catholic
and Apostolic Church.

*Confiteor unum baptisma
In remissionem peccatorum.*

I confess one baptism
For the remission of sins.

*Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.*

I await the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

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

Sanctus

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

Benedictus

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

Benedictus

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

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.*

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.

Maurice Duruflé (1902-1986)

Born in Louviers, composer and organist Maurice Duruflé received his early musical education in the choir school at the Cathedral of Rouen, entering as a choirboy when he was ten. He studied piano and organ with Jules Haelling and occasionally substituted for Haelling at Rouen Cathedral. His daily routine included studying Gregorian chant, which became the primary structural element in his compositions. In 1920, noted organist and composer Charles Tournemire arranged for his admission to the Paris Conservatoire, where he studied organ with Tournemire, Louis Vierne and Eugène Gigout, harmony with Jean Gallon, fugue with Georges Caussade, accompaniment with Cesar Abel Estyle, and composition with Paul Dukas. Composer Olivier Messiaen was one of his classmates. Duruflé went on to become an outstanding student, winning first prize in organ (1922), harmony (1924), fugue (1924), accompaniment (1926), and composition (1928). He also became a renowned organist and harmony teacher. In 1920, he was appointed assistant to Tournemire at St. Clothilde, a temporary position. In 1927, he became assistant to Vierne at Notre-Dame, also a temporary position. In 1930, he was appointed organist at St. Etienne-du-Mont, where he remained for the rest of his life. From 1943 to 1970, he was Professor of Harmony at the Paris Conservatoire.

Duruflé toured Europe, the United States and the Soviet Union as a concert organist and was in great demand as an orchestral organist. Dennis Keene comments that he “was considered

the orchestral organist par excellence". In 1939, he gave the world premiere of Poulenc's organ concerto and even worked with Poulenc on the registrations.

In 1953, Duruflé married his student, Marie-Madeleine Chevalier who was 20 years younger. International recital tours made them both the toast of the organ world until 1975, when they were seriously injured in an automobile accident in the south of France. Madame Duruflé eventually recovered sufficiently to perform again, but Maurice could no longer perform, and rarely left his apartment after that time. He died in 1986.

Duruflé published only thirteen works, among them his beautiful *Requiem*, the *Messe Cum Jubilo* and the *Quatre Motets sur des Thèmes Grégoriens*. Self-criticism, excessive revisions and the disappointment of being considered a conservative in a time when music was being expressed in diverse and dramatic ways, may have reduced his output.

Duruflé Requiem

The Requiem began as a set of organ pieces based on the Gregorian chants used in the Mass for the Dead. Duruflé had already sketched out his organ suite, when he received a commission from his publisher, Durand, to write a *Requiem*. Encouraged by Durand and organist Marcel Dupré, Duruflé used those sketches as the basis for this serene composition. This work, a memorial to Duruflé's father, is influenced by his study of Ravel, Debussy, Dukas and especially the Fauré *Requiem*, to which it pays homage. Dennis Shrock comments, "The overall structure and scoring of the work are based on Fauré's *Requiem*: Duruflé chose exactly the same movements and put them in the same order except for the addition of *Lux aeterna* between the *Agnus Dei* and *Libera me...*" Duruflé emphasizes the tranquility, rest, and peace of the Fauré, rather than the thunder and grief of Verdi and Berlioz' tempestuous and dramatic works. Originally performed in 1947, Duruflé's *Requiem* was first scored for orchestra and organ, then orchestra alone, then organ alone, which is the version we are performing today. Duruflé wrote, "This *Requiem* is entirely composed on the Gregorian themes of the Mass for the Dead... (It) is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending..."

Introit

*Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et
tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te
omnis caro veniet.*

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Domine Jesu Christe

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum de
poeis inferni, et de profundo lacu;
libera eas de ore leonis, ne absorbeat
eas tartarus, ne cadant in obscurum.*

Introit

Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. A hymn becometh Thee, O God, in Sion, and unto Thee shall a vow be paid in Jerusalem. Listen to my prayer; unto Thee all flesh shall come.

Kyrie

Lord, have mercy upon us.
Christ have mercy upon us.
Lord, have mercy upon us.

Domine Jesu Christe

Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from infernal suffering and from the bottomless abyss; deliver them from the lion's mouth, that hell engulf them not, that they sink not into darkness.

*Sed signifer sanctus Michael repraesentet
eas in lucem sanctam: Quam olim Abrahae
promisisti et semini ejus.*

*Hostias et preces tibi, Domine, laudis offerimus
Tu suscipe pro animabus illis
quarum hodie memoriam facimus
Fac eas Domine de morte transire ad vitam.*

Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.*

Pie Jesu

*Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.*

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lux aeterna

*Lux aeterna luceat eis, Domine, cum sanctis
tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine; et lux
perpetua luceat eis. Quia pius es.*

Libera me

*Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira.*

*Dies irae, dies illa, calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per ignem.*

But let the standard-bearer Saint Michael lead them quickly into the holy light, as of old Thou didst promise to Abraham and his seed.

Sacrifices and prayers of praise we offer to Thee, O Lord; accept them for those souls of whom we this day commemorate; cause them, O Lord, to pass from death to life.

Sanctus

Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord.

Pie Jesu

Blessed Jesus, O Lord, grant them rest. Grant them rest everlasting.

Agnus Dei

Lamb of God, who takest away the sins of the world, grant them rest everlasting. Lamb of God, who takest away the sins of the world, grant them rest everlasting. Lamb of God, who takest away the sins of the world, grant them eternal rest.

Lux Aeterna

May light eternal shine upon them, O Lord, with Thy saints in eternity, because Thou art merciful. Eternal rest grant unto them, O Lord; and may perpetual light shine upon them, for thou art gracious.

Libera Me

Deliver me, O lord, from eternal death upon that terrible day: When the heavens and earth shall be moved: When Thou shalt come to judge the world by fire.

Trembling has laid hold of me, and I will fear until the judgement shall have come and the wrath will have been. When the heavens and earth shall be moved.

That day, day of wrath, of disaster and misery, a great and exceedingly bitter day. When Thou shalt come to judge the world by fire.

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

Eternal rest grant unto them, O Lord, and may
perpetual light shine upon them.

In Paradisum

*In paradisum deducant te Angeli;
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.*

In Paradisum

May the angels lead thee into Paradise; may
the martyrs receive thee at thy coming and
lead thee into the holy city of Jerusalem.
May the choir of angels receive thee, and with
Lazarus, who once was poor, mayest thou have
eternal rest.

Program notes by Helene Whitson.

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PERFORMERS

Robert Gurney, Music Director

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

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

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

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

Jonathan Dimmock, Organ

Organist Jonathan Dimmock is well-known internationally as a recitalist, choral conductor, accompanist, continuo player, ensemble musician and church organist. A graduate of Oberlin Conservatory and Yale University, he has held musical posts at Westminster Abbey (London), and three American cathedrals: St. John the Divine (New York), St. Mark's (Minneapolis), and Grace (San Francisco). He is currently the organist for the San Francisco Symphony, and Organist & Choir Director at St. Ignatius Church and Congregation Sherith Israel (both in San Francisco). A Grammy Award winner for his work with the San Francisco Symphony, he has recorded more than 35 CDs and toured widely on five continents. He has been interviewed and featured on numerous radio and television stations including National Public Radio, Radio France, BBC3, ABC (Australia), MTV2 (Budapest), BCC (Barbados), and SABC (South Africa). His teachers and mentors include Gillian Weir, Simon Preston, Jean Langlais, Peter Hallock, Haskell Thomson, William Porter, Thomas Murray, Harald Vogel, J. Franklin Clark, Paul Halley, Naji Hakim, and Frédéric Blanc. He is co-founder of the highly acclaimed American Bach Soloists, founding

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director of Artists' Vocal Ensemble (AVE), and founding President of Resonance, using music in international conflict resolution. He is deeply committed to healing our broken world through the beauty of music, and talks eagerly on the subjects of spirituality, psychology, aesthetics, and the Arts. He has accompanied the San Francisco Lyric Chorus in performances of Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Jean Langlais' *Messe Solennelle*, André Campra's *Requiem*, Maurice Duruflé's *Requiem*, Benjamin Britten's *Jubilate Deo in C* and *Jubilate Deo in E Flat*, Herbert Howells' *Hymn for St. Cecilia*, Bryan Kelly's *Magnificat* and *Nunc Dimittis in C*, Will Todd's *The Christ Child*, and Peter Warlock's *Adam Lay Ybounden* and *Three Carols*.

Alessandra Kameron, Soprano

While active as a soloist in recital, opera, with choruses and orchestras, Ms. Kameron's credits included performances as Cho-Cho San in *Madama Butterfly*, tours with Robert Page's Concert Choir, and recordings of two world premieres, one of which was with the Philadelphia Orchestra. Having set aside her singing career in order to focus upon raising her son and daughter and to pursue a Master's degree in Counseling Psychology, Ms. Kameron is now a therapist at a Bay Area outpatient treatment center. She has been the soprano soloist at Trinity Episcopal Church in San Francisco since 1976. She has been the San Francisco Lyric Chorus soprano soloist in performances of Vaughan Williams' *Dona Nobis Pacem*, the Campra and Duruflé *Requiems*, and the Mozart *Vesperae Solennes de Confessore, K. 339*.

Kevin Baum, Baritone

Kevin Baum currently sings as a choirman with the choir of men and boys at Grace Cathedral; he also sings as cantor at St. Ignatius Catholic Church. Kevin is a founding member of Clerestory, a nine-voice male ensemble which will begin its ninth season this fall and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE,) the Sanford Dole Ensemble. He is a sixteen-year veteran of the ensemble Chanticleer. Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitate Domini canticum, H314*, Joseph Haydn's *Harmoniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas Carols*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore, K. 339*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, John Corigliano's *Fern Hill*, Philip Stopford's *Wexford Carol*, Peter Warlock's *Balulalow*, Joseph Webster's *Lorena*, Walter Kittredge's *Tenting on the Old Camp Ground*, and the baritone soloist in Johannes Brahms' *Ein Deutsches Requiem*.

ACKNOWLEDGEMENTS

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

Jerome Lenk, Director of Music and Organist for Mission Dolores Basilica, for making the Basilica available for these concerts

Annette Bistrup and Radio Station KALW for their continuing support of San Francisco Lyric Chorus programs

Jan & Karen Gullett for supporting our purchase of midi practice recordings for the Jongen Mass

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Robert Gurney

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Video Recording

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September 2013 - August 2014

Sforzando (\$500+)

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Julia & Adam Bergman
Karen Brandreth
Jim & Carolyn Losee
Malcolm Cravens Foundation
Helene & Bill Whitson

Fortissimo (\$300-\$499)

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Adopt-A-Singer Contributions

(August 2014)

Julia & Adam Bergman adopt *Music Director Robert Gurney*

Lois Kelley adopts *the First Soprano section*

Sophie Henry adopts *the Second Soprano section*

Susan & Liz Hendrickson adopt *the Alto section*

Jim & Carolyn Losee adopt *the Tenor section*

Julie Alden adopts *the Bass I section*

Chuck Henderson adopts *the Bass II section*

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$50,000 per year. Chorus members pay dues of \$120 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

Monetary gifts of any amount are therefore most welcome. All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077. Donations also may be mailed to the following address: Treasurer, San Francisco Lyric Chorus, 1650 Spruce St., Berkeley, CA 94709.

Adopt-a-Singer

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

Sponsor a Musician

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

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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.

Julie Alden

Thanks to all the choristers who have given Al a ride home.

Nina Dessart

Thank you to my daughter, Edie, who fills my life with song.

Shirley Drexler

*Thank you, Mary Lou Myers, for your Treasured Transportation.
Thank you, Gabrielle Briggs, for your cherished cheerful support.*

Sophie Henry

Merci, monsieur Duruflé! on behalf of the Davoine sisters.

Helene Whitson

What a wonderful summer this has been! Thank you to all our Lyric Choristers for their diligent and hard work in bringing two marvelous choral compositions to the public! We are able to share Maurice Duruflé's beloved Requiem, as well as bring to public attention the dynamic and dramatic Mass by Belgian composer Joseph Jongen. In today's vernacular, "Lyric Choristers, you rock!"

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

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

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

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

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

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

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

Helene

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Thank you, San Francisco Lyric Chorus

*for lending your sweet voices and kindred spirits
to countless Easters and Christmas Eves
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Fall 2014

Marc-Antoine Charpentier: *Messe de minuit pour Noël*

Thomas Tallis: *O Nata Lux* ☽ Maurice Lauridsen: *O Nata Lux*

Maurice Duruflé: *Ubi Caritas* ☽ Ola Gjeilo: *Ubi Caritas*

Norman Dello Joio: *The Holy Infant's Lullaby*

Conrad Susa: *Three Mystical Carols*

Rehearsals begin Monday, September 8

Performances:

Saturday, December 6, 2014, 7 pm

Sunday, December 7, 2014, 5 pm

St. Mark's Lutheran Church, San Francisco



Annual Holiday Pops Concert, 2014:

Robert Gurney, Organ, with the San Francisco Lyric Chorus

Rehearsals begin Monday, December 8

Performances:

Saturday, December 13, 4 pm

Sunday, December 14, 4 pm

California Palace of the Legion of Honor

Lincoln Park, San Francisco



Spring 2015

Looking Back & Forward: Highlights From SFLC's First 20 Years

Rehearsals begin Monday, January 12

Performances:

Saturday, April 18, 2015, 7 pm

Sunday, April 19, 2015, 5 pm

First Unitarian Universalist Church, San Francisco



Summer 2015

Celebrations!

San Francisco Lyric Chorus 20th Anniversary

Panama Pacific International Exposition 100th Anniversary

Mission Dolores Basilica 100th Anniversary,

featuring Jerome Lenk, Basilica Organist

Rehearsals begin Monday, May 18

Performances:

Saturday, August 22, 2015, 7 pm

Sunday, August 23, 2015, 5 pm

Mission Dolores Basilica, San Francisco

SAN FRANCISCO LYRIC CHORUS



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The San Francisco Lyric Chorus is an auditioned, medium-sized, mixed-voice chorus that performs a diverse repertoire with an emphasis on classical choral music and rarely performed works.



Fall Program:

HOLIDAY LIGHT AND LOVE

Marc-Antoine Charpentier *Messe de Minuit pour Noël*
Thomas Tallis *O Nata Lux*
Morten Lauridsen *O Nata Lux*
Maurice Duruflé *Ubi Caritas*
Ola Gjeilo *Ubi Caritas*
Norman Dello Joio *The Holy Infant's Lullaby*
Conrad Susa *Three Mystical Carols*

Rehearsals and Auditions begin Monday, September 8, 2014

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

Location: Trinity+St. Peter's Episcopal Church, 1668 Bush St., San Francisco

Performances: Saturday, December 6, 7 PM ≈ Sunday, December 7, 5 PM

Location: St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco

For audition and other information, call Music Director Robert Gurney at 415-721-4077

or email rgurney@sflc.org Website: <http://www.sflc.org>

SAN FRANCISCO LYRIC CHORUS

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Carol Henri
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