

San Francisco Lyric Chorus
Let All the World Sing!



Gabriel Fauré - *Requiem*
Benjamin Britten - *Festival Te Deum*
Gabriel Fauré - *Cantique de Jean Racine*
Ralph Vaughan Williams - *Five Mystical Songs*

Robert Gurney, *Music Director*

Kevin Baum, *baritone*

Jerome Lenk, *organ*

Saturday, April 16, 2016 - 7 PM

Sunday, April 17, 2016 - 5 PM

Mission Dolores Basilica

San Francisco, California



Robert Gurney,
Music Director



Jerome Lenk,
organist



Kevin Baum,
baritone soloist

San Francisco Lyric Chorus

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Welcome to the Spring 2016 Concert of the San Francisco Lyric Chorus! We invite you to lift your spirits with beautiful music from France and England!

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*. We are especially proud of our Summer 2015 performance of classical choral music performed at the 1915 Panama Pacific International Exposition, including the first American performance of Camille Saint-Saëns' oratorio, *The Promised Land*, since its American premiere and only American performance, which was given at the PPIE.

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

We are recording this concert for archival purposes & limited sale

Please observe the following:

- ☞ *Turn off all cell phones and other electronic devices before the concert*
- ☞ *No photography or audio/video taping during the performance*
- ☞ *No children under 5*

Please help us to maintain a distraction-free environment.

Thank you

Program

Requiem

Gabriel Fauré

Introit and Kyrie

Offertoire

Sanctus

Pie Jesu

Agnus Dei

Libera Me

In Paradisum

Intermission

Festival Te Deum

Benjamin Britten

Cassandra Forth, *Soprano*

Cantique de Jean Racine

Gabriel Fauré

Five Mystical Songs

Ralph Vaughan Williams

Easter

I Got Me Flowers

Love Bade Me Welcome

The Call

Antiphon

Kevin Baum, *Baritone*

Jerome Lenk, *Organ*

Program Notes

Gabriel Fauré (1845-1924)

Born in the era of Berlioz and Chopin and living into the age of Schönberg and jazz, Gabriel Fauré is one of the greatest 19th and early 20th century French composers. Through his gifts and tenacity, he brought French music into the 20th century, influencing a generation of young composers and generations beyond.

Born in 1845 in Pamiers, France, composer, organist, pianist, and teacher Gabriel Fauré demonstrated natural musical gifts as a child. Gabriel was one of six children of a schoolmaster and his wife, who came from the minor nobility. In 1849, his father was appointed director of the Normal School (teacher training college) in Montgauzy, near Foix, and the family moved nearby. Young Gabriel would go into the chapel next to the school and improvise on the harmonium, a keyboard instrument similar to an organ, but without the pipes. It sounds like an accordion. An elderly blind woman came to hear him play and talk to him, mentioning to Fauré's father that the boy had musical talent and should study music formally. In 1853, Dufaur de Saubia, an official of the French Assembly, seconded that opinion. He also heard the child play. He encouraged Fauré's father to send the boy to the newly established École de Musique Classique et Religieuse (later called the École Niedermeyer) in Paris. The school's mission was to prepare students for positions as church organists and choir directors. In October 1854, nine-year old Gabriel and his father journeyed to Paris to enroll the boy in the Niedermeyer School, where he remained for the next eleven years.

The Niedermeyer School had a formal curriculum, drawing much on historical church music, from Gregorian chant through Renaissance polyphony. Fauré studied organ with Clement Loret, harmony with Louis Dietsch, counterpoint and fugue with Xavier Wackenthaler, and piano, plainsong, and composition with Niedermeyer. Students also studied literature and other general subjects. Niedermeyer died in 1861 and was replaced by Camille Saint-Saëns, who taught piano and composition. Saint-Saëns had a great influence on the young student, as well as becoming a life-long friend and mentor. Saint-Saëns' arrival also brought curricular change. Where the school had been traditional in its musical offerings, Saint-Saëns opened it up to contemporary music, including the works of Schumann, Liszt and Wagner.

Fauré began to compose seriously around 1861. His earliest compositions date from this period. In 1865, he graduated from the École Niedermeyer. During his time at the school, he won many prizes, including prizes for fugue and counterpoint, solfège, harmony, piano, and literary work. He also won a prize for his 1865 student composition, *Cantique de Jean Racine*.

In 1866, Fauré received his first appointment as a church organist, finding employment at the Church of St. Sauveur in the town of Rennes. Fauré stayed in Rennes for four years, supplementing his church position by giving private piano lessons. He also spent time in composing, including piano compositions for his students,

music for the church, and some of his first solo songs. He was not happy with provincial life, and he did not get along with the priest in charge of the church. In fact, the priest asked him to resign.

Fauré returned to Paris in 1870, to a position as assistant organist at the Church of Notre Dame de Clignancourt, located in the northern part of Paris. In February 1871, he became a founding member of the Société Nationale de Musique, an organization created to promote new French music. Colleagues in that group included Saint-Saëns, Roman Bussine, Georges Bizet, Emmanuel Chabrier, Vincent D'Indy, Henri Duparc, César Franck, Edouard Lalo, and Jules Massenet. The organization often held concerts of music composed by its members, and many of Fauré's compositions received their premieres in those concerts.

Fauré had only been in his new church position for a few months when the Franco-Prussian War broke out. Fauré left his job and volunteered as a messenger for the Army's light artillery. He took part in the fight to overcome the Siege of Paris, participating also in actions at Bourget, Champigny, and Créteil. He received a Croix de Guerre for his military service. He was discharged from the Army in March 1871 and soon escaped to Switzerland, where the École Niedermeyer had relocated temporarily because of the turmoil in Paris. He was able to teach composition there during the summer of 1871.

In October, 1871, Fauré returned to Paris, appointed as choir director and assistant organist to famed composer/organist Charles Marie Widor at the noted church of St. Sulpice. He also gained entry to the elite musical and social circle of his mentor, Saint-Saëns. In 1875, Fauré became the assistant organist at the Church of the Madeleine. When his friend and mentor, Saint-Saëns retired as choir director in 1877, Fauré was chosen as his successor.

Between 1877 and 1882, Fauré traveled abroad, meeting such composers as Liszt and Wagner. He was one of the few French composers not influenced by Wagner's music. Due to his busy work schedule, including organization of the daily service at the Madeleine and teaching piano and harmony, he had less time for composition than he would have liked. In fact, for most of his life he did not have enough time for composing. He did use what spare time he had for intense work, and he composed songs, works for the piano, and various versions of his *Requiem*. Fauré remained a somewhat unknown composer until he was over the age of 50!

Fauré's life changed again in the 1890s. In 1896, he became the chief organist at the Madeleine, as well as a Professor of Composition at the Paris Conservatoire. His pupils included Maurice Ravel, Louis Aubert, George Enescu, and Nadia Boulanger. He came into his own in the 20th century. Between 1902 and 1921, he was the music critic of *Le Figaro*. In 1905, he was appointed Director of the Paris Conservatoire, and he made a number of radical administrative and curricular changes. A number of grumbling traditionalist faculty left. Fauré modernized and broadened the curriculum, so that students could study music from Renaissance times to contemporary.

Fauré's workload increased. All of a sudden, his music began to become known in other countries. The support of his wealthy music patrons helped to spread

knowledge of his talents abroad. He was known in other countries, especially Britain, but also in Germany, Spain, and Russia. He also was admired by contemporary composers around the world, including Edward Elgar, Pyotr Tchaikovsky, Isaac Albéniz, Richard Strauss, and Aaron Copland. They often asked for his comments and advice.

In 1911, Fauré began to lose his hearing, and he became deaf by the end of his life. In 1920, he retired from the Conservatoire and devoted the last five years of his life to full-time composition, creating some of his greatest masterpieces. He died in 1924. After his death, the Conservatoire returned to its stodgy old ways, considering Fauré's compositions the most contemporary type of music the students should study.

Gabriel Fauré was a link between 19th century French Romanticism and the dissonances, whole tones, and chromaticism of early 20th century music. He composed in a number of genres, including two operas, incidental music for stage works, solo songs, choral music, sacred and secular, works for orchestra, a violin concerto, chamber music, works for solo piano and piano four-hands. He wrote a number of articles about music in addition to his reviews for *Le Figaro*. He is considered the greatest master of French song composition and a fine composer of chamber music and works for the piano.

Jessica Duchon comments, "Through his inner strength and broad-minded teaching, Fauré quietly effected a revolution in musical thinking that laid strong foundations for the future. Upon them rose a century of French music that might never have taken the same shape without him. The ineffable beauty of his music alone, though, would ensure his immortality."

Requiem

Gabriel Fauré's beloved *Requiem* has a complicated history. In 1877, Fauré composed *Libera me*, a separate work for baritone and organ. The *Libera me* (*deliver me*) is not part of the *Requiem Mass*, but part of the *Burial Service* that takes place directly after the *Requiem*. Some composers have chosen to include the *Libera me* in their *Requiems*, but it is not part of a liturgical *Requiem*. In 1887, Fauré began the composition of a "small" or reduced movement *Requiem* of five sections/texts selected from the Catholic Mass for the Dead. Instead of the complete *Requiem*, he chose the *Introit and Kyrie*, *Sanctus*, and *Agnus Dei* from the *Requiem*, and added a separate *Pie Jesu* (the last two phrases of the *Dies Irae* section usually found in a *Requiem*) and an antiphon, *In Paradisum*.

Fauré did not compose his *Requiem* as a commission or work for hire for the Church of the Madeleine, where he was the choir director. He composed it because he wanted to compose a work of comfort that looked towards heavenly peace and rest. The *Requiem* first was sung for a funeral service at the Church of the Madeleine on January 16, 1888. The musical forces included a solo boy soprano, 20-30 person mixed chorus, organ, timpani, and strings (solo violin), violas, cellos, basses. He said, "Everything I managed to entertain by way of religious illusion I put into my *Requiem*, which moreover is dominated from beginning to end by a

very human feeling of faith in eternal rest... It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience..." He later commented that his "Requiem is as gentle as I am myself."

Rather than the thunder, lightening, and drama of *Requiems* such as those composed by Berlioz and Verdi, Fauré wanted his *Requiem* to comfort and soothe. He chose texts that pleased him and created a whole *Requiem* in a compositional structure architecturally similar to that of Johannes Brahms' *German Requiem*. Both have seven movements, leading to a soprano section as the central point of the work. For Fauré, it is the *Pie Jesu*, and for Brahms, it is *Ihr habt nun Traurigkeit* (*And ye now have sorrow*).

In 1889, Fauré began revising his work. He first added the *Hostias* text from the *Offertoire*, then selected and edited other texts from that section, sometimes leaving out several phrases, or sometimes adding or removing a single word. He also added his 1877 *Libera me* composition. In addition, he added more instruments. The second version received its premiere in 1893. Fauré revised the score a third time, arranging it for full orchestra. That version was premiered in 1900. His final version is in seven movements: *Introit and Kyrie*, *Offertoire*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, *Libera Me*, *In Paradisum*. Most of the movements are divided into different sections.

1. Introit and Kyrie. This movement is divided into five sections: **a.** Full chorus sings the initial *Requiem aeternum* text; **b.** Tenors in unison repeat the text; **c.** Sopranos sing the next phrase, *Te decet hymnus*, in unison; **d.** Full chorus sings *Exaudi* (Hear us), **e.** Full chorus sings the *Kyrie* text in unison to same melody as the Tenors' initial *Requiem*, then divides into parts in the repetition of the *Kyrie*, ending with unison voice on *Kyrie eleison*.

2. Offertoire. This movement is divided into four sections: **a.** Dialogue among Altos, Tenors, and Basses on the text *O Domine Jesu Christe*; **b.** Baritone soloist changes the mood at *Hostias* (*Hear my prayer*); **c.** Full chorus enters, repeating the *O Domine Jesu Christe* text; **d.** Mood and key changes as full chorus sings *Amen*. Fauré altered some of the standard text of this section, leaving out whole phrases here and there, or adding in/leaving out a word.

3. Sanctus. This section is a dialogue between the Sopranos on one line, and the Tenors and Basses on another. The full chorus enters for the final *Sanctus*.

4. Pie Jesu. The solo soprano requests eternal rest for the departed. Fauré probably would have used a boy soprano for the church service. This section can be performed by solo voice or by Soprano section. The San Francisco Lyric Chorus Soprano section sings the *Pie Jesu*.

5. Agnus Dei. In the traditional *Mass*, the *Agnus Dei* is sung three times. This movement is divided into five sections: **a.** Tenors sing the first iteration in unison; **b.** Full chorus sings the repeat in parts and with a different mood; **c.** Tenors in unison repeat the *Agnus Dei* as in **a**; **d.** Sopranos continue in unison with the

word, *lux* (light), on the same note as the Tenors, followed by the full chorus in parts on the text, *Lux aeterna luceat eis* (perpetual light...); **e.** Full chorus repeats the *Requiem aeternam* text as it appeared in the beginning statement of the first movement.

6. Libera Me. This movement is divided into six parts: **a.** The baritone sings the solo *Libera me*; **b.** This next section is the only section that shows consternation or worry. The full chorus enters quietly with *Tremens, tremens* (trembling), worrying about eternal wrath, in increasing crescendo; **c.** This section contains Faure's only mention of the *Dies illa, Dies irae* (Day of wrath), with tension even in the setting of the *Requiem aeternam*, the plea for eternal rest and peace; **d.** Tension lessens as the chorus repeats *luceat eis* (perpetual light shine on them); **e.** The full chorus in unison repeats the *Libera me* sung by the soloists at the beginning; **f.** The movement concludes with the baritone soloist singing the *Libera me* as he did at the beginning of the movement, with the chorus reiterating the plea softly underneath.

7. In Paradisum. The Sopranos represent the angels leading the departed to Jerusalem (heaven). The rest of the chorus reiterates the word *Jerusalem*. The full chorus wishes the departed eternal peace and rest.

Faure's *Requiem* was performed at his funeral in 1924. It was not performed in the United States until 1931, when it was performed at a student concert in Philadelphia's Curtis Institute of Music. Its first British performance was in 1936. Several modern day composers have created modern editions of Faure's 1893 version. English composer John Rutter published an edition in 1984, and that is the edition we use today. French musicologists Jean-Michel Nectoux and Roger Delage edited an edition published in 1994.

Introit and Kyrie

*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 eleison.
Christe eleison.*

Offertoire

*O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum
De poenis inferni
et de profundo lacu.
O Domine Jesu Christe, Rex gloriiae,
libera animas defunctorum
de ore leonis,
ne absorbeat tartarus,
ne cadant in obscurum.*

Introit and Kyrie

Grant the eternal rest, Lord;
and let perpetual light shine on them.
Thou shall have praise in Zion, God,
and homage paid to Thee in Jerusalem.
Hear Thy servants' prayers.
Unto Thee all flesh shall come.
Lord have mercy.
Christ have mercy.

Offertoire

Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the pains of hell
and from the depths of the pit.
Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the mouth of the lion,
lest hell engulf them,
lest they fall into darkness.

*Hostias et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.*

Sanctus

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

Pie Jesu

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

Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem., sempiternam requiem.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Libera Me

*Libera me, Domine,
de morte aeterna in die illa tremenda,
quando caeli movendi sunt et terra,
dum veneris judicare saeculum per
ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

In Paradisum

In paradisum deducant angeli;

Lord, in praise we offer Thee
sacrifices and prayers;
accept them on behalf of those souls
whom we remember this day.
Let them, O Lord,
pass from death to life,
as once Thou promised to Abraham
and to his seed.

Sanctus

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

Pie Jesu

Gentle Lord Jesus, grant them rest.
Grant them eternal rest.

Agnus Dei

Lamb of God,
who taketh away the sins of the world,
grant them rest.
Lamb of God,
who taketh away the sins of the world,
grant them eternal rest.
May eternal light shine upon them,
Lord, with Thy saints forever,
For Thou art compassionate.
Grant them eternal rest, Lord,
and may perpetual light shine on them.

Libera Me

Deliver me, Lord,
From everlasting death on that day
When heaven and earth will be moved,
When Thou will come to judge the
world by fire.
I tremble and fear the judgment and
wrath to come.
That day, that day of wrath,
of calamity and misery,
a great and bitter day.
Lord, grant them eternal rest,
and let perpetual light shine on them.

In Paradisum

May the angels lead you into paradise;

*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.*

may the martyrs receive you
and lead you into the holy city of Jeru-
salem.

May the choir of angels receive you,
and with Lazarus, once poor,
may you have eternal rest.

Benjamin Britten (1913-1976)

Considered by many as the most important 20th-century English composer, Benjamin Britten was born in Lowestoft, England. His mother was an amateur singer, and he began composing at the age of five. English composer Frank Bridge noticed the talented youth at the 1924 Norwich Festival, and accepted young Britten as a pupil. Bridge helped Britten to develop excellent compositional technique, and introduced him to the music of other composers, from England as well as from abroad.

In 1930, Britten entered the Royal College of Music. There, he studied piano with Harold Samuel and Arthur Benjamin as well as composition with noted composer John Ireland. In 1935 he began composing music for documentary films created by England's General Post Office. It was during this period that Britten met and began collaborating on works with poet W. H. Auden. In the late 1930s Britten moved to the United States with his partner, the well-known tenor, Peter Pears. In 1942, he read an article about the English poet George Crabbe and, realizing that he missed his home, returned to England. The ship taking him and Pears home stopped in Halifax, Nova Scotia, where Britten bought a book of English poetry, *The English Galaxy of Shorter Poems*. The book inspired him to compose *A Ceremony of Carols* on board the ship.

The period 1936-1945 was a fruitful one for Britten, with a varied outpouring of music, including the song cycle with orchestra, *Our Hunting Fathers*, the opera *Paul Bunyan*, and *Rejoice in the Lamb*, which was published in 1943. During the war years, Britten and Pears, both conscientious objectors, gave many public concerts as their contributions to the community in those dark days.

During and after the war, Britten continued his compositional activities in a wide variety of genres, including opera, instrumental music, music for children, and choral music. His 1945 opera, *Peter Grimes*, based on characters in the poems of George Crabbe, led to Britten's consideration as the most important English musical dramatist since Henry Purcell. His other operas composed during the 1940s and 1950s include *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), and *Turn of the Screw* (1954). During this period, he also composed many of his most familiar works, including the cantata *St. Nicholas*, the *Spring Symphony*, the *Young Person's Guide to the Orchestra* and *Noye's Fludde* (the latter two for children).

During the 1960s Britten composed the choral parable *Curlew River* and the opera *A Midsummer Night's Dream*. In 1962, his monumental *War Requiem*, a setting of poems by the young World War I poet Wilfred Owen, celebrated the consecration

of the new Coventry Cathedral. In 1970, he wrote the opera *Owen Wingrave* for BBC Television, and his opera *Death in Venice* was produced in 1973. Thereafter he wrote no more large-scale works, concentrating on smaller instrumental, choral, and song compositions until his death in 1976.

Michael Dawney comments, “Any survey of what Britten has contributed to English music is naturally dominated by his outstanding achievement in opera, on account both of its sheer magnitude and of the ‘pioneering’ element in it. This has slightly drawn attention away from the hardly less remarkable character, importance (and volume) of his output in the field of choral music, where the originality of his contribution, instead of standing out starkly against an almost blank background, is more subtly thrown into relief against, and merged into, a securely established and respectable tradition of composition.”

Festival Te Deum

Judith LeGrove notes, “The *Festival Te Deum* is unusual for its use of independent metres in the choir and organ accompaniment: an original approach to the text...”

Benjamin Britten composed two *Te Deums*. The first, the 1934 *Te Deum* in C for chorus and organ, is composed in a more traditional style. The *Festival Te Deum* for chorus and organ was composed in 1945 for the 100th anniversary of St. Mark's Church, Swindon, Wiltshire, England. As with Haydn's *Te Deum*, it is divided into three continuous sections: a quiet beginning, an energetic middle, and a calm, but intense third section. It is interesting to note that the chorus parts and the accompaniment are in two different time signatures. R. Nettel says, “Throughout the work the rhythm of the voice parts is that of the words as they would be spoken—a style that leads to constantly changing time-signatures, but is actually less complicated in practice than it appears on paper...”

The first section is sung in unison. Britten adds depth to his development of this part with overlapping lines beginning with the sopranos singing the text, *The glorious company of the Apostles*, and ending with the chorus singing the text, *Also the Holy Ghost, the Comforter*.

The second section begins with an explosive choral passage, *Thou art the King of Glory*, followed by an energetic organ response. The lower three voices of the chorus and organ settle into a gentle rhythm at *When Thou tookest upon Thee to deliver man*, with additional text sung by the sopranos. All return to the initial frenzy and pattern of the section on the text, *Thou sittest at the right hand of God*.

The final section returns to the original calmness of the first section, with the introduction of a soprano soloist singing *O Lord, save Thy people*. The chorus enters on the text *Vouchsafe O Lord to keep us this day*, rising to a tremendous climax on the text, *O Lord, in Thee have I trusted*. The work ends with the quiet plea by soloist and chorus, *Let me never be confounded*.

We praise thee, O God:
 We acknowledge thee to be the Lord.
 All the earth doth worship thee:
 The Father everlasting.
 To thee all angels cry aloud:
 The Heavens, and all the powers
 therein.
 To thee Cherubim and Seraphim con-
 tinually do cry, Holy, Holy, Holy.
 Lord God of Sabaoth; Heaven and
 earth are full of the Majesty of thy glory.

 The glorious company of the Apostles
 praise thee.
 The goodly fellowship of the Prophets
 praise thee.
 The noble army of Martyrs praise thee.
 The holy Church throughout all the
 world doth acknowledge thee;
 The Father of an infinite Majesty; thine
 honorable, true, and only Son;
 Also the Holy Ghost: the Comforter.

 Thou art the King of Glory: O Christ.
 Thou art the everlasting Son of the
 Father.
 When thou took'st upon thee to deliver
 man:
 Thou didst not abhor the Virgin's womb.
 When thou hadst overcome the

sharpness of death:
 Thou didst open the Kingdom of
 Heaven to all believers.
 Thou sittest at the right hand of God:
 In the Glory of the Father.
 We believe that thou shalt come to be
 our Judge.
 We therefore pray thee, help thy
 servants:
 Whom thou hast redeemed with thy
 precious blood.
 Make them to be numbered with thy
 Saints:
 In glory everlasting.

 O Lord, save Thy people:
 And bless thine heritage.
 Govern them:
 And lift them up forever.
 Day by day we magnify thee;
 And we worship thy Name, ever world
 without end.

 Vouchsafe, O Lord:
 To keep us this day without sin.
 O Lord, have mercy upon us.
 O Lord, let thy mercy lighten upon us:
 As our trust is in thee.
 O Lord, in thee have I trusted:
 Let me never be confounded.

Gabriel Fauré (1845-1924)

Cantique de Jean Racine

Gabriel Fauré composed the *Cantique* in 1864-1865, during his last year at the École Niedermeyer. The text is by the great 17th century French dramatist, Jean Racine (1639-1699), and is a French paraphrase of a Latin hymn from the prayer book for the Tuesday morning Matins service. Faure's composition won first prize in the 1865 composition contest. He scored it for four voices and piano or organ. It was first performed in 1866 at the dedication of the new organ of the Montivilliers Abbey St.-Saviour. It was published around 1875 or 1876 and has been a part of the choral repertoire ever since. It shows the composer's lyrical, melodic ability and is a true representation of 19th century French Romantic composition. We sing the 1986 edition, edited by John Rutter.

Cantique de Jean Racine

*Verbe égal au Très Haut,
notre unique espérance,
jour éternel de la terre et des cieux,
de la paisible nuit, nous rompons le
silence.*

*Divin Sauveur jette sur nous les yeux.
Répands sur nous le feu de ta grâce
puissante,
que tout l'enfer fuie au son de ta voix.
Dissipe le sommeil d'une âme
languissante,
qui la conduit à l'oubli de tes lois.*

*Ô Christ, sois favorable à ce peuple
fidèle
pour te bénir maintenant rassemblé,
reçois les chants qu'il offre à ta gloire
immortelle,
et de tes dons qu'il retourne comblé.*

Oh Word, at one with the Most High,
our sole hope,
eternal life of earth and heaven,
we break the silence of the night.

Divine Savior, look down on us.
Spread over us the fire of Thy mighty
grace,
may hell flee at the sound of Thy voice.
Disperse the slumber of a languishing
soul,
which causes it to forget Thy laws.

O Christ, look with favor on Thy faithful
people
now gathered to bless Thy name,
receive the songs we offer to Thy
eternal glory,
and may we return laden with Thy
blessings.

Ralph Vaughan Williams (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music.

Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers/teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.)

After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He, along with his friends and colleagues Gustav Holst and Cecil Sharp, were founders of the English folk song revival. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a

major contributor to the *Oxford Book of Carols*. In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the University of Michigan and UCLA. He died in 1958.

Vaughan Williams was keenly aware of the horrors of war. He volunteered for service in World War I (1914-1918), enlisting in the Field Ambulance Service, where he was posted to France and Greece, and later serving as an officer in the Royal Garrison Artillery, where he served with the British Expeditionary Force in France. He was deeply affected by what he saw, and lost close friends in the war, including his wife's brother, Charles, music patron and conductor F. B. Ellis, composer George Butterworth, and later his own student, Ivor Gurney, a promising composer and poet, who had been gassed, shell-shocked and driven insane by his experiences in that war.

Ralph Vaughan Williams composed in a wide variety of genres, including works for stage, opera, symphonies, smaller works for orchestra, works for chorus and orchestra, *a cappella* choral music, songs, arrangements of English folksongs, arrangements of carols, chamber music, music for the theatre, music for films and music for radio programs. He was gifted in composing vocal music for choruses as well as for solo voice. He is recognized for his settings of English language poetry (including that of Walt Whitman, whose poetry he uses in both the *Sea Symphony* and the *Dona Nobis Pacem*.) Among his better known works are *A Sea Symphony*, *Serenade to Music*, the *Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor*, *Hodie*, *Fantasia on Christmas Carols* and the *Fantasia on a Theme by Thomas Tallis*.

Five Mystical Songs

The *Five Mystical Songs* were written to fulfill a commission for the 1911 Worcester Festival. Vaughan Williams decided to complete work he had been doing on five poems by the gifted English metaphysical poet, George Herbert (1593-1633). Known for his gentle and saintly personality, Herbert was a musician, came from a noble family, studied at Cambridge, and was originally destined for a political career. Greatly influenced by the poet John Donne, Herbert turned to writing religious verse. He also had a deep love for the church and was ordained an Anglican priest, becoming rector at Bemerton. Beloved by his parishioners, he often took part in their musical activities. Music, which he believed was divinely inspired, was his first love, but his greatest passion was the church, his symbol of Christianity.

Ralph Vaughan Williams admired the visionary and metaphysical aspects of Herbert's poetry, and was able to capture those qualities in his music, although, as his second wife, Ursula, wrote, "He was an atheist during his later years at Charterhouse and at Cambridge, though he later drifted into a cheerful agnosticism; he was never a professing Christian." His settings mirror the love and faith expressed

in the poems, from the quiet passion of *Easter* to the gentle invitation of *Love Bade Me Welcome* as the chorus hums the 13th century plainchant, *O sacrum convivium*, and the intensity and conviction of belief in *Antiphon*.

Easter

Rise, heart: thy Lord is risen. Sing His praise
Without delays.
Who takes thee by the hand, that thou likewise
With Him may'st rise;
That, as His death calcined thee to dust.
His life may make thee gold, and much more, just.

Awake my lute and struggle for thy part
With all thy art.
The cross taught all wood to resound His name
Who bore the same.
His stretched sinews taught all strings what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long;
Or since all music is but three parts vied,
And multiplied,
O let Thy blessed Spirit bear a part,
And make up our defects with His sweet art.

I Got Me Flowers

I got me flowers to strew Thy way,
I got me boughs off many a tree;
But Thou wast up by break of day,
And brought'st Thy sweets along with Thee.

The sun arising in the East,
Though he gave light, and the East perfume
If they should offer to contest
With Thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

Love bade me welcome

Love bade me welcome; yet my soul drew back;
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me sweetly questioning
If I lacked anything.

A guest, I answered, worthy to be here:
Love said, You shall be he.
I, the unkind, ungrateful? Ah, my dear.
I cannot look on thee.
Love took my hand and smiling did reply.
Who made the eyes but I?

Truth, Lord, but I have marred them; let my shame
Go where it doth deserve.
And know you not, says Love, Who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat.
So I did sit and eat.

The Call

Come, my Way, my Truth, my Life!
Such a Way as gives us breath:
Such a Truth as ends all strife:
Such a Life as killeth Death.

Come, my Light, my Feast, my Strength!
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart!
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Antiphon

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

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Program notes by Helene Whitson.

The Professional Performers

Robert Gurney, Music Director

Co-Founder and 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, and Organist at Marin County's Temple Rodef Sholom.

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. For seventeen years he was Museum Organist at the California Palace of the Legion of Honor, where he performed over 300 recitals on the museum's E.M. Skinner organ.

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, John Blow's 1684 *St. Cecilia's Day Ode*, *Begin the Song*, Georg Frideric Handel's *Te Deum in A Major*, Michael Haydn's *Requiem*, Canadian composer Srul Irving Glick's *The Hour Has Come*, Thomas Tallis' *Missa Puer Natus Est Nobis*, late 18th/early 19th century Afro-Brazilian composer José Maurício Nunes Garcia's *Requiem*, Antonín Dvořák's *Six Moravian Choruses* (arranged by Janáček), the 1945 *Mass* by Belgian composer Joseph Jongen, premieres of works by San Francisco composer Kirke Mechem, including selections from his operas *John Brown* and *The Rivals*, 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.

He conducted the San Francisco Lyric Chorus in its special Summer 2015 20th anniversary concert, celebrating classical choral music at San Francisco's 1915 Panama Pacific International Exposition, and featuring Camille Saint-Saëns' oratorio, *The Promised Land*, which had not been performed in the United States since its American premiere and sole performance at the PPIE.

Jerome Lenk, Organ

Jerome Lenk currently serves as Director of Music and Liturgy, as well as Principal Organist for Mission Dolores Basilica in San Francisco. His duties include administration of a music program of two 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, as well as coordinating the yearly Basilica recital and concert series. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, San Mateo Masterworks Chorale, San Jose Symphony, Golden Gate Men's Chorus, San Francisco Concert Chorale, San Francisco Lyric Chorus, 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 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 University, 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 is a published composer with his arrangement of *Jesus Walked This Lonesome Valley* released through GIA Publications in Chicago. He actively composes and arranges primarily liturgical music for the Basilica and has written several psalm and mass settings.

Last September Mr. Lenk performed solo organ concerts at the California Palace of the Legion of Honor, where he will also perform on April 30th and May 1st. In 2013 Mr. Lenk was featured as organist in his own transcription of the Verdi *Requiem* with the San Francisco Symphony and Opera Choruses at the Oakland Cathedral of Christ the Light. Mr. Lenk can be heard on recordings with the Basilica Choir, the San Francisco Concert Chorale, the San Francisco Lyric Chorus, The Choral Project of San Jose, and on a solo recording of organ music recorded at Mission Dolores.

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

Mr. Lenk has accompanied the San Francisco Lyric Chorus in performances of George Shearing's *Music to Hear*, Ralph Vaughan Williams' *Serenade to Music*,

Maurice Duruflé's *Requiem*, Felix Mendelssohn's double chorus *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315) and *Jauchzet dem Herren*, Giovanni Gabrieli's *Hodie Christus Natus Est* and *In Ecclesiis*, Daniel Pinkham's *Christmas Cantata*, Stephen Hatfield's *Take A Step*, Gabriel Fauré's *Madrigal*, Donald Patriquin's arrangements of *Ah! Si Mon Moine Voulait Danser* and *J'Entends le Moulin*, Robert Adams' *Christmas Fantasy*, Ola Gjeilo's *The Ground*, Camille Saint-Saëns' *Christmas Oratorio*, Franz Schubert's *Mass No. 2 in G*, Antonín Dvořák's *Six Moravian Choruses*, arranged by Leos Janáček, Alice Parker's *Harmonious Herbst*, John Stafford Smith's *Adams and Liberty*, Stephen Paulus' *Afternoon on a Hill*, Daniel Gawthrop's *Night, Sleep, Death and the Stars*, Eric Whitacre's *The Seal Lullaby*, *Animal Crackers*, and *little tree*, Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Norman Dello Joio's *The Holy Infant's Lullaby*, Conrad Susa's *Three Mystical Carols*, Aaron Copland's *The Boatmen's Dance* and *The Golden Willow Tree*, Kirke Mechem's *Blow Ye The Trumpet*, David Conte's *The Waking*, Irving Fine's *The Lobster Quadrille* and *Father William* (from *Alice in Wonderland*), Hector Berlioz' *Shepherd's Farewell* from *L'Enfance du Christ*, Marjorie Hess's *The Oxen*, William Bolcom's *Carol*, Frank Ahrold's *The Bells*, John Rutter's *What Sweeter Music*, Steven Heitzeg's *little tree*, and Johannes Brahms' *Ein Deutsches Requiem*.

Mr. Lenk was our concert organist for our very special Summer 2015 concerts of classical choral music performed at San Francisco's 1915 Panama Pacific International Exposition, which included Amy Beach's *Panama Hymn*, Georg Frideric Handel's *And The Glory of the Lord* and the *Hallelujah Chorus* from *The Messiah*, Joseph Haydn's *Awake the Harp* and *The Heaven's Are Telling* from *The Creation*, Felix Mendelssohn's *He, Watching Over Israel* from *Elijah*, Richard Wagner's *Pilgrim's Chorus* from *Tannhäuser*, the 100-year Panama Pacific International Exposition anniversary performance of Camille Saint-Saëns' rarely-performed oratorio, *The Promised Land*.

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 in Marc Antoine Charpentier's *In nativitatem Domini canticum*, H314 and *Messe de Minuit pour Noël*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Tleicantimo Choquiliya*, Stephen Hatfield's *Nukapianguaq*, Francesco Durante's *Magnificat*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Ralph Vaughan Williams' *Serenade to Music*, Franz Schubert's *Mass in G*, Felix Mendelssohn's *Te Deum*, Heinrich Schütz's *Hodie Christus Natus Est* (SWV 315), Camille Saint-Saëns' *Christmas Oratorio*, the *Agnus Dei* from Tomás Luis de Victoria's *O Magnum Mysterium Mass*, J. David Moore's

How Can I Keep From Singing?, Eyze Sheleg from Eric Whitacre's *Five Hebrew Love Songs*, Bob Chilcott's *God So Loved The World*, and Alice Parker's *Harmonious Herbst* and *Hark, I Hear The Harps Eternal*.

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, and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Ragnar Bohlin's professional chorus, Cappella SF, Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE,) and 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*, Joseph Haydn's *The Heaven's Are Telling* from *The Creation*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis*, K. 337, Gaspar Fernandes' *Xicochi*, *Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annu 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*, Aaron Copland's *The Boatmen's Dance* and the baritone soloist in Johannes Brahms' *Ein Deutsches Requiem* and Maurice Duruflé's *Requiem*.

Acknowledgements

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Valerie Howard, who graciously purchased for the chorus MP3 and CD rehearsal files of voice parts for Britten's *Festival Te Deum*

Antoinette Catalla, for creating the wonderful San Francisco Lyric Chorus 20th anniversary video sampler on YouTube:

<https://www.youtube.com/watch?v=XextoQztd78>

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(January-April 2016)

Jonathan Wiener adopts *soprano Valerie Kirby*

John Hunt adopts *tenor Nanette Duffy*

Jim & Carolyn Losee adopt *the Tenor section*

John Hunt adopts *the Bass section*

Julie & Al Alden adopt *the Bass section*

Contributions

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$54,000 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, you can sponsor an entire section (soprano, alto, tenor, or bass!) For \$150, you can adopt our very special Music Director, Robert Gurney.

Advertisements

Thank you's from Choristers!

Shirley Drexler

Thank you Bill Diebel for your transportation to Chorus and for the opportunity to play with chip.

Thank you Mary Lou for the many times you've provided transport to chorus.

Thank you to Valerie Howard, my soul-mate and superb recorder and piano player

Monica Ricci

Happy Spring to Ali, Luca, Nico, Francesca and Matteo. Thank you for letting me sing at the dinner table! (Auntie Monica)

Susan Russell

Thanks to the Alto Section!

Helene Whitson

What a wonderful Spring 2016 trimester we have had! It has been such a pleasure to hear our fabulous SFLC singers—YOU!—take musical notes from a printed page and turn those printed squiggles into the most gorgeous and passionate music. What a fantastic way to begin our 21st year! It is very special that we begin the 21st year as we began the first, with two beautiful compositions by Gabriel Fauré. Thank you to all Lyric Choristers for your diligent, hard work in bringing this beautiful program to the public! Your energy and devotion make this concert possible. Thank you for taking the time to study your music and learn all the special things about each composition, so that we can share this gorgeous music. We couldn't be giving this concert without you. To the choristers!

Thank you, Robert, for your patience, your passionate devotion to music, and your sensitive teaching and conducting skills. You inspire and challenge us to be the very best we can, so that our community of singers can share the beauty of choral music with all who hear us

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. [continued on next page]

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IN LOVING MEMORY

Marjorie Glass

1903-1985

a poor San Francisco girl of Lithuanian Jewish heritage

**Founder & Proprietress of
Madame Ginette's School of French Cooking
[Los Angeles]**

**Celebrating her lifelong love & appreciation of
French life and culture**

Thank you's from Choristers! (continued)

Helene Whitson (cont.)

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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IN MEMORIAM

Steve Gram

STEPHAN VON CRAMM
(1937-2016)

CONCERT ORGANIST
CHOIR DIRECTOR & CHORAL
ACCOMPANIST EXTRAORDINAIRE

In special recognition of his work as accompanist with Winifred Baker and her choral groups, the Winifred Baker Chorale, WBC Chamber Singers and San Francisco Civic Chorale, from the 1970's into the 1990's, including a number of British and European concert tours

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Celebrate with Us!



**St. Peter's Hall
Trinity†St Peter's Episcopal Church
1668 Bush Street at Gough Street, San Francisco
Saturday, May 28, 2016 at 7:00pm**

Join us as we celebrate the newly renovated St. Peter's Hall and the 120th birthday of our 1896 Sohmer concert grand piano, on the 20th anniversary of its refurbishing sponsored in 1996 by Trinity Church and the San Francisco Lyric Chorus.

Guest artist, noted Bay Area pianist and organist Jerome Lenk, will join Music Director Robert Gurney in performing solo piano pieces and accompanying the singers on the Sohmer concert grand.

Featuring soloists Sandy Kameron, Jesse Buddington, Thomas Wade, Elizabeth Roddy, flute, and members of the San Francisco Lyric Chorus and the Choir of Trinity†St. Peter's.

Proceeds from the event will benefit the Building Retrofit Fund.

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Sing with San Francisco Lyric Chorus in Summer 2016

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

THE SOUNDS OF WAR . . . THE PLEAS FOR PEACE



Joseph Haydn *Mass In Time Of War*



Ralph Vaughan Williams *Dona Nobis Pacem*



Performances:

Saturday, August 27, 7 pm

Sunday, August 28, 5 pm

Mission Dolores Basilica, San Francisco

Rehearsals & Auditions Begin Monday, May 23, 2016

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

Trinity+St. Peter's Episcopal Church, St. Peter's Hall

1620 Gough St, San Francisco (between Bush St & Austin Alley)

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

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chamber/text

A concert series featuring chamber music with and without text.

Each recital spotlights the music of a single composer.

Join San Francisco Conservatory alumni as they explore works
both widely- and little-known.

Concerts will take place in

San Francisco (First Baptist Church, 22 Waller, at Octavia); and

San Anselmo (First Presbyterian Church, 72 Kensington Road).

Concerts are free—donations gratefully accepted.

Previous concerts in the 2015-16 season have featured the works
of Fauré, Vaughan Williams, and Shostakovich. San Francisco

Lyric Chorus member Stephen Kahn is the vocal soloist.

May 14 & 15: John Harbison



Photo credit: Brynn Bruijn

- ≡ Piano Quintet
- ≡ Variation, for piano,
violin & clarinet
- ≡ *Book of Hours & Seasons*,
for piano, flute, cello, and
voice
- ≡ Thanks Victor, for string
quartet

Saturday 5/14/16, 7 pm (Marin)

Sunday 5/15/16, 6 pm (SF)

chambertext.org

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IN MEMORIAM

Luna (*September 22, 1999–
November 10, 2015*)

Jake (*September 22, 1999–
February 26, 2016*)

You will live on in our hearts, always.

Love

Mom, Dad, and Maui



San Francisco Lyric Chorus

Sopranos

Patricia Almond
Cassandra Forth*
Raime Heyneker
Valerie Howard
Valerie Kirby
Justina Lai
Mary Lou Myers
Monica Ricci #
Jia (Julie) Shi
Teresa Vosper
Helene Whitson #

Altos

Shirley Drexler
Laura Heiman
Nora Klebow # *
Barbara Landt
Susan Russell
Karen Stella

Tenors

Nanette Duffy
(Steve Kahn)
Carl Jech
Jim Losee*
Reuben Schwartz

Basses

Jim Bishop *
William C. Diebel
Steve Kahn
Geoffrey Turnbull
Bill Whitson #

#Board of Directors

*Section Representative

