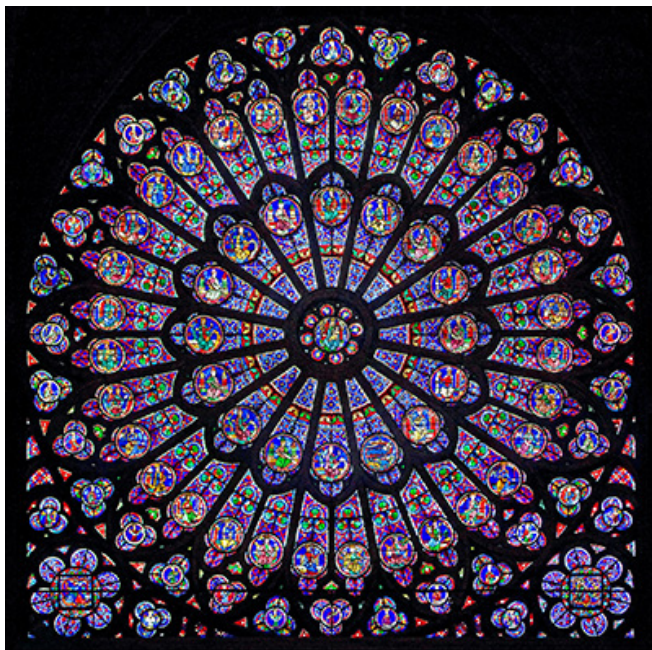


SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*

Magnificat!



The Music of
Howells ➤ Pärt ➤ Todd ➤ Stoppard
Pearsall ➤ Bass ➤ and more

Saturday, December 8, 2018 - 7 pm

Sunday, December 9, 2018 - 5 pm

Trinity+St. Peter's Episcopal Church
San Francisco, California

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

Board of Directors:

Helene Whitson, President	Alana D'Attilio, Director
Bill Whitson, Treasurer	Monica Ricci, Director
Susan Alden, Director	

Welcome to the Fall 2018 Concert of the San Francisco Lyric Chorus! Our program, *Magnificat*, explores a variety of music created for this happy time of year, from four settings of the *Magnificat*, a beautiful hymn sung by the Virgin Mary, to other works of the season, both contemplative and joyous.

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 its only American performance, which was given at the PPIE.

Please sign our mailing list, located in the foyer.

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

We are recording this concert for archival purposes

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

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

Please, no children under 5

Thank you for helping us to maintain a distraction-free environment.

PROGRAM

Magnificat Collegium Regale

Herbert Howells

In Dulci Jubilo

Robert Lucas Pearsall

Lois Kelley, soprano

Monica Ricci, alto

Ron Lee, tenor

Bill Whitson, bass

Magnificat

Arvo Pärt

Cassandra Forth, soprano

Raime Heyneker, soprano

Christus Est Stella

Will Todd

The Christ Child

Will Todd

Magnificat in D

George Dyson

Intermission

Magnificat in C

Bryan Kelly

Tomorrow Shall Be My Dancing Day

Philip Stopford

Lully, Lulla, Lullay

Philip Stopford

Cassandra Forth, soprano

Ave Maria

Philip Stopford

Rosa Mystica

Chrysogonus Waddell

Gloria

Randol Alan Bass

Katya Kolesnikova, organ

PROGRAM NOTES

HERBERT HOWELLS (1892-1983)

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

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

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

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

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

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

Howells had a major effect on the composition of English church music. Biographer Christopher Palmer notes, "He was drawn to the church principally by three things: by friendships with clergy and with musicians within the church, both amateur and professional; by the architectural magnificence of our churches, cathedrals and Collegiate chapels, and the marvelous way their acoustical properties diffused, refined and enhanced what he termed the 'immemorial sound of voices'; and by

the no less 'immemorial' qualities of the Anglican Book of Common prayer considered purely as compendia of the choicest English, rich in poetry and sonority."

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

Magnificat Collegium Regale

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

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

My soul doth magnify the Lord:
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me:
And holy is his Name.
And his mercy is on them that fear him throughout all generations.
He hath shewn strength with his arm:
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat:
And hath exalted the humble and meek.
He hath filled the hungry with good things:
And the rich he hath sent empty away.
He remembering his mercy hath holpen (*helped*) his servant Israel:
As he promised to our forefathers, Abraham and his seed, forever.
Glory be to the Father, and to the Son:
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
World without end. Amen.

ROBERT LUCAS PEARSALL (1795-1856)

Robert Lucas Pearsall was the son of an army officer, who was an amateur musician. Robert was born in Clifton in 1795, and in 1802, the family relocated to Bristol. The Pearsall ancestors had made money in the iron industry and had built a home in Willsbridge, near Bristol. Pearsall's father died in 1813, and in 1816, his mother bought the Willsbridge house from her brother-in-law. By 1817, Pearsall and his mother lived in Willsbridge. That same year, he married Harriett Elizabeth Hobday, daughter of painter William Armfield Hobday. They had three surviving children (one died in infancy)—Robert Lucas (1820), Elizabeth Still (1822), and Philippa Swinnerton (1824).

Pearsall's mother wanted him to become a lawyer and paid for him to be privately tutored. He was admitted to the Bar in 1821 and practiced law in Bristol from 1821 to 1825. In 1825, he suffered a slight stroke. Doctors recommended that he live abroad in order to recover his health. He and his family moved to Mainz, Germany, where they lived from 1825 to 1830.

In Mainz, Pearsall studied composition with Joseph Panny. In 1825, he wrote his earliest known composition—a Minuet and Trio in B flat. He continued composing, including an overture, Latin motets, and part songs.

In 1829, Pearsall returned to England for a year, leaving his family in Mainz. In 1830, he moved back to Germany, relocating his family to Karlsruhe. Karlsruhe was a wonderful base for Pearsall's many interests, which included travel, genealogy, heraldry, painting, and music. He also believed his children would receive a better education there.

The family remained in Karlsruhe from 1830 to 1842. Pearsall visited libraries in Paris, Munich and Nuremberg to research his topics of interest. In 1832, he met Kaspar Ett in Munich. Ett helped him learn early music by explaining the notation system. In 1834, Pearsall arranged the medieval carol, *In Dulci Jubilo*. That same year, he built a small theater at his home and composed his ballad-opera, *Die Nacht eines Schwärmers*. He and his family continued to take part in the intellectual life of Karlsruhe.

In 1836, Pearsall inherited his mother's house in Willsbridge. He returned to England for a year, selling the property in 1837. During that time, he apparently found a copy of Elizabethan composer Thomas Morley's *Balletts* and composed a madrigal using the text of *My bonny lass*. He continued to compose madrigals, 22 in all, sometimes using his own texts and sometimes using the texts of others.

The English madrigal revival had begun in the early 18th century, and by the time Pearsall began composing madrigals, there were societies all over the country. The Bristol Madrigal Society was founded in January 1837, with Pearsall, a tenor, one of its first members. In addition to singing the classic Elizabethan madrigals, the Bristol singers were able to try out Pearsall's compositions.

Pearsall returned to Karlsruhe in the summer of 1837. Between 1837 and 1841, he continued to compose madrigals and part-songs for the Bristol Madrigal Society. Those works remained in the Society repertoire, even when Pearsall was largely unknown elsewhere. *Lay a Garland*, his most famous part-song, was composed in 1840.

Family troubles mounted between 1837 and 1842, and Pearsall could no longer afford to live in Karlsruhe. His son had acquired debts, and his wife had become a Roman Catholic. In 1842 or 1843, Pearsall separated from his wife and moved with his daughter, Philippa, to Schloss Wartensee, near Lake Constance in Switzerland. He developed friendships with priests at nearby Catholic churches and began composing music for the Catholic service, in addition to composing for the Anglican church in Bristol.

After spending ten rather lonely years in Wartensee longing for more of a community, he moved to a small house in the city of St. Gall at the suggestion of his friend, that city's Catholic Bishop. He gave Schloss Wartensee to his wife and son. He spent two years in St. Gall before taking ill and returning to Schloss Wartensee to be cared for by his wife. He died in August, 1856, converting to Catholicism three days before his death.

Robert Pearsall composed in a variety of genres—sacred music for both Anglican and Catholic church services, 22 madrigals, over 60 partsongs, ballad-operas, solo songs, a symphony, overtures, chamber music, a string quartet and trio, and dramatic works with music. He was an essayist and wrote articles on a variety of topics. In addition, he was an excellent translator, publishing translations of Schiller's *William Tell*, and Goethe's *Faust*. He has a wonderful sense of melody and harmony, and brought historic music forms and melodies into the 19th century.

Pearsall's name has been found in two forms—Robert Lucas Pearsall and Robert Lucas de Pearsall. The 'de' was added by his daughter, Philippa, after his death.

In Dulci Jubilo

One of the most familiar of English carols, Robert Pearsall's 1837 arrangement of *In Dulci Jubilo* is No. 2 on the December 2008 *BBC Music Magazine's* list of 50 all-time favorite carols and motets, as chosen by 50 major British and American choral conductors. There are many arrangements of this beloved carol, but *BBC Music Magazine* felt Pearsall's version stood out above the others. The editors comment, "With its intriguing mix of Latin and English words, Pearsall's music builds up from a straight-forward hymn tune in the first two verses, through some exquisite counterpoint for soloists in the third, before the full, unaccompanied choir gathers together for a rousing finale—when we reach the words 'There the bells are ringing' a peal-like phrase in the treble line soars thrillingly. '*In Dulci Jubilo* is probably my favourite carol of all,' says Robin Tyson, King's Singer and a former King's College, Cambridge choral scholar. 'It's a forward-moving carol with an ancient and beautiful melody and rich, lush harmonies that swim round a church.'" Keyte and Parrott note, "'*In Dulci Jubilo*' is usually said to have been taught to the mystic Heinrich Seuse (Suso) by angels. Suso (ca. 1295-1366) was a German Dominican monk... [who] studied with the great mystic Meister Eckhart". *In Dulci Jubilo* is one of the oldest German hymns, found in a Leipzig University manuscript about 1400. Robert Pearsall did his own translation of the carol from a 1570 German service book written for the Protestant congregations of Zweibrücken and Neuburg. He says, "Even there it is called 'a very ancient song for Christmas eve' so there can be no doubt that it is one of those very old Roman Catholic melodies that Luther, on account of their beauty, retained in the Protestant service."

The original composition, *In Dulci Jubilo*, is a dance song, written in 3/4 or 6/8 meter. The original is *macaronic*—written in two languages—Latin and German. Throughout the centuries, its melody has been set by many composers, including Michael Praetorius, Hieronymus Praetorius, Samuel Scheidt, Johann Sebastian Bach, John Rutter, Marcel Dupré and Robert Lucas Pearsall. John Mason Neale translated the original words freely into a very familiar carol, *Good Christian Men/Friends, Rejoice*. The work has been set in many variations, from one accompanied voice to many voices, both *a cappella* and accompanied.

Robert Pearsall's arrangement in 3/2 meter leaves the work in its dance song format. It also remains *macaronic*, with verses in Latin and English. Pearsall translated the German part of the text into English. There are several variants of the English text. When sung slowly and lyrically, it shows Pearsall's ability to bring dynamics and emotion, depth and texture to the work, true hallmarks of the Romantic period.

In dulci jubilo (In sweetest jubilation)

Let us our homage shew (show)

Our heart's joy reclineth

In praeseptio, (In a manger)

And like a bright star shineth

Matris in gremio. (On his mother's lap)

Alpha es et O! (Thou art Alpha and Omega)

O Jesu, parvule, (O tiny Jesus)

My heart is sore for Thee!

Hear me, I beseech Thee,

O puer optime, (O best of boys)

My prayer let it reach Thee,

O princeps gloriae. (O prince of glory)

Trahe me post te! (Draw me after Thee)

O Patris caritas! (O love of the Father)
O Nati lenitas! (O gentleness of the Son)
 Deep were we stained
Per nostra crimina; (Through our sins)
 But Thou hast for us gained
Coelorum gaudia. (The joy of heaven)
 O that we were there!

Ubi sunt gaudia (Where are joys)
 If that they be not there?
 There are angels singing
Nova cantica (New songs)
 There the bells are ringing
In regis curia. (In the king's court)
 O that we were there!

ARVO PÄRT (1935-)

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

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

About that same time, Pärt stopped composing almost entirely. He spent several years studying Gregorian chant and the work of medieval composers, including Josquin, Machaut, and Ockeghem. Abandoning the serialist style, he composed a few works in a transitional style, including a symphony. In 1976, Pärt began composing again on a regular basis, using a totally new and fresh style based on the use of triads. It is through this style that he is most recognizable to current audiences. Pärt comments, “I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—just one or two voices. I build primitive materials with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it *tintinnabuli*.” Gavin Bryars comments, “There can be little doubt that the revelation of his music has been one of the most important factors in the development of a new sensibility in recent music.”

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

Magnificat

One of Pärt's most well-known and popular works, the *Magnificat* was composed in 1989. It is a beautiful example of Pärt's unadorned *tintinnabuli* style.

*Magnificat, anima mea Dominum;
 et exultavit spiritus meus
 in Deo salutari meo;
 quia respexit humilitatem ancillae suae,
 ecce enim ex hoc beatam me dicent
 omnes generationes.*

*Quia fecit mihi magna, qui potens est:
 et sanctum nomen eius,
 et misericordia eius a progenie in progenies
 timentibus eum.
 Fecit potentiam in brachio suo,
 dispersit superbos mente cordis sui,
 deposuit potentes de sede,
 et exaltavit humiles,
 esurientes implevit bonis,
 et divites dimisit inanes.
 Suscipit Israel, puerum suum,
 recordatus misericordiae suae,
 sicut locutus est ad patres nostros,
 Abraham et semini eius in saecula.*

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

My soul doth magnify the Lord,
 and my spirit hath rejoiced
 in God my Savior.
 For He hath regarded
 the lowliness of His handmaiden.
 For behold, from henceforth,
 all generations shall call me blessed.

For He that is mighty hath magnified me,
 and holy is His Name.
 And His mercy is on them that fear Him,
 throughout all generations.
 He hath showed strength with His arm,
 He hath scattered the proud
 in the imagination of their hearts.
 He hath put down the mighty from their seat-
 and hath exalted the humble and meek.
 He hath filled the hungry with good things,
 and the rich He hath sent empty away.
 He remembering His mercy
 hath holpen (*helped*) His servant Israel,
 as He promised to our forefathers,
 Abraham and his seed, forever.

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

WILL TODD (1970-)

Born in 1970 in Durham, England, composer/pianist Will Todd has been playing piano since he was three and composing since he was seven. He attended Durham School, and joined the St. Oswald's Church Choir as a boy chorister, singing with the Choir through his mid-20s. He began his composition studies with church organist David Higgins. He studied music at the University of Bristol, where he received his 1991 Honors Degree in Music and his 1993 Master's Degree.

Will Todd composes in a wide variety of genres, including many works for chorus. He is best known for his jazz mass, the *Mass in Blue*. He has composed works for orchestra, stage, oratorios, operas, a clarinet concerto, a Requiem, works for chorus and orchestra, for chorus with small ensemble accompaniment, and for a cappella chorus. He was commissioned to write the anthem, *The Call of Wisdom*, for Queen Elizabeth II's 2012 Diamond Jubilee. The Symphony Silicon Valley Chorale commissioned his 2012 *Songs of Love*, a work for chorus and jazz trio, for their Silver Anniversary.

Will Todd also is a jazz pianist and performs regularly with his Will Todd Trio.

THE VENERABLE BEDE (673?-735)

Considered “The Father of English History”, this English Benedictine monk and most famous Anglo-Saxon scholar was born in Northumbria around 673. His early history is unknown. He may have come from a wealthy family. When he was seven, he was sent to the monastery of Monkwearmouth for his education. In 682, he transferred to the nearby monastery of Jarrow, where he remained for the rest of his life. In 692, when he was 19, he was ordained a deacon, and in 702, he became a priest. About this time he began his scholarly writing. He completed over 40 books during his lifetime, covering all areas of knowledge at that time. His books included studies of such topics as astronomy, poetry, the natural world, and the nature of time/chronology. For many years, his book on the nature of time was a standard work on the subject. He wrote the first book on the lives of the saints. His most famous book is *The Ecclesiastical History of the English People*, in which he documented Anglo-Saxon culture, the growth of Christianity in England, and the political events of the times. In addition, he wrote biographies of St. Cuthbert and of the Abbots of Wearmouth and Jarrow. *The New Columbia Encyclopedia* notes that he ‘was considered the most learned man in Western Europe in his day’. In 836, the Catholic Church declared him ‘venerable’. In 1899 he was made a saint. He is the only British native to be designated a Doctor of the Church. Both he and St. Cuthbert are buried in Durham Cathedral.

Christus Est Stella

Composed in 2000 for The Durham Singers, Todd created a passionate setting of this beautiful prayer by St. Bede. The text of the prayer, along with the English translation, appears on a plaque above St. Bede’s tomb in Durham Cathedral.

<i>Christus est stella matutina, Alleluia;</i>	Christ is the morning star, Alleluia;
<i>Qui nocte saeculi transacta, Alleluia;</i>	Who when the night of this world is past, Alleluia;
<i>Lucem vitae sanctis promittit, Alleluia;</i>	Promises and reveals to his saints, Alleluia;
<i>Et pandit aeternam, Alleluia.</i>	The everlasting light of life, Alleluia.

GILBERT KEITH CHESTERTON (1874-1936)

G.K. Chesterton was a man of letters, a literary jack-of-all-trades, or a combination of both. This novelist, short story writer, poet, essayist, dramatist, journalist, speaker, illustrator, and literary/art critic was born in London in 1874. He first attended Colet Court School and transferred to St. Paul’s School when he was 12. He attended St. Paul’s between 1887 and 1892, especially interested in his drawing and English literature classes. He enjoyed participating in the Junior Debating Club. His first prose writings and poetry were published in the Club’s newsletter, *The Debater*, for which he wrote a number of essays on English literary figures.

After graduating from St. Paul’s, Chesterton enrolled in the Slade School of Art, planning to become an illustrator. Slade was one of the departments of University College, London, so Chesterton was able to take courses in English literature as well. He dropped out of school before finishing a degree. One of his Slade classmate’s family owned the publishing firm of Hodder and Stoughton, and his friend was able to help him get a job at the firm reviewing art books. At the same time, he began working for another publisher, T. Fisher Unwin, a job he continued until 1902. In addition, he began to work as a freelance art and literary critic. He also began to write, starting with weekly essays in various publications and branching into other forms of literary expression.

Chesterton loved to debate publicly, an activity he continued into his adult life. One of his favorite sparring partners was his good friend, the Irish playwright/essayist/social activist, George Bernard

Shaw. Their differing views on the issues of the day made for wonderful entertainment. Chesterton, known as the “prince of paradox” for his zinging one-or-two liners, was a very big man. He was about 6’2” and weighed almost 300 pounds. He was easily located in a crowd. He wore a flowing cape and a wide-brimmed, floppy hat, at the same time carrying a walking stick and smoking a cigar. George Bernard Shaw, while about the same height, was a slender man. In one of the typical exchanges between the two, Chesterton said to Shaw, “To look at you, anyone would think a famine had struck England.” Shaw answered, “To look at you, anyone would think you have caused it.”

A deeply religious man, Chesterton converted to Catholicism in 1922. His religious and social beliefs underlay much of his writing. And, his legacy is his prolific writing on a number of topics. He wrote eight novels. *Napoleon of Notting Hill* (1904) and *The Man Who Was Thursday* (1908) are the best known. He wrote over 200 short stories. The most popular is the Father Brown mystery series with Catholic priest and amateur detective Father Brown as the mystery solver. Chesterton also was a poet, writing over several hundred poems. *The Christ-Child* is one of his most familiar poems. In addition, Chesterton was an essayist and literary critic, writing over 4,000 essays and columns in various journals and newspapers. He wrote full-length critical studies on a number of literary figures, including Robert Browning, Charles Dickens, William Blake, George Bernard Shaw, Geoffrey Chaucer, Robert Louis Stevenson, and William Shakespeare. He wrote biographies of St. Francis and St. Thomas Aquinas, as well as other miscellaneous writings. From 1932 until his death, he was a regular commentator on BBC Radio, delivering about 40 lectures per year. He died in 1936.

The Christ-Child

In 1997, Todd composed for the St. Oswald’s Church Choir this simple, tender setting of G.K. Chesterton’s loving poem.

The Christ-child lay on Mary’s lap,
His hair was like a light.
O weary, weary were the world,
But here is all aright.

The Christ-child lay on Mary’s heart,
His hair was like a fire.
O weary, weary is the world,
But here the world’s desire.

The Christ-child stood at Mary’s knee,
His hair was like a crown.
And all the flowers looked up at Him,
And all the stars looked down.

GEORGE DYSON (1883-1956)

Composer, organist, educator, and administrator George Dyson was born in Halifax, Yorkshire, England, in 1883. His father, a blacksmith, worked for a major Halifax engineering company, and at the same time was the organist and choir director at a local Baptist church, where young George first was introduced to music. George’s father and mother, a weaver, also sang in various local community choruses. As opposed to many other English composers of his era, George Dyson came from the working class, rather than from privilege. He was a self-made man. Biographer Lewis Foreman notes, “He descended from the sort of family which formerly would not have been able to afford college fees, let alone had the incentive to try for admission to a London institution. The transformation came through his keyboard skills at the local Baptist church, and is all the more startling in that he established himself almost entirely by his own efforts.”

Young George was a talented child, and his parents supported that talent. At age 13, he was appointed a church organist. When he was 16, he received a scholarship from the Fellowship of the Royal College of Organists, which allowed him to study music at that institution. In 1900, he won a scholarship to the Royal College of Music, where he studied composition with Charles Villiers Stanford. At the same time, he worked as an assistant organist at St. Alfege Church in Greenwich. As a Royal College of Music student in 1900, he won the Arthur Sullivan prize for composition. In 1904, he won the Mendelssohn Scholarship, which allowed him to study abroad for three years in Florence, Rome, Vienna, and Berlin. He met many of the leading musicians of his day, including Richard Strauss.

Dyson returned to England in 1907 and was appointed Director of Music for the Royal Naval College at Osborne, highly recommended by Sir Hubert Parry, then Director of the Royal College of Music. At the same time, he enrolled at Oxford as a non-collegiate student (not belonging to any of Oxford's individual colleges, such as Christ Church, Balliol, Magdalen, Pembroke, etc.) He received his Bachelor of Music degree in 1909. In 1911, he went as a teacher to Marlborough College, an independent boarding and day school in Marlborough, Wilshire.

World War I broke out in 1914, and Dyson joined the Royal Fusiliers. As Brigade Grenadier Officer of the 99th infantry, he wrote a training manual on grenade warfare that was used widely. The war was too much for him, and in 1916, he was sent back to England suffering from PTSD. He had completed his university studies and in 1918 received his Doctor of Music degree from Oxford. After a long recovery period, he received a commission as a major in the newly formed Royal Air Force, where he organized the RAF bands and continued composing. He left that position in 1920.

In 1921, Dyson became music master at Wellington College, an independent day and boarding-school in Crowthorne, Berkshire, **and** a Professor of Composition at the Royal College of Music. In 1924, he switched from Wellington to teaching music at Winchester College, an independent boarding school for boys in Winchester, Hampshire. Here he taught music and was the school organist and conductor of the school choir and orchestra. A multi-tasker, he **also** conducted the local adult choral society **and** was a visiting music lecturer at universities in Liverpool and Glasgow, Scotland. In 1924, he published his influential series of essays on new music, *The New Music*. He remained at Winchester until 1937. He continued composing during this time. A number of his compositions during this era were unison compositions created for public school use.

Dyson also began his mature compositional career during his time at Winchester. In 1928, he published a cantata, *In Honour of the City*, his first major choral work, which received wide acclaim. In 1931, he published his most famous work, *The Canterbury Pilgrims*, a musical portrait of characters from Geoffrey Chaucer's beloved *Canterbury Tales*. Other large choral works soon followed, including *St. Paul's Voyage to Melita* (1933), *The Blacksmith* (1934), and *Nebuchadnezzar* (1935). In 1937, he composed a symphony.

A staunch supporter of amateur/community music groups, Dyson was worried about the influence of radio and phonorecords on local amateur group performances. In 1935, he was co-founder of the National Federation of Music Societies, an umbrella organization and financial backer for amateur music groups and performing societies.

In 1938, Dyson was appointed Director of the Royal College of Music, the first RCM graduate appointed to that position. As with everything else he did, he came in and changed things. He had the building renovated and modernized. He obtained funding from the University Grants Commission and created a pension system for the staff. He updated the curriculum and the examination system. He wanted higher admission standards. During World War II, he insisted that the college remain open so that students could continue their education, in spite of the bombing horrors in London. His action influenced other colleges in the area to do the same thing. After the war, he had to deal with an overflow of war-service students returning to school, as well as new students wanting to enter. The Royal College of Music increased its standards, but Dyson made adjustments

for such students as composer Malcolm Arnold and guitarist/lutenist Julian Bream.

George Dyson was knighted in 1942. In 1952, he retired from the Royal College of Music and moved to Winchester, his place of peace and happiness, where he continued composing. He received honorary degrees from Aberdeen and Leeds Universities, and honorary fellowships from the Royal Academy of Music and Imperial College, London. He died in 1964. He composed in a number of different genres, including choral works large and small, sacred and secular, accompanied and unaccompanied, chamber music, works for piano and organ, and works for orchestra, including a symphony. He composed short anthems for the coronations of King George VI (1937) and Queen Elizabeth II (1953). English composer, organist, conductor and Dyson biographer Paul Spicer names George Dyson as one of the most important British musicians of his day.

Magnificat

George Dyson's stirring *Magnificat in D*, composed in 1924, follows in the tradition of sacred choral works created for the English cathedral, with soaring, vibrant sections contrasted with others that are lyrical and quiet, a perfect combination for chorus and organ. **Section 1** begins with unison singing by the chorus, breaking into parts at *For He hath regarded the lowliness of His handmaiden*. The section ends with a fervent statement by the chorus, *And holy is His name*. Immediately after this phrase, **Section 2** begins with an organ interlude of descending chords, getting softer until the basses enter with *And His mercy is on them...* The altos finish that phrase, and the organ leads to the next passage of lower voices (alto, tenor, bass) describing God's actions (*He hath shewed strength with his arm...*) Dyson builds gradually towards a climax at *Abraham and his seed forever*. Dyson composes **Section 3**, *Glory be to the Father...* as a fervent hymn, finishing with a joyous *Amen*.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.
 For He hath regarded the lowliness of His handmaiden.
 For behold, from henceforth, all generations shall call me blessed.
 For He that is mighty hath magnified me, and holy is His Name.
 And His mercy is on them that fear Him, throughout all generations.
 He hath showed strength with His arm:
 He hath scattered the proud in the imagination of their hearts.
 He hath put down the mighty from their seat and hath exalted the humble and meek.
 He hath filled the hungry with good things, and the rich He hath sent empty away.
 He remembering His mercy hath holpen (*helped*) His servant Israel,
 as He promised to our forefathers, Abraham and his seed, for ever.
 Glory be to the Father, and to the Son, and to the Holy Ghost.
 As it was in the beginning, is now, and ever shall be: world without end.
 Amen.

BRYAN KELLY (1934-)

Born in Oxford, England in 1934, composer/teacher/pianist Bryan Kelly began his musical career as a boy chorister at Oxford's Worcester College. Between 1951 and 1955, he attended the Royal College of Music in London, studying composition with Gordon Jacob (1895-1984) and Herbert Howells (1892-1983). He then went to Paris, where he studied composition briefly with famed teacher Nadia Boulanger (1887-1979). He became a faculty member at the Royal Scottish Academy, and in 1963 returned to the Royal College of Music as a professor of harmony, counterpoint, and composition. During the early 1980s, he was President of the City of Oxford Choirs.

In 1984, Kelly moved to Umbria in Italy. During his time in Italy, he taught and gave recitals in Rome, as well as conducting the United Nations Choir. In addition, he was a composer-in-residence at Castiglione del Lago. At a later date, he moved to France. He also taught one year at the American University in Washington, D.C. In recent years, he lived in Cairo, Egypt, where he taught orchestration and served as an accompanist for various organizations. He worked on several projects at the Cairo Opera, as well as working on various projects sponsored by the American University in Cairo. Most recently, he has divided his time between France, Great Britain, and the Middle East. He has performed as a piano soloist, and is co-founder of the Zodiac Ensemble.

Bryan Kelly composes in a wide variety of genres. He has composed works for orchestra; chamber music; works for brass and wind ensembles; works for solo instruments and works for solo instruments accompanied by keyboard; works for keyboard; choral works, sacred and secular, *a cappella* and accompanied; opera, and musical theatre. He has written a large number of sacred choral works for the Anglican Church, including three *Magnificats/Nunc Dimittises*, a *Stabat Mater*, a *Missa Brevis*, and a *Communion Service*, as well as other service music, hymns, and carols. He also has written secular choral music. His music often incorporates traditions and musical patterns from different cultures. He is fond of using syncopation and jazzy rhythms.

Magnificat in C

Composed in 1965 for the Southern Cathedrals Festival, the *Magnificat in C* is one of Bryan Kelly's most popular sacred works. He comments that the work is based on Latin American rhythms, and those pulsating rhythms are especially noticeable in the accompaniment. The *Magnificat* is bright and energetic, with both chorus and accompaniment engaged in the syncopation. It is divided into three sections. In *Section 1*, the full chorus sings in jaunty Latin rhythms. *Section 2*, the most musically complex section of the composition, begins with the tenors singing *For he that is mighty...* This section is accompanied by soft Latin rhythms underneath. Here Kelly plays with combinations of voices—tenors here, altos and sopranos there, even full chorus at *He hath shewed strength with his arm...* At *He remembering his mercy*, Kelly breaks up the text among the voices, returning to full chorus at *and his seed forever*. *Section 3* beginning with *Glory be to the Father*, is a repeat of the melody and rhythm of *Section 1*. The work concludes with a joyous *Amen*.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.
For He hath regarded the lowliness of His handmaiden.
For behold, from henceforth, all generations shall call me blessed.
For He that is mighty hath magnified me, and holy is His Name.
And His mercy is on them that fear Him, throughout all generations.
He hath showed strength with His arm:
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat and hath exalted the humble and meek.
He hath filled the hungry with good things, and the rich He hath sent empty away.
He remembering His mercy hath holpen (helped) His servant Israel,
as He promised to our forefathers, Abraham and his seed, for ever.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be: world without end.
Amen.

PHILIP STOPFORD (1977-)

Composer/conductor/organist Philip Stopford began his musical career as a chorister in London's Westminster Abbey. A talented youth, he won a music scholarship to the historic Bedford School,

an independent public school for boys, dating from the 11th century. Bedford School has an extensive music program.

Stopford then became an Organ Scholar, a part-time assistant organist, at Truro Cathedral, the home of the original Christmas service of Nine Lessons and Carols. The Organ Scholar position gives a student studying the organ the opportunity to play the organ during church services, direct a choir, and gain administrative experience. Stopford composed service music for Truro, as well as conducting one of the choirs.

Continuing his education, Stopford studied music at Oxford's Keble College, serving as an Organ Scholar while a music student at Keble. He recruited singers for the College's Chapel Choir, which he directed. He also directed *Musica Beata*, a chamber chorus. He made two recordings of sacred music while at Keble.

Between 1999 and 2000, Stopford was the Organ Scholar at Canterbury Cathedral. He then was appointed Assistant Organist at Chester Cathedral. Between 2003 and 2010, he served as Director of Music at St. Anne's Cathedral (Anglican) in Belfast, Ireland. He recruited, trained, and directed members of the Cathedral Choir, as well as composing music for services and other events. Beginning in 2003, he composed a new Christmas work every year for the St. Anne's Cathedral Choir. In addition, he accepted commissions from individuals, churches, and choruses. Since 2003, he has conducted *Ecclesium*, a professional chorus. In 2016, he became Director of Music at Christ Church, Bronxville, New York, and lives 30 minutes from New York City. A multi-tasker at present, he is a full-time composer and conductor, creating new works by commission, and giving various workshops around the world. He is noted for his lyrical settings of Christmas and sacred texts.

Tomorrow Shall Be My Dancing Day

BBC Music Magazine editors in the December 2008 issue, comment, "Though thought to find its roots in the world of medieval mystery plays, this Cornish carol was first published in 1833, when it appeared in William Sandys's volume *Christmas Carols Ancient and Modern*. Describing the life of Christ in the form of a dance, the text has been set by composers from Gustav Holst to Igor Stravinsky..."

The origin of the term 'carol', shrouded in speculation, is explained in various theories. One definition relates it to ritual song and dance, beginning with the Greek *choros*, a circle dance accompanied by singing, used in dramatic performances, religious ceremonies, and fertility rites. It then became the Latin *choraula* which transformed into the medieval French *carole*, a French circle dance-song that was equally popular in court and country. The *carole* was written with a light-hearted dance rhythm, and was quite different from the more solemn music used in religious services. Most of these early carols were known as crèche dances, because they were meant to be sung as people danced around the crèche/manger.

The complete carol of *Tomorrow Shall Be My Dancing Day* has eleven stanzas, reviewing the life of Jesus from birth to ascension. The carol can be divided into sections. The first four stanzas cover the Nativity; the next three refer to Lent, and the final three describe Easter and the Ascension. Most composers prefer to set the Nativity portion only. Philip Stopford's composition follows this pattern.

The original carol text and setting, as found in the *Oxford Book of Carols* or *The New Oxford Book of Carols*, can be sung straight through or truncated at various stanzas, since it contains the same musical structure throughout. Keyte and Parrott comment, "It seems possible that 'Tomorrow shall be' was devised to be sung and danced at the conclusion of the first day of a three-day drama, translated from the Cornish... The actor portraying Christ would have sung the verses and the whole company and audience the repeats of the refrains."

Other composers have set this text, including John Gardner, David Willcocks, John Rutter, Ronald Corp, Andrew Carter, Sydney Carter, and Philip Stopford. The Gardner and Holst settings probably

are the most familiar. John Gardner (1917-2011) created a light-hearted, jazzy version of the first four stanzas. Gustav Holst (1874-1934) set the entire text in an original composition using the same dance rhythm as the Cornish carol in his version, *This Have I Done For My True Love*. He sets the entire text. Igor Stravinsky (1882-1971) set the text for tenor and chamber ensemble in a 12-tone style as *Ricercar II* in his composition, *Cantata*, 1952. English composer Sydney Carter (1915-2004) created a variant of the text in his 1963 original composition, *Lord of the Dance*, which he set to the tune of *Simple Gifts*.

Philip Stopford also chooses to set the Nativity portion of this carol. In his tempo marking, he comments, “Alive and dance-like.” Although the composition is dance-like, Stopford constantly changes the tempo, using syncopation and other musical formats to increase or slow the rhythm. The composition begins with sopranos paying homage to the original carol melody as set by Gustav Holst. Gavin Plumley comments, “...the swung rhythms give way to the text and snatches of melodic material being passed from voice to voice... A more hushed, less busy middle section is followed by a rousing declamatory close; the final cadence is reminiscent of Peter Warlock’s jazzy music for the festive season.”

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:

Refrain:
Sing O my love,

To call my true love to my dance:
Sing O my love...

In a manger laid and wrapped I was,
So very poor, this was my chance
Betwixt an ox and a silly poor ass
To call my true love to the dance:
Sing O my love...

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father’s voice heard from above,
To call my love to the dance,
My love, my love, my love, my love.
This have I done for my true love.

Lully, Lulla, Lullay

This familiar text also is known as *The Coventry Carol*, since it comes from *The Pageant of the Shearmen and Taylors*, one of the 1392 set of medieval mystery plays performed in the town of Coventry on the Feast of Corpus Christi. The mystery plays were dramatizations of biblical stories, performed in the streets using special carts/wagons as stages, or performed in front of the Cathedral. Some of the plays were comedies; others were dramas or tragedies. Various work/artisan guilds sponsored the individual plays. In this case, the shearmen (artisans who refinished cloth) and tailors sponsored this play about the annunciation to Mary, the Nativity, the annunciation to the shepherds, the adoration by the three kings, the flight into Egypt, and the massacre of the innocents. *The Coventry Carol* text comes from near the end of the play, where Herod the King is searching for the children to slay them. A mother sings this lullaby to quiet her child so that Herod’s soldiers will not hear it cry.

Although the medieval plays were written and performed in the 14th century, the first extant text of this carol dates from Robert Croo’s 1534 manuscript. Keyte and Parrott note that the original manuscript of *The Pageant of the Shearmen and Taylors* was destroyed in an 1879 fire at the Birmingham Free Reference Library, where it was housed. *The Coventry Carol* and *The Coventry Shepherd’s Carol* were the only two early English language texts with accompanying scores saved from the burned manuscript.

Lully, Lulla, Lullay is probably the most familiar and most popular of Philip Stopford’s carol settings. It is simple and straight-forward. Stopford notes, “The 16th century words associated with Coventry are haunting, depicting Herod and the slaying of children. However, the lullaby quality of the text is predominant in the music, matched by a glorious soprano descant during the last chorus.” He says also, “Just before one recording session, the carol *Lully Lulla Lullay* popped into my head. There was very little effort required. I simply went home from lunch and wrote it out. It is moments like that which inspire a composer, and the reaction it receives is very humbling.”

*Lully, Lulla, Lully, Lulla,
By by lully, lullay.
Lully, Lulla, thou little tiny child,
By by lully, lullay*

O sisters too, how may we do
For to preserve this day?
This poor youngling, for whom we sing
By by, lully lullay

Herod the King, in his raging,
Charged he had this day,
His men of might, in his own sight,
All young children to slay.

That woe is me, poor child for thee!
And ever morn and day,
For thy parting neither say nor sing
By by, lully lullay.

Ave Maria

Philip Stopford’s lovely *Ave Maria* has a lullaby-like, quiet, comforting quality. Written originally in 2003 for men’s voices (alto, tenor, bass) and organ, it was composed for the Choir of St. Anne’s Cathedral, Belfast, Ireland. In 2004, Stopford composed the SSATB version, also for St. Anne’s and for its sister cathedral in Belfast, St. Peter’s, as part of their joint Advent Carol Service. The two soprano parts were added for this service. He notes, “the music is sustained and has great reverence reflecting the very special nature and role of the Virgin Mary. Its prayerful and contemplative style stems from a simple melody that concludes with an inspiring Amen and Ave Maria.”

*Ave Maria, gratia plena, Dominus tecum:
benedicta tu in mulieribus, et benedictus
fructus ventris tui Jesus. Sancta Maria,
mater Dei, ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, mother of God, pray for us sinners
now and in the hour of our death.
Amen.

CHRYSOGONUS (THOMAS) WADDELL (1930-2008)

Trappist monk, composer, theologian, and scholar, Chrysogonus (Thomas) Waddell was born in the Philippines in 1930, where his father was serving in the U.S. Army. Because of his father's military career, the Waddell family moved frequently. In spite of such interruptions, young Thomas developed an interest in music, becoming a skilled pianist and organist. He enrolled in the Philadelphia Conservatory of Music, where he studied with composer Vincent Persichetti (1915-1987), among others.

Although born into an Episcopal family, it was during Waddell's time in Philadelphia that he became acquainted with Catholicism. In 1949, he converted and decided to become a monk. In 1950, he joined the Trappist Abbey of Gethsemani in Kentucky as a novice. As a novice, he had the opportunity to study under famous Trappist monk, theologian, poet, and mystic, Thomas Merton (1915-1968). In 1953, he made his vows, taking the name Chrysogonus. He was ordained a priest in 1958. At Gethsemani, Waddell became exposed to Gregorian chant, music used for the liturgy. He developed such an interest in and skill with it that in 1962, he was sent to the Roman Benedictine Pontifical Athenaeum of St. Anselm to study for a doctorate, beginning his career as an internationally known scholar of Cistercian liturgy and history. He remained in Rome until 1965, right at the time when Vatican II was having a great influence on changes in the Catholic liturgy and music.

Returning to Gethsemani in 1965, Waddell became choirmaster of the Abbey. He lived within the grounds separately as a hermit, but still conducted the Abbey Choir and, at times, accompanied them on the organ. He spent the rest of his life studying the liturgy and composing, trying different formats and styles to set the words. As a scholar, he continued his research into Cistercian chant history, as well as medieval liturgy. He was a well-known speaker at medieval history conferences, as well as an author of five books and over 175 articles. His research into the history of Cistercian liturgy had a great influence on contemporary directions for that body of music. He died in 2008.

Rosa Mystica (There Is No Rose)

Chrysogonus Waddell's lyrical, expressive paean to the Virgin Mary was published in 1996. He composed it specifically for the University of Notre Dame Folk Choir. This lovely composition is associated with the Abbey of Gethsemani, a Trappist monastery in Kentucky, where Waddell lived for many years. It was featured in the 2017 film, *Lady Bird*.

This beautiful medieval carol refers to the Virgin Mary and the Nativity. Mary often is depicted holding a rose or found with rose images on her clothing. The rose is the queen of flowers and one of Mary's symbols. She is Eve without sin, a rose created without thorns. 'Rose' also refers to her womb, which held the infant king.

The use of the word 'rose' here is a double entendre, as the word 'rose' can refer at the same time to Mary and to her womb.

There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia. (Praise ye the Lord.)
For in that rose contained was
Heav'n and earth in little space,
Res miranda (How marvelous!)
By that rose we may well see
There be One God in Persons Three,
Pares forma (Of equal form.)
The angels sang, the shepherds too:
Gloria in excelsis Deo! (Glory to God in the highest.)
Gaudeamus (Let us rejoice.)
Leave we all this worldly mirth,

And follow we this joyful birth.

Transeamus (Let us go hence.)

Anonymous

*There is no rose of such power, holiness
As is the rose (Mary and her womb) that bore Jesus.
Praise ye the Lord.*

*Within this rose (Mary's womb) was contained
Heaven and earth (the child Jesus, the Son of God, and all his promise) in a little space.
How marvelous!*

*Through this unique birth, we can see that the divine nature is made of three beings: the Father,
the Son, and the Holy Spirit. They are equal.*

The angels sang to the shepherds, "Glory to God in the highest." Let us rejoice.

*Let us leave worldly amusements
And follow this joyful birth by turning to spiritual things.*

Let us go hence.

RANDOL ALAN BASS (1953-)

Born in Fort Worth, Texas, Randol Alan Bass grew up in Midland, Texas, where he studied piano, sang in local choral ensembles, and worked in community theatre. He received a Bachelor's degree from the University of Texas at Austin (1976), a Master of Music degree in Choral Conducting from The College-Conservatory of Music in Cincinnati, Ohio (1980), and entered doctoral study programs in choral and wind conducting at Ohio State University's Robert Shaw Institute in Cincinnati and the University of Texas at Austin.

Randol Bass is a composer, singer, pianist, arranger, and conductor. He has sung with the Dallas Symphony Chorus and Turtle Creek Chorale. He has performed as a piano soloist with the Coast Guard Academy Band in New London, Connecticut, in his wind ensemble transcription of Ernst Von Dohnanyi's *Variations on a Nursery Tune*. Since the late 1970s, he has arranged music and composed original music for choruses and orchestras around the country. His music has been performed in the United States and abroad. He served as Music Director of the Austin Symphonic Band from 1982 to 1986. In 1993, he became Music Director and Conductor for the Metropolitan Winds of Dallas, a community-based civic wind ensemble.

Gloria

Randol Bass' *Gloria* was composed especially for 1990 performances by the New York Pops Orchestra, conducted by Skitch Henderson, and the Texas Christian University Choirs. Bass sets this text, "Glory to God in the Highest", in varying moods and tempi. The composer notes, "This particular setting of the "Gloria" text makes use of multi-metric rhythmic patterns and is reminiscent of the dance music found in much of Eastern Europe. It contains moments of bittersweet lyricism as well as much fanfares brass writing".

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

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

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

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

*Gratias agimus tibi
Propter magnam gloriam tuam.*

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

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

*Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,
Miserere nobis, Jesu.
Quoniam tu solus sanctus.
Tu solus Dominus
Tu solus Altissimus, Jesu Christe.*

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

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, Jesus.
Son of the Father.
Lord God, Lamb of God, Christ,
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 sittest at the right hand of the
Father,
have mercy upon us.
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.

BIBLIOGRAPHY

- Alwes, Chester L. *A History of Western Choral Music, Vol. 2.* London: Oxford University Press, 2015.
- Austin, William W. *Music in the 20th Century.* New York: W.W. Norton, 1966.
- Bass, Randol Alan. Program notes accompanying *A Feast of Carols.* Tallis Chamber Choir. National Symphony Orchestra of London. Randol Alan Bass, conductor. Kodanja Records. 2003. CD
- Bawden, John. Program notes accompanying *Magnificat and Nunc Dimittis, Vol. 3.* Lichfield Cathedral Choir. Andrew Lumsden, conductor. Priory Records. 1994. CD
- Borg-Wheeler, Philip. Program notes accompanying *Arvo Pärt: Beatus.* Tonu Kaljuste, conductor. Estonian Philharmonic Chamber Choir. Virgin Classics. 1997. CD
- Bradley, Ian, editor. *The Penguin Book of Carols.* London: Penguin Books, 1999.
- Bryars, Gavin, "Arvo Pärt" in Morton, Brian and Pamela Collins, ed. *Contemporary Composers.* Chicago: St. James Press, 1992.
- Crump, William D. *The Christmas Encyclopedia.* Jefferson, North Carolina: McFarland and Company, 2001.
- Cummings, David, ed. *Random House Encyclopedic Dictionary of Classical Music.* New York: Random House, 1997.
- Dearmer, Percy, Ralph Vaughan Williams, and Martin Shaw. *The Oxford Book of Carols.* London: Oxford University Press, 1964.
- Drew, Elizabeth. *Poetry: A Modern Guide To Its Understanding And Enjoyment.* New York: Dell Publishing Company, 1959.
- Eden, Bradford Lee. *The sounds of Vatican II: musical change and experimentation in two U.S. Trappist monasteries, 1965-1984.* ValpoScholar. Valparaíso University, Fall 2014.
- Einstein, Alfred. *Music in the Romantic era.* New York: W.W. Norton, 1975.
- Foreman, Lewis. Program notes accompanying *Nebuchadnezzar: Two coronation anthems/Three Songs of Praise/Woodland Suite.* BBC Symphony Chorus. BBC Symphony Orchestra. Richard Hickox, conductor. Chandos Records. 2007. CD
- "G.K. Chesterton, 1874-1936." Poetry Foundation.
<http://www.poetryfoundation.org/bio/g-k-chesterton>
- "Gilbert Keith Chesterton (1874-1936)." CatholicAuthors.com.
<http://www.catholicauthors.com/chesterton/html>
- Grigsby, Nicholas. Program notes accompanying *Magnificat and Nunc Dimittis, Vol. 1.* Gloucester Cathedral Choir. John Sanders, conductor. Priory Records. 1994. CD
- Harris, William H., and Judith S. Levey, ed. *The New Columbia Encyclopedia.* New York: Columbia University Press, 1975.
- Holden, Barry James. Program notes accompanying *Howells; Requiem; Take Him, Earth, For Cherishing and Other Choral Works.* Christopher Robinson, conductor. St. John's College, Cambridge, Choir. Naxos. 1999. CD
- Hunt, Edgar. "Robert Lucas Pearsall" in *Proceedings of the Royal Musical Association*, 82nd Session (1955-1956), pp. 75-88.

Hunt, Edgar. Program notes accompanying *Why Do The Roses: Robert Pearsall – Romantic Songs*. Bath Camerata. Nigel Perrin, conductor. Meridian Records. 2000. CD

“Interview with Choral Composer of the Month: Philip W. J. Stopford.” In *Tune: ECS Publishing Group Blog and News*, September 8, 2017.

Jacques, Reginald and David Willcocks, ed. *Carols for Choirs 1*. London: Oxford University Press, 1961.

Jeffers, Ron, compiler and translator. *Translations and Annotations of Choral Repertoire: Volume 1: Sacred Latin Texts*. Corvallis, Oregon: Earthsongs, 1989.

Kennedy, Michael. *The Concise Oxford Dictionary of Music*. Third edition. New York: Oxford University Press, 1980.

McClancy, Ronald M. *Children’s Christmas Classics*. Edited by William E. Studwell. North Cape May, New Jersey: Christmas Classics, Ltd., 2002.

Morey, Lawrence. “Notre Dame Folk Choir sings ‘Rosa Mystica’ at the Abbey of Gethsemani. 2012. <https://www.youtube.com/watch?v=C0SXESaYd58>

Palmer, Christopher. Program notes accompanying *Choral Music by George Dyson*. Royal College of Music Chamber Choir. Royal Philharmonic Orchestra. Sir David Willcocks, conductor. Somm 2000. CD

Palmer, Christopher. *Herbert Howells: A Centenary Celebration*. London: Thames, 1992.

Palmer, Christopher. “Herbert Howells church music,” in Program notes accompanying *A Celebration of Herbert Howells*. Stephen Cleobury, conductor. King’s College, Cambridge, Choir. Argo. 1992. CD

Plumley, Gavin. Program notes accompanying *Philip Stopford: British Church Composers Series -2*. Ecclesium Choir. Philip Stopford, conductor. Priory Records. 2004. CD

Quinn, Peter, “Arvo Pärt,” *BBC Music Magazine*, August 2005, pp. 44-47.

Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.

Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1986.

Rutter, John. Program notes accompanying *I Will Lift Up Mine Eyes; Sacred Music by Stanford and Howells*. John Rutter, conductor. Cambridge Singers. Collegium Records. 1992. CD

Sadie, Stanley, ed. *New Grove Dictionary of Music and Musicians, Second edition*. New York: Macmillan, 2001.

Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.

Slonimsky, Nicolas. *Baker’s Biographical Dictionary of Musicians*. New York: Schirmer Books, 2001.

Spicer, Paul. Program notes accompanying *George Dyson: Choral Symphony/St. Paul’s Voyage to Melita*. The Bach Choir. Bournemouth Symphony Orchestra. David Hill, conductor. Naxos. 2017. CD

Strimple, Nick. *Choral Music in the Nineteenth Century*. New York: Amadeus Press, 2008.

Strimple, Nick. *Choral Music in the Twentieth Century*. New York: Amadeus Press, 2002.

“The 50 Greatest Carols”, *BBC Music Magazine*, December 2008, pp. 27-36.

Todd, Will. Program notes accompanying *Mass in Blue*. Vasari Singers. Jeremy Backhouse, conductor. Signum Records. 2006. CD

Unger, Melvin P. *Historical Dictionary of Choral Music*. Lanham, Maryland: Scarecrow Press, 2010.

Untermeyer, Louis, ed. *A Concise Treasury of Great Poems, English and American*. New York: Pocket Books, 1971.

Whitehouse, Richard. Program notes accompanying *Arvo Pärt: Berliner Messe; Magnificat; Summa*. Noel Edison, conductor. Elora Festival Singers and Orchestra. Naxos. 2005. CD

Wikipedia, the Free Encyclopedia. <http://en.wikipedia.org/wiki/>

World Library Publications. Program notes accompanying *Wisdom, My Road: Steven C. Warner and Chrysogonus Waddell*. University of Notre Dame Folk Choir. Paul French, conductor. World Library Publications. 2001. CD

Program Notes by Helene Whitson

THE 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 Shalom.

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 *Tè 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.

KATYA KOLESNIKOVA, ORGAN

Russian born Katya Kolesnikova is a church musician and a concert organist. Beginning her musical studies at an early age, she graduated from the Nizhny Novgorod Conservatory in Russia and the Ecumenical Institute of Church Music in Berlin, Germany, majoring in Organ and Musicology.

In 2009 she moved to the Bay Area with her husband, Alex, and is currently the Principal Organist

at the Unitarian Universalist Church of Berkeley. She has performed internationally - in Russia, Germany the Netherlands and the US. Her local performances include St. Mary's Cathedral and the Legion of Honor museum in San Francisco.

CASSANDRA FORTH, SOPRANO

Cassandra Forth has participated in a varies musical activities throughout her life: 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 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*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, Franz Schubert's *Mass in G*, Camille Saint-Saëns' *Christmas Oratorio*, J. David Moore's *How Can I Keep From Singing?*, *Eyze Sheleg* from Eric Whitacre's *Songs Five Hebrew Love Songs*, Benjamin Britten's *Festival Te Deum*, Charles Villiers Stanford's *Blue Bird*, Ola Gjeilo's *Tundra* and *Luminous Night of the Soul*, and the *Te Deum* from Giuseppe Verdi's *Four Sacred Pieces*.

RAIME HEYNEKER, SOPRANO

Raime Heyneker joined the San Francisco Lyric Chorus in January 2015. A lifelong music lover, she started singing in church choir in preschool. She participated in choir throughout school, sang with the Southwestern University Chorus, and played classical guitar. Also an avid musical theater lover, she has performed in several productions; including *Hair!* at City Lights Theater. She currently loves singing with the SFLC and taking her 22 month old son to music class. She was a soprano soloist in the San Francisco Lyric Chorus performance of Ola Gjeilo's *Tundra*.

LOIS KELLEY, SOPRANO

Lois grew up in a musical family with her dad playing the piano and organ and loving opera, and her mom's seven siblings always singing in harmony at every family gathering.

Her first solo was as a First Grader when she and her Second Grade sister stood on those green kindergarten chairs going from class to class performing *You Are My Sunshine* with Lois singing the descant.

In her girl's high school Glee Club, she performed various solo roles in Gilbert and Sullivan productions. Taller girls were asked to sing the men's parts, so she sang the role of king of the pirates in *The Pirates of Penzance*. It was well into rehearsals that the nun in charge realized Lois had a soprano range. She had to swagger onto the stage singing, "I am king of the pirates," starting on a high F. It brought the house down.

At UC Berkeley Lois sang in the University Chorus under Dr. Edward Lawton. She spent four years with the UC Glee Club/Treble Clef under Robert Commanday. She is proud of being one of the founding women of the Treble Clef Madrigal Group and the small ensemble, Jade, to rival the UC Men's Octet.

Lois has sung with The Richmond Chorus, the Oakland Symphony, the San Francisco Civic Chorale, The San Francisco Bach Choir, and many years with the San Francisco Lyric Chorus.

MONICA RICCI, ALTO

As a teenager, Monica Ricci sang with the Coro di San Felice e Fortunato in Vicenza, Italy. During her college years, at Santa Clara University, she sang in the University Choir, under the direction of Lynn Shurtieff, as well as with the Women's Choir and the Renaissance Singers. After several years without choral music in her life, she was "thrilled to join the San Francisco Lyric Chorus" just over three years ago. This is her fourth Fall/holiday concert.

RON LEE, TENOR

For many years, in New York City, Ron sang with the New Calliope Singers under the direction of Peter Schubert. It was a special time for him, and he is indebted to Peter and the Singers for making it so. But the group eventually disbanded, and there was a long, long hiatus for him... Then, a little over 2 years ago, Ron discovered and promptly joined the San Francisco Lyric Chorus. Now, Ron's just happy, and grateful, to be a part of Robert's remarkable ensemble.

BILL WHITSON, BASS

Although Bill began his musical career at the age of eight, as a singing cowboy, playing guitar and singing folk songs, he has sung in choral groups since high school, including four years with the Cornell University Men's Glee Club (to be performing on tour in SF next January 14th!). He sang with Winifred Baker's San Francisco Civic Chorale from the 1960's through the 1980's, with a chamber chorus, the Jeanne Walsh Singers, during the 1980's, and he has sung with the San Francisco Lyric Chorus since its founding in 1995. He and his wife, Helene, have also led a small acappella sight-reading ensemble which has met weekly since 1970 in their home. As a librarian at UC Berkeley, he led a Staff Holiday Chorus (enlisting staff members who were choral singers outside of work) which performed every year at the Library staff holiday party. Aside from the musical enjoyment from singing so much wonderful choral music, highlights have included the first cultural exchange tour of the Cold War, a Cornell Glee Club tour to the Soviet Union in December 1961, and two Chorus tours of Britain, with Winifred Baker.

TRINITY+ST. PETER'S EPISCOPAL CHURCH

The members of the San Francisco Lyric Chorus are thrilled to perform once again in the Sanctuary of Trinity+St. Peter's Episcopal Church, the site of our 1995 debut concert. Trinity+St. Peter's Episcopal Church, founded in 1849, was the first Episcopal congregation west of the Rocky Mountains.



Some of the parish pioneers were among the most prominent San Franciscans of their day: McAllister, Turk, Eddy, Austin, Taylor, and many others. The parish's significant role in the history of San Francisco continues today. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham

Cathedral, it is built of roughhewn Colusa sandstone and features a massive castle-like central tower

TRINITY+ST. PETER'S E.M. SKINNER ORGAN

The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and pedal contain many of the numerous orchestral imitative voices perfected by Skinner. Among them, the Trinity organ contains the French Horn, Orchestral Oboe, Clarinet, Tuba Mirabilis, and eight ranks of strings. This wealth of orchestral color provides a range of expressiveness evocative of a symphony orchestra. The Trinity organ was restored by a team of highly skilled artisans over a period of several years in the middle of the last decade. Those experts searched for the finest materials to ensure the integrity of this exceptional instrument for many years to come. The restoration was completed and the organ re-dedicated in Fall 2008.

Three special circumstances, playing in concert, set apart the E.M. Skinner Organ Opus 477 from all other organs built in America from 1910 until the early 1930s: the influence of organist Benjamin S. Moore, the acoustics of the church building, and the timing of the contract. The resulting performance is a true Ernest M. Skinner masterpiece - an organ of brightness, warmth and versatility typical of the more recent "classic" Aeolian-Skinner organs, and one whose flexibility and tonal variety support the performance of the entire wealth of organ literature.

Moore was organist and Director of Music at Trinity Episcopal Church from 1921 until his death on February 12, 1951. Trained in England, he was a great organist. He was also a fine pianist, chamber music player and accompanist whose all-around musicianship Skinner greatly admired. Opus 477 - the organ Moore wanted - is Skinner's diligent and faithful response to the demands of his revered friend. Skinner continually refined the organ, incorporating his latest discoveries in pipe construction and voicing, and in mechanical equipment. The acoustical ambiance of the building is live and supportive. The organ speaks from specially built organ chambers behind zinc pipes, which are mounted in beautifully crafted walnut cases high above opposite sides of the chancel. The Great and Pedal divisions are on the north side, along with Choir and Solo; the Swell is on the south. The

organ is voiced throughout to suit this distinctive installation.

The contract for Opus 477 was made in June of 1924, shortly after Skinner returned from his second trip to England and France. He visited the factory of Henry Willis III and heard the Westminster Cathedral organ in progress. Impressed by the brilliance of the new Willis mixtures, Skinner traded the blueprints of this combination action for the scaling of these mixtures and of some Willis flues. With fresh insights, he came home to build his 1924/1925 organs - the finest of his long career.

The Willis-type diapasons in Opus 477 are narrower and longer than their predecessors and have a pronounced octave harmonic, which gives them a wonderfully clean richness, blending capacity and clarity in ensemble not found in earlier Skinner organs. Carefully voiced and proportioned 4' and 2' pitch, and two bright mixtures add top and focus to the 8' foundation.

The orchestral imitative voices in Opus 477 are among Skinner's glorious best. His patented French Horn has the characteristic "bubble" and the plaintive, nasal quality of the Orchestral Oboe is like its instrumental counterpart. The Harp and Celesta have true, sweet tones that Skinner achieved by using wood resonators in stead of metal ones, and piano hammers instead of mallets. Six celestes from characteristic tonal spectra, each with its own selective wave. The Unda Maris beats slow, undulating puffs of blue smoke with the Dulciana, and the Kleine Erzähler tells stories in ethereal whispers. Opus 477 is one of the few remaining untouched Skinner organs in the United States; it is the largest unaltered classical Skinner organ on the West Coast and one of only two unchanged Skinner organs in San Francisco.

SOHMER PIANO

The restored historic 1896 Sohmer nine foot concert grand piano and has been used occasionally in Lyric Chorus performances. This fine instrument, built during an era of experimentation in piano building, boasts some unique features, suggesting that this instrument was a showpiece for the Sohmer Company. The entire piano is built on a larger scale than modern instruments. There are extra braces in the frame for increased strength. Each note has an additional length of string beyond the bridge to develop more harmonics in the tone. The treble strings are of a heavier gauge and thus stretched under higher tension than modern pianos, and there are additional strings at the top that do not play--added solely to increase the high harmonic resonance in the treble (producing that delightful "sparkle").

Due to its superb acoustics, magnificent organ, and the commitment of a long succession of musicians, Trinity has presented a wealth of great music to the City.

ACKNOWLEDGEMENTS

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

Music Director Robert Gurney, who continues to inspire us to sing beautiful music beautifully and to be the very best we can.

The San Francisco Lyric Chorus Board of Directors, whose thoughtful and creative ideas, as well as dedicated work, guide us as we explore the vast world of choral music and look to the future of sharing it with our audiences.

Soprano Monica Ricci who uses her wonderful marketing and social media knowledge and skills, as well as her design talent, to let the world know the SFLC is here.

Soprano Cassandra Forth for her excellent management of our chorus ticket sales.

Soprano Raime Heyneker, who Facebooks and Tweets our news to the world.

Soprano Susan Alden, for being our fund-raising critical eye.

Alto Alana D'Attilio for cheerfully and valiantly finding us our wonderful chorus volunteers, as well as spear-heading our fund-raising efforts.

The choristers who have stepped up to take on various chorus tasks: Cassandra Forth, Linda Eby, Kim Girard, Raime Heyneker, Valerie Howard, Monica Ricci

MUSIC DIRECTOR

Robert Gurney

CHORUS SECTION REPRESENTATIVES

Cassandra Forth, Sopranos

Jim Losee, Tenors

Bill Whitson, Basses

CONCERT DAY MANAGER

Meri Bozzini

VOLUNTEER COORDINATOR

Alana D'Attilio

CONCERT DAY VOLUNTEER STAFF

Michelle

Nora Klebow

Matthew Materkowski

Amelia Scudiere

Karen Stella

Mary Tran

Gloria Zellman

PROGRAM PREPARATION

Helene Whitson

PAGE TURNER

Karen Stella

PUBLICITY/FACEBOOK/TWITTER MANAGER

Raime Heyneker

POSTCARD/FLYER DESIGN

Monica Ricci

EMAIL BLAST

Monica Ricci

PROGRAM DESIGN AND LAYOUT

Bill Whitson

MAILING LIST DATABASE MGT

Monica Ricci

REFRESHMENT/SUPPLIES COORDINATORS

Cassandra Forth

Linda Eby

CHORISTERS WHO BROUGHT REHEARSAL

REFRESHMENTS AND SUPPLIES

Susan Alden

Alana D'Attilio

William C. Diebel

Linda Eby

Cassandra Forth

Kim Girard

Lois Kelley

Valerie Kirby

Liz Podolinsky

Philip Prinz

Dorothy Read

Monica Ricci

AUDIO RECORDING & WEBSITE MAINTENANCE-

Bill Whitson

CHORUS WEBSITE DESIGN

Sophie Henry

VIDEOGRAPHER

Jim Granato

DONATING TO SAN FRANCISCO LYRIC CHORUS

San Francisco Lyric Chorus thanks you for your support!

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$15,000 each 4-month season, or \$45,000 per year.

- 36% of our income comes from Chorus member dues
- 28% of our income comes from ticket sales
- But 28% of our income comes from contributions by choristers and by friends and supporters like you!

Please consider supporting us so that we can continue to expand the size of the choir, promote our concerts more effectively, reach more people with our beautiful music, and build new relationships with San Francisco schools and other cultural groups!

Donation envelopes are available at the box office.
They may be given to an usher, or mailed to:
Treasurer, San Francisco Lyric Chorus,
1650 Spruce St.
Berkeley, CA 94709.

If you prefer, you can donate online, using PayPal or a credit card. Just go to our website, and click "Support Us" (<http://www.sflc.org/support/supportus.htm>)

All contributors will be acknowledged in our concert programs. For further information, e-mail info@sflc.org or call (415) 721-4077.

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 501(c)3 organization. Donations are tax-deductible as charitable contributions.

Adopt-A-Singer Programs

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.

Lois Kelley acknowledges all those who have suffered through the tragedy of the Camp Fire, including her cousin and his family who lost everything--two homes, several rental properties and his business establishment. She is thankful her family members all survived!

DONATIONS

(December 2017 - December 2018)

FORTISSIMO PLUS (\$1000+)

Anonymous (Vanguard Charitable)
Malcolm Cravens Foundation
Helene & Bill Whitson

FORTISSIMO (\$600-\$999)

Anonymous Chorister
Valerie Howard
Jim & Carolyn Losee

DOUBLE-FORTE (\$300-\$599)

Anonymous Chorister
Albert & Julie Alden
William Diebel
Nanette Duffy
Ken Lindahl & Lynne Fraley
Justina Lai

FORTE (\$100-\$299)

Anonymous Chorister
Anonymous Chorister
Anonymous (Bank of America
Charitable Gift Fund)
Amy Blasenheim
James Campbell

FORTE (\$100-\$299 (CONT.))

Kristine L. Chase
Alana D'Attilio
Alice D'Attilio
Twila Ehmcke
Frances W. Hill
Charles Hughes
Leo Kan
Lois Kelley
Brenda Lee
Abigail Millikan-States
Ruth K. Nash
Liz Podolinsky
Mary Sandkohl

MEZZO-FORTE (\$30-\$99)

Richard Hawks
Sophie Henry
John M. Hunt
Elaine B. Larkin
ThermoFisher Scientific Matching
Grant (Brenda Lee)
Mary Tran
Alicia & John Weeks
Jonathan Wiener
Susan B. Williams

ADOPT-A-SINGER CONTRIBUTIONS (FALL 2018)

Lois Kelley adopts *Music Director Robert Gurney*
Charles Hughes & Graham Dobson adopt *Tenor Nanette Duffy*
Julie & Al Alden adopt *the First Soprano Section*
Justina Lai adopts *the Second Soprano Section*
Helene Whitson adopts *the Alto Section*
Nanette Duffy adopts *the Tenor Section*
William Diebel adopts *the Bass Section*

CHORUS THANK-YOU'S

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

Valerie Kirby

Thank you, Jon, for solo parenting so many nights so I can nerd/sing. I love you.

Monica Ricci

Mille grazie e tanti baci to my biggest fans: Ali, Francesca, Luca, Nico and Matteo.

Fran Weld

Thank you to Matt and my fabulous extended family for the light you bring to life!

Helene Whitson

Thank you, Lyric Choristers, for your dedicated work and marvelous singing as we present our beautiful Fall 2018 program of Magnificats and other works appropriate for this joyous season. It has been such a pleasure to hear these wonderful compositions take shape throughout our semester. Congratulations on creating such a beautiful holiday gift!

Thank you, Robert, for your insight, inspiration, patient guidance sprinkled with humor, and your sensitive teaching and conducting skills. Thank you for choosing such beautiful music. It is such a treat for all of us to experience such wonderful compositions as we are presenting this summer, especially so that we can share them with our audiences.

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 have done for the chorus. You make an incredible difference!

Thank you to our fabulous Board of Directors. We couldn't do what we do without their wonderful support, ideas, and work. What creativity! 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 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

ADVERTISEMENTS

MARY LOU MYERS

REALTOR®

LICENSE # 00814347

☎ 415.321.4244 | 📠 415.819.6711

mmyers@apr.com

ALAIN PINEL REALTORS

2107 Union Street, San Francisco, CA 94123

apr.com



SING WITH US THIS SPRING!

REHEARSALS & AUDITIONS *begin Monday, January 7, 2019*

REHEARSALS *are every Monday 7:15-9:45 pm*

PERFORMANCES *will be at Trinity+St. Peter's Episcopal Church
on*

Saturday, May 4 & Sunday, May 5, 2019

PROGRAM WILL BE:

Maurice Duruflé *Requiem*

Maurice Duruflé *Ubi Caritas*

Maurice Duruflé *Notre Père*

Herbert Howells *Te Deum Collegium Regale*

Herbert Howells *A Hymn for St. Cecilia*

Herbert Howells *Like As The Hart*

www.sflc.org

Like us on Facebook:
San Francisco Lyric Chorus

Follow us on Twitter:
SF_LyricChorus

THE SAN FRANCISCO LYRIC CHORUS

CONCERTS IN 2018

SPRING 2019

Maurice Duruflé *Requiem*

Maurice Duruflé *Ubi Caritas*

Maurice Duruflé *Notre Père*

Herbert Howells *Te Deum Collegium Regale*

Herbert Howells *A Hymn for St. Cecilia*

Herbert Howells *Like As The Hart*

Performances:

Saturday, May 4, 2019 - 7 pm

Sunday, May 5, 2019 - 5 pm

Trinity+St. Peter's Episcopal Church, San Francisco

SAN FRANCISCO LYRIC CHORUS

SOPRANOS

Susan Alden #
Linda Eby
Cassandra Forth *
Kim Gerard
Jackie Gosselar
Raime Heynecker
Valerie Howard
Lois Kelley
Valerie Kirby
Mary Lou Myers
Liz Podolinsky

ALTOS

Alana D'Artilio #
Twila Ehmcke %
Justina Lai
Dorothy Read
Monica Ricci #
Fran Weld
Helene Whitson #

TENORS

Nanette Duffy
Chris Evans %
Ron Lee
Jim Losee *

BASSES

William Diebel
Philip Prinz
Thomas Wade %
Bill Whitson #

#Board of Directors

**Section Representative*

% Professional singer

