

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, *Music Director*



*Masterpieces of 20th Century
Impressionism*

Durufié

Requiem

Howells

Te Deum

(Collegium Regale)

Saturday, May 4, 2019 - 7 pm

Sunday, May 5, 2019 - 5 pm

Trinity Church

Bush & Gough Streets

San Francisco, California

SAN FRANCISCO LYRIC CHORUS

Robert Gurney, Music Director

Board of Directors:

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Welcome to the Spring 2019 concert of the San Francisco Lyric Chorus! Our program of music by French composer Maurice Duruflé and his English contemporary, Herbert Howells, features two masters of 20th century impressionism. Duruflé's beloved *Requiem* and smaller works are advertisements for French Romanticism, while the compositions of Herbert Howells mirror that expressiveness, with some rumblings towards modernism.

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. Keselman'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.

Please sign our mailing list, located in the foyer.

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

We are recording this concert for archival purposes

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

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

Please, no children under 5

Please help us to maintain a distraction-free environment.

Thank you.

PROGRAM

A Hymn For St. Cecilia Herbert Howells

Like As The Hart Herbert Howells



Ubi Caritas Maurice Duruflé

Notre Père Maurice Duruflé



Te Deum Collegium Regale Herbert Howells

Intermission

Requiem Maurice Duruflé

Theresa Cardinale, *mezzo-soprano*
Thomas Wade, *baritone*

Jerome Lenk, *organ*

PROGRAM NOTES

Hymn to St. Cecilia - Like As The Hart - Te Deum

The Composer: 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 Vaughan 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, Hammersmith, 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."

English choral conductor and Howells biographer Paul Spicer says: "Howells developed a musical language that is unlike anyone else's. It includes long melodic lines, intricate counterpoint, rich dissonances and unique cadential progressions. Howells' ... life was clouded by uncertainty and tragedy. The ambiguous reception of certain works and the loss of his son [to polio at age nine] were reflected in his music. His ability to express pathos and deep emotion in his music is incredibly powerful...."

"Howells was the greatest composer of music for the Anglican Church of the 20th century. Part of his allure is his ability to tread the line between spirituality and sensuality. The latter induces a sense of ecstasy which connects with our inner beings. It is at its best in the reverberant spaces of a great building."

Herbert Howells composed in many different genres, including works for orchestra, organ, piano and clavichord, ten works for orchestra and chorus, hymn tunes, chamber music, 150 secular and sacred choral compositions, 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 February 1983. In June 1983, there was a Service of Thanksgiving for Howells' life, held in Westminster Abbey. His ashes were interred in the north aisle. Both *Like As The Hart* and the *Te Deum Collegium Regale* were sung at that service.

The Poet: Ursula Vaughan Williams (1911-2007)

Poet, novelist, librettist, music patron and second wife of Ralph Vaughan Williams, Ursula Lock was born in Malta in 1911. The daughter of an officer in the Royal Artillery, she spent much of her youth moving from one place to another. She was educated by governesses, but did spend one year at school in Brussels when she was sixteen.

Her formal education was completed a year later. Ursula was a bright, talented young woman and she continued learning on her own, studying archaeology and becoming involved in amateur theatre.

In 1932, Ursula moved to London and studied acting at the Old Vic Theatre. In 1933, she married Michael Forester Wood, an officer in the Royal Artillery. He was a talented watercolor painter and they had many creative and cultural interests in common. At this time, she began to write poetry, create poetry programs for the BBC, and review literature for the *Times Literary Supplement*. Her first book of poetry, *No Other Choice*, was published in 1941.

Ursula Wood attended many cultural events in London. While she was a student at the Old Vic, she saw a performance of Ralph Vaughan Williams' ballet, *Job*, and was extremely impressed. In 1937, although she did not know Ralph Vaughan Williams, she sent him an outline for a ballet, hoping he would set it to music. He was not impressed, but she persisted and sent him another based on Edmund Spenser's *Epithalamium*. Vaughan Williams approved of that sketch and from it created *The Bridal Day*, a masque. The two met in 1938 and began a long and close friendship. She was 29 and he was 69.

Ralph Vaughan Williams married Adeline Fisher in 1897. Over the years, severe arthritis took a toll on her health and she became an invalid. The Vaughan Williams lived in Dorking, a town 25 miles south of London. Ralph was very attentive to his wife, restricting his travel and attendance at cultural activities. Michael and Ursula Wood moved frequently due to Michael's position in the Royal Artillery. When he finally became stationed in London, Ursula found a part-time job as a secretary-receptionist for a pediatrician. She became good friends with Adeline and Ralph Vaughan Williams and they often invited her to visit them in Dorking. Adeline was happy to have Ursula act as a companion for Ralph when he went to London to conduct or attend cultural events.

In 1942, Ursula Wood's husband died of a sudden heart attack. Ralph and Adeline Vaughan Williams invited her to stay at Dorking with them and she became a very close member of the family. Robert Ponsonby notes "The relationship of the two women who, in whatever sense, shared Ralph for 13 years, was civilized, apparently affectionate..." After Adeline died in 1951, Ursula spent half of each week at Dorking, managing Ralph's affairs. The two married in 1953 and resided in London. With Ursula's support and encouragement, Ralph Vaughan Williams once again began to travel widely and attend a variety of cultural events. They opened their home to friends and had a constant stream of visitors. They enjoyed this life until Ralph's death in 1958.

Throughout the rest of her life, Ursula Vaughan Williams continued to pursue her creative endeavors. In 1964, she wrote a major and substantial biography of her husband: *RVW, a Biography of Ralph Vaughan Williams*. She encouraged and supported performances of Ralph Vaughan Williams' music. She continued in her own career as well, writing libretti and texts for operas by David Barlow, Roger Steptoe, Elizabeth Machonchy and Anthony Scott. She composed texts for choral works/songs by Malcolm Williamson, Byron Adams, Gerald Finzi, Alun Hoddinott, Herbert Howells, Elisabeth Lutyens, Anthony Milner, Alan Ridout, Phyllis Tate and Patric Stanford. In 1972, she

wrote her own autobiography, *Paradise Remembered*, although it was not published until 2002. Her collected poems were published in 2002 as well.

Ursula Vaughan Williams wrote three novels, many poems, and a history of the London Bach Choir. One writer commented that her book of poems, *The Dictated Theme*, written soon after Ralph Vaughan Williams' death, contains some of the most moving love poems written by a woman. She was a generous supporter of musical causes and a champion of young musicians. She died on October 23, 2007.

The Theme: St. Cecilia

Who was she? Cecilia, a Christian virgin in Roman times, was forced by her parents to marry Valerian, a pagan youth. On their wedding night, she converted him to Christianity, thus saving her chastity. She later converted his brother, as well. All three went about preaching, doing good deeds and helping the poor, for which they were executed by the Romans.

Cecilia is considered the patron saint of music, which has had a tremendous influence on the arts. She is an inspiration to poets, as reflected in Geoffrey Chaucer's *Second Nonne's Tale* in *Canterbury Tales*, John Dryden's *A Song for St. Cecilia's Day*, Alexander Pope's *Ode on St. Cecilia's Day*, Tennyson's *Palace of Art*, and many others.

Painters and other artists have employed Cecilia's image, often accompanied by one or more musical instruments. Great masters such as Raphael, Rubens and Dante Gabriel Rossetti have crafted wonderful works of art depicting scenes from her life. Churches, schools and other organizations have been named in her honor.

Cecilia's connection with music is somewhat tenuous, such as legends about her singing to God during her time of trial and having invented the organ. Actual celebrations of her as the patron saint of music seem to begin in the 15th century. The first musical festival in her honor was held in France in 1570.

Many composers have set texts about St. Cecilia, including English composers who composed works for St. Cecilia's Day on November 22. In England, annual public musical celebrations of St. Cecilia's Day began in 1683. They were initiated by the Musical Society, a group of gentlemen amateur and professional musicians who came together in order to celebrate this day. The festivities included a musical church service with chorus and orchestra, often with a special anthem composed for the occasion. The sermon usually dealt with the defense of church music. Special odes were composed as well. There was a grand feast after the event. Major court singers participated, as well as a chorus drawn from the Choirs of St. Paul's Cathedral, Westminster Abbey and the Chapel Royal. They were accompanied by instrumentalists from the monarch's musicians as well as theatre orchestras. Henry Purcell was the first composer chosen for this honor, composing *Welcome to all the Pleasures*. John Blow followed with *Begin the Song* in 1684, a work we sang in our Summer 2007 concert. Both composers created works for several of the St. Cecilia's Day celebrations throughout the late 17th and early 18th centuries.

The annual musical celebrations of St. Cecilia's Day declined in the 18th century; however, English composers in succeeding centuries continued to compose works for this day. George Frideric Handel's 1739 *Ode to St. Cecilia* is a substantial setting of Dryden's poem. William Boyce also composed an *Ode to St. Cecilia*. Other English works set to Cecilia texts include C. Hubert Parry's *Ode on St. Cecilia's Day*, Gerald Finzi's *For St. Cecilia*, Benjamin Britten's *Hymn to St. Cecilia*, and Herbert Howells's *Hymn for St. Cecilia*, which we are performing today.

St. Cecilia settings are not limited to English compositions. From Italy come Alessandro Scarlatti's *St. Cecilia Mass* and Licinio Refice's opera *Cecilia*; from France, Charles Gounod's *Messe Solennelle de Sainte Cécile* from the United States's Norman Dello Joio's *Hymn to St. Cecilia*. She even is the subject of a 1984 Swedish popular song, *Sankta Cecilia*, sung by Lotta Pedersen and Göran Folkestad.

The Work: A Hymn For St. Cecilia

Howells' *Hymn for St. Cecilia* was commissioned by the Livery Club of The Worshipful Company of Musicians to mark Howells' Mastership of the Company in 1959-1960. It was published in 1961. The work is powerful in its simple melody augmented by a descant. Barry Rose comments, "His *Hymn for St. Cecilia* is a happy collaboration with Ursula Vaughan Williams, the widow of the composer Ralph Vaughan Williams, and was specially written for the St. Cecilia-tide (November) Evensong held each year in St. Paul's Cathedral, London, attended by members of the Worshipful Company of Musicians, of which Howells was a member. The extended poem is an ideal vehicle for Howells' long melodic lines which, in turn, are first sung in Unison, passed from the Tenors and Basses to the Sopranos in the second verse, and gloriously decorated by a flowing descant in the final verse."

The Text: A Hymn For St. Cecilia

Sing for the morning's joy, Cecilia, sing,
in words of youth and phrases of the Spring,
walk the bright colonnades by fountains' spray,
and sing as sunlight fills the waking day;
till angels, voyaging in upper air
pause on a wing and gather the clear sound
into celestial joy, wound and unwound,
a silver chain, or golden as your hair.

Sing for your loves of heaven and of earth,
in words of music, and each word a truth;
marriage of heart and longings that aspire,
a bond of roses, and a ring of fire.
Your summertime grows short and fades away,
terror must gather to a martyr's death
but never tremble, the last indrawn breath
remembers music as an echo may.

Through the cold aftermath of centuries
Cecilia's music dances in the skies,
lend us a fragment of the immortal air,
that with your choring angels we may share,
a word to light us thro' time-fettered night,
water of life, or rose of paradise
so from the earth another song shall rise
to meet your own in heaven's long delight.

The Work: Like As The Hart

Composer John Rutter notes that Howells "wrote the piece in a single day in 1941 [January 8] when he and his wife were 'mewed up by snow in a cottage in Gloucestershire'." It is Anthem No. 3 of four dedicated to Thomas Armstrong, organist of Christ Church at Oxford University. It is considered one of Howells' masterpieces. Paul Spicer comments, "This anthem, whose text is all about longing, gives Howells the perfect opportunity to brew his heady mixture of spirituality and sensuality. He comes closer here than in many other such pieces to crossing the line in favour of the sensual, but so what? The result is a work of outstanding beauty, using a language which relies heavily on 'blue' notes and false-relations to add piquancy to long-drawn phrases."

Howells makes great use of long, unison phrases that suit the acoustics of English cathedrals. The opening phrase, sung by the tenors and basses in unison, gives a sense of the blues, of a jazz phrase. The sopranos sing next, not in response to the tenors and basses, but walking on their own path without the need to interact. The full chorus comes together briefly to comment like a Greek chorus, "Where is now thy God?" The musing continues, with tenors and basses as one unit and the sopranos as another. Both voices (the tenors singing with the basses) contemplate that same thought, "My tears have been my meat day and night..." sometimes separately, sometimes overlapping, as if they were out walking independently on that snowy 1941 day. The composition ends not with an answer, but with the full chorus and a soprano soloist coming together as a group, softly asking the question, "When shall I come to appear before the presence of God?"

The Text: Like As The Hart

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God.
My soul is athirst for God: yea, even for the living God.
When shall I come to appear before the presence of God?
My tears have been my meat day and night, while they daily say unto me:
Where is now thy God?
My tears have been my meat day and night.
Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God.
My soul is athirst for God: yea, even for the living God.
When shall I come to appear before the presence of God?

Psalm 42: 1-3

Ubi Caritas - Notre Pere - Requiem

The Composer: Maurice Duruflé (1902-1986)

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

Duruflé toured Europe, the United States and the Soviet Union as a concert organist and was in great demand as an orchestral organist. Dennis Keene comments that he “was considered the orchestral organist par excellence”. In 1939, he gave the world premiere of Poulenc’s organ concerto and even worked with Poulenc on the registrations.

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

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

The Work: Ubi Caritas from Quatre Motets sur des Thèmes Grégoriens

Quatre Motets sur des Thèmes Grégoriens is an exquisite setting of four Latin antiphons for several different days in the liturgical year. Duruflé composed this set in 1960. The motets in order are: *Ubi Caritas, Tota Pulchra Es, Tu Es Petrus*, and *Tantum Ergo*. The craftsmanship and economy of composition approaches perfection and the contrast between the motets ranges from brilliant to meditative. *Ubi Caritas* is the most well-known and gentle of these four motets. This anonymous text dates from the 10th century, probably written in France. It traditionally is used for the Easter-time service of feet washing, although the message is timeless. Many couples use it as a wedding selection, as did England’s Prince Edward and Sophie Rhys-Jones in their 1999 wedding. Duruflé takes the serene chant intonation and creates a four-part motet of incomparable beauty. He sets only the first stanza of a three-stanza poem.

The Text: Ubi Caritas

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi
amor.
Exultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum,
et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.*

Where there is charity and love,
God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one
another.
Where there is charity and love,
God is there.

The Work: Notre Père

In 1977, Duruflé composed this beautiful setting of *The Lord's Prayer* and dedicated it to his wife, Marie-Madeleine. It originally was written for solo voice and organ, and also could be sung by a congregation. In 1978, Duruflé arranged the work for SATB. *Notre Père* is Duruflé's last composition, the only work he composed between his accident in 1975 and his death in 1986, and the only one he composed in the French language. Vatican II, the 21st ecumenical council of the Catholic Church, held between 1962-1965, affected the style and content of music used in church services, including presenting music in the vernacular, and using less Gregorian chant. *Notre Père* is a gentle, heartfelt expression of the text.

The Text: Notre Père

*Notre Père qui es aux Cieux,
que ton nom soit sanctifié,
que ton règne vienne;
que ta volonté soit faite sur la terre
comme au ciel.
Donne nous aujourd'hui notre pain
de ce jour,
pardonne-nous nos offenses,
comme nous pardonnons aussi à ceux
qui nous ont offensés,
et ne nous soumet pas à la tentation,
mais délivre-nous du mal.*

Our Father, who art in Heaven,
hallowed be thy name;
thy kingdom come;
thy will be done on earth as it is in heav-
en.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against
us.
and lead us not into temptation;
but deliver us from evil.

Herbert Howells (1892-1983)

The Work: Te Deum Collegium Regale

The *Te Deum Laudamus* (*We praise thee, O God*) is a Christian hymn of praise and thanksgiving, whose exact origins remain a mystery. Its author is unknown, as is the original occasion for which it was created. It appears to have been used as far back as the 4th century. Originally sung in Latin at the end of Matins (the early morning service of the Roman Catholic rite) on Sundays and feast days, the *Te Deum* is used for both sacred and secular purposes, including such sacred occasions as the election or consecration of a church official, canonization of a saint, and ordination of a priest, and secular events, such as a royal coronation, victory in battle, and peace treaty. The *Te Deum* consists of a prose text of 29 verses, divided into three sections. The first section praises God the Father. The second section praises Christ, and the last section is a series of prayers taken from the *Psalms*.

Composed in 1943, Howells' *Te Deum Collegium Regale* is the result of a bet! At this time, Howells was acting organist at Cambridge University's St. John's College. One afternoon, he had tea with Eric Milner-White, Dean of King's College; Boris Ord, composer and organist at King's College; and composer Patrick Hadley. They were discussing *Te Deums*, and Milner-White challenged the two composers to write a *Te Deum* for King's College (hence the *Collegium Regale*). He said he would pay a guinea (about \$1.35 in today's money) to the person who accepted the challenge. Hadley declined, but Howells accepted and composed the *Te Deum Collegium Regale*, which received its premiere in 1944 in the King's College Chapel. This composition was the beginning of a revolution in Anglican church music composition. Howells went on to compose other service music for King's College, as well as other churches and cathedrals. He always tailored his church service music to the acoustics of a particular building.

The *Te Deum Collegium Regale* exhibits many of the patterns and musical devices for which Howells is famous. There is unison singing by the entire chorus, as in the opening phrase, "We praise thee, O God,,," in this case, accompanied by the organ. There is accompanied homophony—a melody with accompanying vocal parts, as in the phrase, "To thee Cherubin and Seraphin continually do cry...", although the music returns to unison immediately after. There are organ interludes between sections, and the organ accompanying sections. There is a *cappella* singing in a call and response style, as when the basses sing, "The glorious company of the Apostles", answered by the full chorus in unison singing 'praise thee'. Howells uses key and tempi changes frequently. There is a *cappella* homophony, as in the phrase, "When thou took'st upon thee to deliver man..." Howells demonstrates his gift at creating long, soaring phrases in, "We believe that thou shalt come to be our Judge." His dramatic end to the *Te Deum* begins with the basses singing "Vouchsafe, O Lord, to keep us this day...", followed quickly by the sopranos singing the same phrase. Altos and tenors comment in unison.. The full chorus then sings in unison at "O Lord, let thy mercy lighten upon us...", accompanied by the organ. Howells pulls out all the stops with a glorious ending, "O Lord, in thee have I trusted: let me never be confounded."

This powerful hymn of praise demonstrates Howells' ability to create soaring melodic lines of gentleness and intensity, resolving in a fervent vocal statement of trust.

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 Cherubin and Seraphin continually 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.

Maurice Duruflé (1902-1986)

The Work: Requiem

The *Requiem* began as a set of organ pieces based on the Gregorian chants used in the Mass for the Dead. Duruflé had already sketched out his organ suite, when he received a commission from his publisher, Durand, to write a *Requiem*. Encouraged by Durand and organist Marcel Dupré, Duruflé used those sketches as the basis for this serene composition. Chester Alwes comments, "...each movement of the *Requiem* uses the Gregorian chant assigned to its text in the *Liber Usualis* [a book of Gregorian chants commonly used in Catholic Church services, prayers, feast days, and various rituals, such as weddings, funerals, baptisms, etc. It was compiled by the monks of the French Abbey of Solesmes.]"

This work, a memorial to Duruflé's father, is influenced by his study of Ravel, Debussy, Dukas and especially the Fauré *Requiem*, to which it pays homage. Dennis Shrock comments, "The overall structure and scoring of the work are based on Fauré's *Requiem*: Duruflé chose exactly the same movements and put them in the same order except for the addition of *Lux aeterna* between the *Agnus Dei* and *Libera me...*" Duruflé emphasizes the tranquility, rest, and peace of the Fauré, rather than the thunder and grief of Verdi and Berlioz' tempestuous and dramatic works. Originally performed in 1947, Duruflé's *Requiem* was first scored for orchestra and organ, then orchestra alone, then organ alone, which is the version we are performing today. Duruflé wrote, "This *Requiem* is entirely composed on the Gregorian themes of the Mass for the Dead... (It) is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending..." William Whitehead comments about the composition and first performance of the *Requiem* in 1947, "...here is Duruflé at the height of his powers, writing what some describe as a 'Requiem for France'."

The Text: Requiem

Introit

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

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Introit

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

Kyrie

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

Domine Jesu Christe

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunc-
torum de poenis inferni, et de profundo
lacu; libera eas de ore leonis, ne absor-
beat eas tartarus, ne cadant in obscurum.
Sed signifer sanctus Michael repraesentet
eas in lucem sanctam:*

*Quam olim Abrahae promisisti et semi-
ni ejus. Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie memoriam
facimus; fac eas, Domine, de morte tran-
sire ad vitam.*

Sanctus

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

Pie Jesu

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

Agnus Dei

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

Lux Aeterna

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

Libera Me

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

Domine Jesu Christe

Lord, Jesus Christ, King of Glory,
deliver the souls of all the faithful depart-
ed from infernal suffering and from the
bottomless abyss; deliver them from the
lion's mouth, that hell engulf them not,
that they sink not into darkness. But let
the standard-bearer Saint Michael lead
them quickly into the holy light, as of old
Thou didst promise to Abraham and his
seed. Sacrifices and prayers of praise
we offer to Thee, O Lord; accept them for
those souls of whom we this day com-
memorate; cause them, O Lord, to pass
from death to life.

Sanctus

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

Pie Jesu

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

Agnus Dei

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

Lux Aeterna

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

Libera Me

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

*dum discussio venerit atque ventura ira.
Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

In Paradisum

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

fear until the judgement shall have come
and the wrath will have been.
That day, day of wrath, of disaster and mis-
ery, a great and exceedingly bitter day.
Eternal rest grant unto them, O Lord, and
may perpetual light shine upon them.

In Paradisum

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

Program notes by Helene Whitson

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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 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 Basilica organ recitals and guest concert series. Mr. Lenk conducts the Basilica Choir in their ever-popular annual Candlelight Christmas Concerts. Mr. Lenk has also served on the San Francisco Archdiocesan Music Commission. 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 conductor. His credits include Opera on Tap, the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk has performed solo recitals at the Oakland Cathedral as well as San Francisco's Grace Cathedral, and has been a recitalist at the California Palace of the Legion of Honor. In 2017 he was the featured organist for the Lou Harrison centennial concerts with the Other Minds Festival of New Music, performing two of Harrison's solo organ works.

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.

Mr. Lenk can be heard on recording 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 *Te Deum* and *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*, Johannes Brahms' *Ein Deutsches Requiem*, Gabriel Fauré's *Cantique de Jean Racine* and *Requiem*, Ralph Vaughan Williams' *Five Mystical Songs*, Benjamin Britten's *Festival Te Deum*, Zoltán Kodály's *Missa Brevis*. Benjamin Britten's *Spring Carol* and *Rejoice in the Lamb*; Z. Randall Stroope's *In Time of Silver Rain* and *The Pasture*; Erik Esenvalds' *My Song*; Ola Gjeilo's *Tundra* and *Across the Vast, Eternal Sky*; and Norman Dello Joio's *A Jubilant Song*. 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*.

Theresa Cardinale, Mezzo-Soprano

Theresa Cardinale has performed before opera and concert audiences throughout the Northern California. Praised by the San Francisco Chronicle for her "strong mezzo-soprano voice" and "focused clarity," her career runs a broad gamut between the opera and concert stage. Theresa has been featured with Northern California opera companies such as Oakland, Sacramento, Cinnabar Opera Theatre, Festival and West Bay Opera. Major roles include performances of *Amahl and the Night Visitors*, *The Marriage of Figaro* and Copland's *The Tender Land*. She received high critical acclaim for the role of Guadalupe in the new opera *Least of My Children*. Her portrayals also include Third Lady in *Magic Flute* plus other "sidekick" roles: (the mother, nursemaid, and "other woman"). As a concert soloist, her repertoire includes many of the choral masterpieces with numerous choral organizations and orchestras in Northern California, including San Francisco City Chorus, San Francisco Chamber Orchestra, Santa Cruz County Symphony, Cantare Chamber Ensemble, the Napa Valley Chorale and Redwood Symphony. She sang in the San Francisco premier of Edward Elgar's *The Dream of Gerontius* with the San Francisco Choral Society. Concert highlights include Mahler's *Second and Third*

Symphonies, Elgar's *Sea Pictures*, Brahms' *Alto Rhapsody*, *Stabat Mater* (Rossini) and *Requiem* (Verdi), and a concert version of Stravinsky's *Pulcinella*. Other oratorio credits include *Requiem* (Mozart), *Israel in Egypt*, *Elijah*, *Judas Maccabeus*, *Petite Messe Solennelle*, *B Minor Mass*, *St. John Passion*, *Magnificat* (JS and CPE Bach, Schubert), and Beethoven's *Ninth Symphony*. Theresa holds a master's degree in Vocal Pedagogy and teaches voice in San Francisco and Oakland. She was the alto soloist in the San Francisco Lyric Chorus' very special Summer 2015 presentation of Camille Saint-Saëns' rarely-performed oratorio, *The Promised Land*, in its first American performance since its premiere and only American performance 100 years before at the 1915 Panama Pacific International Exposition in San Francisco. In July 2019, she will be performing in Beethoven's *Ninth Symphony* with the Redwood Symphony.

Thomas Wade, Baritone

Thomas Wade, baritone, specializes in early music and French melodie. He sings regularly with San Francisco Renaissance Voices, and San Francisco Lyric Chorus, and is the bass section leader at Trinity-St. Peter's Episcopal Church. He is also the lead singer for Alpine Sound. Mr. Wade directs Ragazzi Continuo (alumni group of the Ragazzi Boys Chorus) and the Training Chorus of the San Francisco Girls Chorus. Mr. Wade was the SFLC baritone soloist in our Fall 2016 program, *Brush Up Your Shakespeare!* He also was the baritone soloist in our performances of Antonín Dvořák's *Te Deum*, Zoltán Kodály's *Missa Brevis*, and Ralph Vaughan Williams' *Fantasia on Christmas Carols*. Mr. Wade holds a bachelor's degree in vocal performance from the San Francisco Conservatory of Music.



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 rough-hewn Colusa sandstone and features a massive castle-like central tower

In 2018, Trinity inaugurated the Trinity Center for the Arts, to open its space for artistic performances and exhibitions. Current residents include the San Francisco Lyric Chorus, the male choral ensemble Chanticleer, the New Century Chamber Orchestra, and the Imago Art Gallery.

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.

Bass **Jim Bishop** for his excellent management of our chorus ticket sales.

Sopranos **Raime Heyneker** and **Kim Girard** who Facebook and Tweet our news to the world.

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

The San Francisco Lyric Chorus wants to extend heartfelt thanks to **Meri Bozzini, Roger Karras and John O'Brien** for their ongoing support over the years, in the many roles they have played from inviting friends to support the chorus, to efficiently managing the front of house, to being helpful and courteous ushers, to setting up, tearing down and hauling our risers.

Music Director

Robert Gurney

Chorus Section Representatives

Cassandra Forth, Sopranos
Nora Klebow, Altos
Jim Losee, Tenors
Jim Bishop, Basses

Concert Day Manager

Meri Bozzini

Volunteer Coordinator

Alana D'Attilio

Concert Day Volunteer Staff

Susan Alden
Michelle Anderson
Annette Bistrup
Roger Karras
Valerie Kirby
Carolyn Losee
John O'Brien
Mary Tran
Gloria Zellman
Robert Zepernick
Gladys Zygadlo

Refreshment/Supplies

Coordinators

Cassandra Forth
Linda Eby

Choristers Who Brought Rehearsal Refreshments and Supplies

Jim Bishop
Peih F. Chiang
Alana D'Attilio
Linda Eby
Cassandra Forth
Kim Girard
Raime Heyneker
Valerie Howard
Nora Klebow
Justina Lai
Barbara Landt
Robin Pomerance
Dorothy Read
Monica Ricci

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

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.

DONATIONS

(May 2018 - April 2019)

FORTISSIMO PLUS (\$1000+)

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
Alana D'Attilio
William Diebel
Nanette Duffy
Twila Ehmcke
Cassandra & David Forth
Justina Lai
Liz Podolinsky
Steven Reading

FORTE (\$100-\$299)

Anonymous Chorister
Anonymous Chorister
Amy Blasenheim
James Campbell
Kristine L. Chase

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

Alice D'Attilio
Richard & Betty Lee Hawks
Raime & Phil Heyneker
Charles Hughes
Leo Kan
Billy Karp
Lois Kelley
Brenda Lee & Ronald Lee
Sharon & Kenneth Levien
Abigail Millikan-States
Mary Lou Myers
Ruth K. Nash
Dorothy Read
Monica Ricci
Fran Weld & Matthew Materkowski
Dr. & Mrs. Eli Weil

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

David Bessette
Margaret Levitt
Mary Tran
Alicia & John Weeks
Jonathan Wiener
Susan B. Williams

ADOPT-A-SINGER CONTRIBUTIONS (SPRING 2019)

Julie & Al Alden adopt *Music Director Robert Gurney*

Raime & Phil Heyneker adopt *the First Soprano Section*

Justina Lai adopts *the Second Soprano Section*

Alicia D'Attilio adopts *the Alto Section*

Jim & Carolyn Losee adopt *the Tenor Section*

Steven Reading 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.

Cassandra Forth

Thanks to Monica Ricci for her beautiful publicity work!

Monica Ricci

Thanks to all the Bessettes and Riccis for coming to our concerts and supporting the chorus and me!

Fran Weld

*Thank you, Matthew, for your encouragement, support and love.
Thank you, Robert, for your positive leadership!
Thank you, Helene & Bill and the Board for all your hard work.
Cheers to all my awesome fellow singers!*

Helene Whitson

Thank you, Lyric Choristers, for your dedicated work and marvelous singing as we present our beautiful Spring 2019 program of music by Duruflé and Howells. It has been an incredible experience singing this wonderful music and working on our chorus blend. How appropriate that we can share French music with the community after the tragic fire at Notre Dame Cathedral. We couldn't have presented such a lovely gift without all of your hard work and dedication. Thank you!

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 spring, 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

Evensong & Organ Recital

Sunday June 2nd at 5:00pm

followed by an

Organ Recital
by Benjamin Bachmann

Canon Director of Music, Grace Cathedral

at 5:30pm

Trinity+St. Peter's Episcopal Church

1620 Gough Street (at Bush), San Francisco

The Rev. Kyle Oliver, Presider; Robert Gurney, Director of Music

& The Choir of Trinity+St. Peter's

IN MEMORIAM

Colleen Radford Reading

1950 - 2018

Former member of
San Francisco Lyric Chorus

IN MEMORIAM

PROFESSOR THOMAS A. SOKOL

(1929-APRIL 28, 2019)

TRANSFORMATIVE CONDUCTOR, CORNELL MEN'S GLEE CLUB, 1957-1995

Changed Glee Club repertoire from one oriented to light entertainment to one committed to serious classical music, performed at the highest musical levels

Began ambitious program of international tours, making 10 to more than 20 countries, including the first cultural exchange tour to the USSR in 1961, a 3-month State Dept sponsored tour to SE Asia in 1966 and one to Eastern Europe in 1972 at the height of the Cold War.

Added performance of major works through extensive collaborations with with major orchestras, notably with Eugene Ormandy and the Philadelphia Symphony, who considered him one of the top five American choral conductors

Best known to many for introducing Franz Biebl's now enormously popular *Ave Maria* to the United States at the composer's request, after meeting him on a European concert tour.

In Memory

of

Catherine Daily

Alana D'Attilio

*Je vous remercie pour
votre inspiration
musicale Saint Cécile!*

Liz Podolinsky

IN HONOR OF
ROSABELLE HOWARD
IMPRESSIONIST SCULPTOR
JUNE 16, 1909 - JULY 16, 2004



In Memoriam
San Francisco State University Faculty

Experientia docet

James Duggins, Secondary Education

Evelyn Ballard De Ghetaldi, Deputy Medical Director

Newman Fisher, Mathematics

Helen (Polly) Glycer, Recreation and Leisure Studies

Florence Haimes, Chemistry

DeVere Pentony, International Relations

Julian Randolph, Foreign Languages and Literature

Anita Silvers, Philosophy

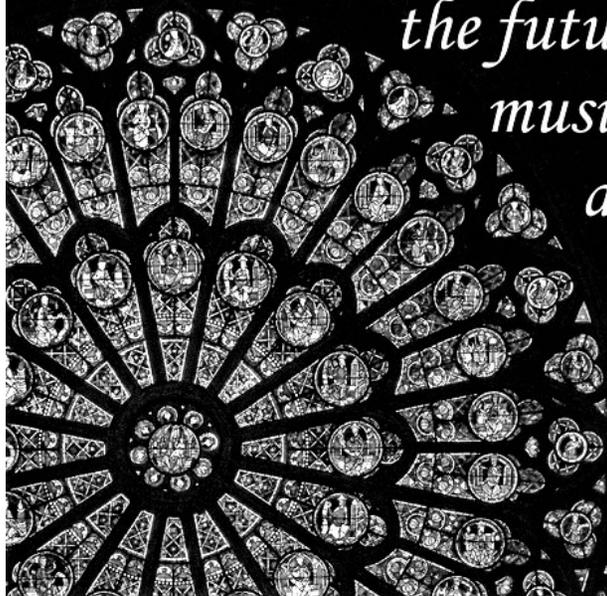
Eric Solomon, English

Gail Whitaker, Kinesiology

Leonard Wolf, English and Creative Writing

Requiescat in pace

*As we perform the Duruflé
Notre Père this evening, our
hearts are with the people of
Paris. We mourn the damage to
the fire-ravaged Notre-Dame
cathedral and we look to
the future when
music will once
again fill
that
majestic
space.*



SAN FRANCISCO
*Lyric
Chorus*

Robert Gurney
Music Director

presents

Johannes Brahms
Ein Deutsches Requiem

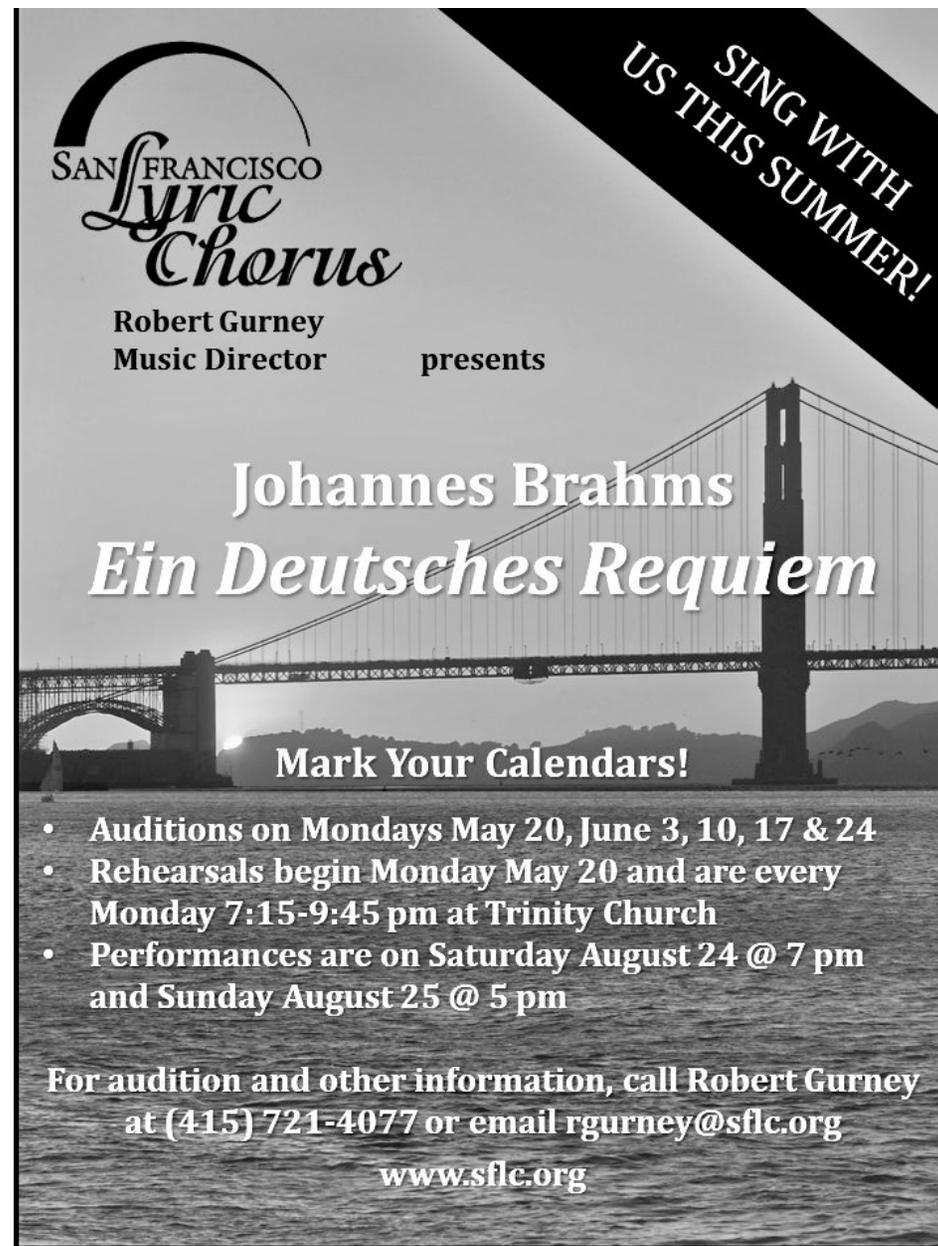
Mark Your Calendars!

- Auditions on Mondays May 20, June 3, 10, 17 & 24
- Rehearsals begin Monday May 20 and are every Monday 7:15-9:45 pm at Trinity Church
- Performances are on Saturday August 24 @ 7 pm and Sunday August 25 @ 5 pm

For audition and other information, call Robert Gurney at (415) 721-4077 or email rgurney@sflc.org

www.sflc.org

SING WITH
US THIS SUMMER!



SAN FRANCISCO LYRIC CHORUS

SOPRANOS

Linda Eby
Cassandra Forth *
Kim Girard
Raime Heyneker
Valerie Howard
Justina Lai
Mary Lou Myers
Liz Podolinsky
Monica Ricci #
Helene Whitson #

ALTOS

Peih F. Chiang
Alana D'Attilio #
Nora Klebow *
Barbara Landt
Robin Pomerance
Dorothy Read
Fran Weld

TENORS

Chris Evans %
Ron Lee
Jim Losee *

BASSES

Jim Bishop *
Steven Reading
Thomas Wade %
Bill Whitson #

#Board of Directors

**Section Representative*

% Professional singer

