

SAN FRANCISCO LYRIC CHORUS



presents

THE ENGLISH SOUND

Choral Gems Celebrating Cathedral Sonorities

ROBERT GURNEY, *MUSIC DIRECTOR*

SUNDAY, DECEMBER 6, 1998 5PM

TRINITY EPISCOPAL CHURCH

SAN FRANCISCO, CALIFORNIA

SAN FRANCISCO LYRIC CHORUS



ROBERT GURNEY, *MUSIC DIRECTOR*





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Welcome to the 1998 Fall Concert of the San Francisco Lyric Chorus. Since its formation in 1995, the Chorus has offered diverse and innovative music to the community through a gathering of singers who believe in a commonality of spirit and sharing. The debut concert featured music by Gabriel Fauré in addition to the *Solemn Mass* by 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) and San Francisco composer Kirke Mechem's *Christmas the Morn* (San Francisco premiere). In 1997, the Chorus featured the music of Amy Beach, America's first major woman composer, and classic compositions by Mozart, Schubert and Britten. The 1998 Spring Concert featured exciting multicultural and international compositions including music from Alaska's Inuit people, the Shona people of Zimbabwe, the North American folk song, spiritual and gospel tradition, and the 1998 Summer Concert presented Johannes Brahms' incomparable *German Requiem*.

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IN MEMORIAM

Ellen Rubin

San Francisco Lyric Chorus member

1997-1998

PROGRAM

MISSA PUER NATUS EST NOBIS

Thomas Tallis

CHANT

J. DAVEY GERHARD

PETER HOLMAN

TIMOTHY JOHNS

BRADLEY ARTHUR PETERSON

STEVE READING

INTERMISSION (15 MINUTES)

HOSANNA TO THE SON OF DAVID

Orlando Gibbons

AVE MARIA

Robert Parsons

MISERERE

Gregorio Allegri

SOLO QUARTET

MIMI RUIZ, SOPRANO

HANNAH WOLF, SOPRANO

SUZANNE BURDICK, ALTO

TED BAKKILA, BARITONE

CHANT

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E'EN SO, LORD JESUS, QUICKLY COME

Paul Manz

THE BLESSED SON OF GOD

Ralph Vaughan Williams

FANTASIA ON CHRISTMAS CAROLS

TED BAKKILA, BARITONE

PAUL A. JACOBSON, ORGAN

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

We are taping this program for broadcast purposes.

If your child becomes uncomfortable during the performance, please take him/her to the foyer. Thank you.

PROGRAM NOTES

SAN FRANCISCO LYRIC CHORUS DISCOVERY SERIES

Our 1996 Winter Concert inaugurated a new aspect of the San Francisco Lyric Chorus' desire to feature unusual and innovative programming. The *Discovery Series* identifies compositions or composers who are not well known, but which are exceptional and of special interest.

Our program is entitled *The English Sound*, because so many of the works we are performing today are typical of those performed in English cathedrals. England is well known historically for its love of and participation in choral music, and it is a thrill, indeed, to visit England and hear the special sound of Evensong or a concert in one of the English cathedrals or churches. The English love of sonority, of the sheer beauty of rich sound and clarity of line reverberating within spacious stone walls, is demonstrated amply by our selections. Our music is drawn from both the Renaissance and the 20th century, and includes composers from England, Italy, and the United States.

The England of the 16th and early 17th centuries underwent great turmoil and change. The nation would see six monarchs, and go from a unified Catholic world to a new Anglican church, back and forth several times between Catholic and Protestant. It would see the rise and fall of the house of Tudor, and soon into the 17th century be led by the Catholic King James I, who joined Scotland and England. English music of this time felt the influence of these changes. Before the Reformation, church music usually was sung in Latin. One of the tenets of the Reformation was that church services should be understandable, and the requirement was made that all church music be sung in English. Under the rule of Edward VI, the Anglican Church became Protestant. Hymns dedicated to Mary or other saints were forbidden. Only hymns to "Our Lord" could be sung, and they had to be translated from Latin to English. After Edward's brief life, Mary Tudor returned church structure and service to traditional Catholicism. That structure again changed upon her death, and the reign of Elizabeth brought the flowering of the new, Protestant England. Even though the time was fraught with great political and social turmoil, 16th and 17th century England produced music which is part of the glory of Western artistic heritage.

THOMAS TALLIS (CA 1505-1585)

Not much is known about Thomas Tallis' early years. A Catholic, he was born around 1505 at the end of the reign of Henry VII, possibly in Kent, England. It is known that he was a choirboy in an English cathedral, but which is unknown. In 1532 he was appointed as organist of the Benedictine Priory of Dover. Henry VIII broke away from the Catholic Church in 1534, and around 1538, Tallis moved to Waltham Abbey in London, possibly as organist and chorister. After the dissolution of that abbey in 1540, he became a Lay Clerk (singer) at Canterbury Cathedral. Around 1543, he most likely went to the court of Henry VIII as a Gentleman (singer) of the Chapel Royal. He remained a member of the royal household, serving under Henry VIII, Edward VI, Mary Tudor and Elizabeth I, until his death in 1585. He was very active as a composer during this period, although not designated as an organist until after 1570. Queen Mary granted Tallis and his equally talented pupil, William Byrd, a license to print and publish music, among the first such licenses in England. Thomas Tallis was the first major composer of Anglican music and set the standards for those who came after.

PROGRAM TEXT

MISSA PUER NATUS EST NOBIS

San Francisco Lyric Chorus Discovery Series

It is believed that the seven-part *Missa Puer Natus Est Nobis* was composed somewhere around 1554 during Mary Tudor's reign, when she married Philip II of Spain. It was meant to celebrate the Christmas season, as well as her pregnancy (which turned out to be a false pregnancy). With no royal birth, the *Missa* disappeared. It was first published in 1928 in the Tallis volume of *Tudor Church Music*. Only three sections had been located and blank lines were left for the missing voice parts.

In 1960, most of the remaining sections of the *Missa* were found by Joseph Kerman, a well-known musicologist at the University of California, Berkeley. Sally Dunkley and David Wulstan took the extant fragments and created the absent parts, editing the whole into the work we sing today. The *Missa* has no *Kyrie* and brief fragments of the *Credo*.

Latin masses of this period often were written on a *cantus firmus*, a recognizable sacred or secular melody woven throughout the composition. The *Missa Puer Natus Est Nobis* is such a mass, preceded by the plainchant *Puer natus est nobis* (*unto us a child is born*) on which it is based. The plainchant itself appears throughout the composition in the tenor section as a golden thread through a tapestry of sound, enhanced by repetitive and imitative sections. The latter are especially noticeable in the *Agnus Dei*. The texture of the *Missa* is somewhat thicker than the usual, soaring English style, and scholars surmise that Tallis wrote the composition for an important performance by members of Mary Tudor's Chapel Royal Choir in combination with the members of Philip's Flemish Chapel Choir.

INTROIT

Puer natus est nobis,
et filius datus est nobis:
cujus imperium super humerum ejus:
et vocabitur nomen ejus, magni consilii angelus.

*A child is born to us,
A son is given to us!
Royal power will rest on his shoulders,
and his name will be messenger of great counsel.*

Cantate Domino canticum novum:
quia mirabilia fecit.

*Sing to the Lord a new song,
for God has done marvelous things.*

Gloria Patri et Filio et Spiritui Sancto
sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

*Glory to the Father and to the Son and to the Holy Spirit
as it was in the beginning and now is and always will be
even to the ages of ages.
Amen.*

PROGRAM TEXT

GLORIA

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine fili unigenite, Jesu Christe.

Domine Deus,
Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus.

Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

CREDO (FRAGMENT)

Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

SANCTUS AND BENEDICTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

*Lord God, heavenly King!
God, almighty Father!
Lord only-born Son, Jesus Messiah!
Lord God,
you are the Lamb of God,
you are the Son of the Father.
You, who bear the sins of the world,*

*have mercy on us.
You, who bear the sins of the world,
accept our prayer.*

*You, who sit in honor with the Father,
have mercy on us.
For you are the only Holy One,
you are the only Lord,
you are the only Most High.*

*O Jesus Messiah,
with the Holy Spirit
in the glory of God the Father.
Amen.*

*And I look forward to the raising of the dead
And the life of the age to come.
Amen.*

*Sanctus and Benedictus
Holy, holy, holy is the Lord God of heaven's armies.
Heaven and earth are full of your glory.
Hosanna in highest heaven!*

*Blessed is the one who comes in the name of the Lord.
Hosanna in highest heaven!*

PROGRAM TEXT

AGNUS DEI

Agnus Dei
qui tollis peccata mundi,
miserere nobis.

*Lamb of God,
you, who take away the sins of the world,
have mercy on us.*

Agnus Dei
qui tollis peccata mundi,
miserere nobis.

*Lamb of God,
you, who take away the sins of the world,
have mercy on us.*

Agnus Dei
qui tollis peccata mundi
dona nobis pacem.

*Lamb of God,
you, who take away the sins of the world,
give us peace.*

ORLANDO GIBBONS (1583-1625)

A multi-talented organist and composer, Orlando Gibbons was one of the most important Tudor and early Jacobean composers. Born in Oxford, he came from a musical family, with his father, both of his brothers, and his son gaining recognition as musicians and composers. As a young man, he was a chorister at King's College, Cambridge, and became a member of James I's Chapel Royal Choir in 1603. In 1605 he became organist of the Chapel Royal, and in 1623, was appointed organist of Westminster Abbey. It was there that he played the organ for the funeral of James I in 1625, and died soon after at Canterbury. Although well recognized as an organist and instrumental composer, Gibbons' major contributions were in the field of vocal music. Composer of such famous madrigals as *The Silver Swan*, Gibbons is remembered especially for his Anglican church music.

HOSANNA TO THE SON OF DAVID

After the Reformation, Latin motets (compositions set to a Latin text that was not an essential part of the church service) were replaced by the anthem, a sacred song with English words. The six-part, English language *Hosanna to the Son of David* is one of Gibbons' most famous anthems, its sparkly imitative structure a high point in demonstration of the older, polyphonic style of church music.

*Hosanna to the Son of David.
Blessed be he that cometh in the name of the Lord
Blessed be the King of Israel.
Blessed be the Kingdom that cometh in the name of the Lord.
Peace in heaven, and glory in the highest places.
Hosanna in the highest heavens.*

PROGRAM TEXT

ROBERT PARSONS (CA 1530-1570)

Not much is known about Robert Parsons' life. He was a singer and composer of both sacred and secular vocal music, as well as music for instruments. In 1563, he became a Gentleman of the Chapel Royal. He drowned in 1570 while trying to cross the River Trent.

AVE MARIA

Parsons' most famous composition is this five-part motet, the *Ave Maria*. It is underlaid by a rich texture of imitative voice with the soprano part rising one note at each entrance.

Ave Maria, gratia plena,
Dominus tecum:
Benedicta tu in mulieribus,
et benedictus fructus ventris tui.
Amen.

*Hail Mary, full of grace,
The Lord is with you.
Blessed are you among women
And blessed is the fruit of your womb.
Amen.
(Traditional translation).*

GREGORIO ALLEGRI (1582-1652)

Composers from other nations and other times also create *The English Sound*. This Italian composer, singer, and priest, a contemporary of Orlando Gibbons, lived all of his life in Rome. Between 1591-1604, he was a boy chorister and tenor at S Luigi dei Francesi. Between 1600-1607, he studied with G.M. Nanino, a well-known composer and a student of Palestrina. After this date, he was a singer and composer for the cathedrals at Fermo and Tivoli, and from 1628-1630, he was the chorus master of Santo Spirito in Sassia, Rome. In 1629, he became a member of Pope Urban VIII's papal choir, for which he wrote the *Miserere*. In addition, he was a member of the church of S Maria in Vallicella. He remained a member of the papal choir until his death. Besides his compositions for the papal choir, he wrote music in a more modern style for smaller churches in Rome and in other areas of Italy.

MISERERE

The *Miserere*, a setting of Psalm 51, is presented in this concert because it has many of the characteristics of English cathedral music – beautiful sonority and high, ethereal passages. And, it is as highly prized by English choirs as it is by others.

This composition has a somewhat mysterious history. It was written to be sung during Holy Week and was performed annually by the papal choir from 1666 to about 1870, when the papal choir was disbanded. The work was reserved for that choir exclusively, and it was rumored that those copying the manuscript would be excommunicated. Visitors came to Rome during Holy Week specifically to hear the *Miserere*, especially listening for the special ornamentation created by the papal choristers. For many years, the embellished passages were not written down, but kept secretly. English music historian Charles Burney found a copy of the composition in 1770 and published it in 1771. Mozart transcribed the piece from memory when he was 14. Other editions began to appear, and other composers, including Spohr in 1817 and Mendelssohn in 1831, left written descriptions with musical examples.

PROGRAM TEXT

The version you hear today is a patchwork edition, which has achieved almost the same acclaim as the original. The piece is scored for a five-voice choir singing certain psalm verses and an alternative four-voice solo quartet singing others. The Allegri original is a relatively simple choral recitation, and the Vatican manuscripts present the notation without the high C so familiar to today's audiences. In fact, the soprano high C in the solo quartet is not to be found in a performing edition until 1951!

Miserere me, Deus,
secundum magnam misericordiam tuam

*Have mercy on me, God,
According to your great steadfast-love.*

Et secundum multitudinem miserationum tuarum,
dele iniquitatem meam.

*And according to the fullness of your mercies
Blot out my transgressions.*

Amplius lava me ab iniquitate mea:
et a peccato meo munda me.

*Wash me thoroughly of my wickedness
And cleanse me from my sin.*

Quoniam iniquitatem meam ego cognosco:
et peccatum meum contra me est semper.

*For I know my wickedness
And my sin confronts me constantly.*

Tibi soli peccavi, et malum coram te feci:
ut justificeris in sermonibus tuis,
et vincas cum judicaris.

*Against you only have I sinned, and by you done evil.
thus you are justified in your word,
And you are right when you judge.*

Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.

*For I was conceived in fallenness
And in sinfulness did my mother conceive me.*

Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae
manifestasti mihi.

*But you desire truth in me,
The mysteries of your wisdom
You have manifested within me.*

Asperges me hyssopo, et mundabor:
lavabis me, et super nivem dealbabor.

*You purge me with hyssop, and I am made clean.
You wash me, and I become whiter than snow.*

Auditui meo dabis gaudium et laetitiam:
et exsultabunt ossa humiliata.

*You let me hear joy and gladness
And these broken bones rejoice.*

Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.

*Turn your face from my sins
And blot out all my transgressions.*

Cor mundum crea in me, Deus:
et spiritum rectum innova in visceribus meis.

*Make my heart clean, God,
And renew an upright spirit in my body.*

PROGRAM TEXT

Ne projicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.

*Do not cast me out of your presence
And do not take your Holy Spirit from me.*

Redde mihi laetitiam salutaris tui:
et spiritu principali confirma me.

*Restore to me the joy of your salvation
And uphold a willing spirit in me.*

Docebo iniquos vias tuas:
et impii ad te convertentur.

*I will teach your ways to the wicked
And the impious will be converted to you.*

Libera me de sanguinibus, Deus,
Deus salutis meae:
et exsultabit lingua mea justitiam tuam.

*Deliver me from bloodshed, God-
O God of my salvation!-
And my tongue will rejoice in your justice.*

Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.

*Lord, you open my lips
And my mouth proclaims your praise.*

Quoniam si voluisses sacrificium, dedissem utique:
holocaustis non delectaberis.

*If you desired sacrifices, I would offer them,
But you do not delight in burnt-offerings*

Sacrificium Deo spiritus contribulatus:
cor contritum, et humilatum, Deus,
non despicias.

*The sacrifice to God is a broken spirit,
A contrite and humble heart, God,
You do not despise.*

Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Jerusalem.

*Lord, in your good will be kind to Zion,
That the walls of Jerusalem may be firmly built.*

Tunc acceptabis sacrificium justitiae,
oblationes, et holocausta:
tunc imponent super altare tuum vitulos.

*Then you will delight in right sacrifices,
Offerings and burnt-offerings,
Then shall bulls be offered on your altar.*

PAUL MANZ (B. 1919)

American composer and organist Paul Manz was Professor of Music and Chair of the Music and Fine Arts Department of Concordia College, St. Paul, Minnesota, as well as the Cantor of Mt. Olive Lutheran Church in Minneapolis, Minnesota.

E'EN SO, LORD JESUS, QUICKLY COME

This anthem for Advent, published in 1954, has been chosen for this concert because it pays homage to the sonorities found in Renaissance and Modern English music, with smoothness of tone and soaring lines. The text was adapted by Ruth Manz from *Revelations* 22.

PROGRAM TEXT

E'EN SO, LORD JESUS, QUICKLY COME

*Peace be to you and grace from him who freed us from our sins,
Who loved us all and shed his blood that we might saved be.*

*Sing holy, holy to our Lord, the Lord, Almighty God,
Who was and is and is to come; sing holy, holy, Lord!*

Rejoice in heaven, all ye that dwell therein,

Rejoice on earth, ye saints below, for Christ is coming soon!

E'en so Lord Jesus quickly come, and night shall be no more.

They need no light nor lamp nor sun, for Christ will be their all!

RALPH VAUGHAN WILLIAMS (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music. Born in Gloucestershire, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, and Trinity College, Cambridge, later studying with Max Bruch in Berlin and Maurice Ravel in Paris. After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs, and writing some himself. After service in World War I, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. His later life was devoted to composition and conducting.

Ralph Vaughan Williams composed works in a wide variety of genres, including stage, opera, symphonies, smaller works for orchestra, chorus and orchestra, *a cappella* choral music, arrangements of English folksongs, arrangements of carols, songs, chamber music, music for the theatre, music for films, and music for radio programs. Among his more well-known works are *A Sea Symphony*, *Serenade to Music*, the *Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor*, *Hodie*, and the *Fantasia on a Theme by Thomas Tallis*, 1910.

BLESSED SON OF GOD (FROM HODIE)

Hodie, a Christmas cantata, was written in 1954, four years before Ralph Vaughan Williams' death. It is a mature work, with stylistic diversity, including chorales and solos, and a wide variety of moods. *The Blessed Son of God* is one of two originally-composed chorales in the work, rather than chorales based on extant melodies.

PROGRAM TEXT

BLESSED SON OF GOD

*The blessed son of God only
In a crib full poor did lie,
With our poor flesh and our poor blood
was clothed that everlasting good.
Kyrie eleison.*

*The Lord Christ Jesu, God's son dear,
Was a guest and a stranger here,
Us for to bring from misery,
That we might live eternally.
Kyrie eleison.*

*All this did he for us freely,
For to declare his great mercy,
All Christendom be merry therefore,
And give him thanks for evermore.
Kyrie eleison.*

Miles Coverdale, after Martin Luther

FANTASIA ON CHRISTMAS CAROLS

Written in 1912, the *Fantasia* reflects Vaughan Williams' interest in both English folk songs and the soaring lines of Tudor music. In this work, he deftly interweaves four beautiful English carols – *The Truth From Above*, *The Somerset Carol*, *On Christmas Night*, and *There Is A Fountain*, together with fragments of other well known carols.

*This is the truth sent from above,
The truth of God, the God of Love:
Therefore don't turn me from your door
But hearken all, both rich and poor.*

*The first thing which I will relate
Is that God did man create,
The next thing which to you I'll tell,
Woman was made with man to dwell.*

*Then, after this, 'twas God's own choice
To place them both in paradise,
There to remain, from evil free,
Except they ate of such a tree.*

PROGRAM TEXT

FANTASIA ON CHRISTMAS CAROLS

*And they did eat, which was a sin,
And thus their ruin did begin,
Ruined themselves, both you and me
And all of their posterity.*

*Thus we were heirs to endless woes.
Till God the Lord did interpose,
And so a promise soon did run,
That he would redeem us by his Son.*

*Come all you worthy gentlemen that may be standing by,
Christ our blessed Saviour was born on Christmas day,
The blessed Virgin Mary unto the Lord did pray
O we wish you the comfort and tidings of joy!*

*Christ our Blessed Saviour now in the manger lay,
He's lying in the manger, while the oxen feed on hay.
The blessed Virgin Mary unto the Lord did pray
O we wish you the comfort and tidings of joy!*

*On Christmas night all Christians sing
To hear the news the angels bring,
News of great joy, news of great mirth,
News of our merciful King's birth.*

*When sin departs before thy grace
Then life and health come in its place,
Angels and men with joy may sing,
All for to see the new-born King*

*God bless the ruler of this house, and long may he reign,
Many happy Christmasses he live to see again!
God bless our generation, who live both far and near
And we wish them a happy New Year
Both now and evermore. Amen.*

Latin translations by Bradley Arthur Peterson
Program notes by Helene Whitson

THE ARTISTS

ROBERT GURNEY, MUSIC DIRECTOR

Founder and Music Director Robert Gurney is Organist-Choirmaster at San Francisco's historic Trinity Episcopal Church, Organist at Marin County's Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor.

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

A native of Ohio, he received his education at Youngstown State University and the Cleveland Institute of Music, studying conducting with William Slocum. At Youngstown, he served as Student Assistant Conductor of the Concert Choir which 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.

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, and 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.

MIMI RUIZ, SOPRANO

Mimi Ruiz received her Bachelors and Masters of Music from the San Francisco Conservatory of Music. She has sung opera to oratorio, and is an experienced performer of contemporary music, including several premieres. She has been a featured soloist with the San Francisco Symphony, San Francisco Symphony Chorus, San Francisco Concert Chorale, New Music Ensemble, Pacific Mozart Ensemble, Carmel Bach Festival, Conjunto Nuevo Mundo de San Francisco, American Institute of Musical Studies Orchestra in Graz, Austria, and San Francisco Conservatory of Music's Sing-It-Yourself Messiah. She has recorded with the Bridge Sextet on the Arkay Record label and has recorded with Instituto Pro Musica. She is the cantor at St. Jarlath Church in Oakland, and a cantor at St. Mary's Cathedral and St. Vincent de Paul Church in San Francisco. She also is a member of San Francisco's St. Mary's Cathedral and Temple Emanu-el Choirs.

HANNAH WOLF, SOPRANO

Hannah Wolf, who owes her choral career to music education in the public schools, has sung with several Bay Area ensembles, including the San Francisco Bach Choir and the Sonoma County Bach Choir. Under the tutelage of Albert McNeil, she has performed in Europe, Asia and the South Pacific. A native of San Francisco, she lives there still with her husband, Martin, and two cats. She has been a soloist in several San Francisco Lyric Chorus performances, including the Schubert *Mass in G*, Stephen Hatfield's *Nukapianguaq*, and Lee Kesselman's *Shona Mass*.

THE ARTISTS

SUZANNE BURDICK, ALTO

Suzanne Elizabeth Burdick joined the San Francisco Lyric Chorus in Winter 1996. Previously in Boston, she was a member and soloist with the *Spectrum Singers*, a 35-member a capella choir directed by John Erlich. A graduate of Wesleyan University, she taught voice for two years while an undergraduate. She frequently was a featured soloist with the Wesleyan University Orchestra and Choir under the direction of Melvin Strauss, performing in such works as Haydn's *Lord Nelson's Mass*, Michael Tippett's *A Child of Our Time*, and Bach's *Magnificat*, and has a wide background in choral singing. In 1993, she received the third place award in Division II competition of the National Association of Teachers of Singing. She has been a soloist in several San Francisco Lyric Chorus performances, including Amy Beach's *Grand Mass in E Flat*, the Mozart *Requiem*, Kirke Mechem's *Seven Joys of Christmas*, and Stephen Hatfield's *Missa Brevis*. She also is the alto soloist for the choir of Trinity Episcopal Church.

TED BAKKILA, BARITONE

Ted Bakkila received his Bachelor of Music Degree and Teaching Credential from San Francisco State University. He was a member of Chanticleer for six years and has performed with the San Francisco Symphony Chorus and the San Francisco Opera Chorus. Currently, he performs with the jazz vocal group, Syncopation. He is also the baritone soloist at Trinity Episcopal Church.

J. DAVEY GERHARD, TENOR

Davey Gerhard joins the San Francisco Lyric Chorus from Massachusetts, where he sang with the Harvard/Radcliffe Chorus, the Christ Church, Cambridge Choir, and the Boston Chorale in Back Bay. A grant writer, he recently moved to the Bay Area.

PETER HOLMAN, TENOR

Peter Holman has just moved to San Francisco from New Jersey, where for ten years he sang under the direction of David Drinkwater in the Kirkpatrick Choir, The Rutgers University. During graduate study at Rutgers in Environmental Science, Peter studied voice with Valorie Goodal at the Mason Gross School of the Arts. Peter is happy to be joining the San Francisco Lyric Chorus.

TIMOTHY JOHNS, TENOR

Timothy Johns has just recently moved to the Bay Area from New Haven, Connecticut, where he attended Yale University. He now works for the Ernest Gallo Clinic at the University of California, San Francisco, as a research associate in human genetics. This is Tim's first season with the San Francisco Lyric Chorus, and he loves every minute of it.

BRADLEY ARTHUR PETERSON, TENOR

Bradley Arthur Peterson joined the San Francisco Lyric Chorus in 1996. He has been singing in community and church choirs since his childhood in rural Minnesota. He has been cantor for chanted services at Episcopal Church parishes in Richmond, Virginia, and San Francisco. He is currently a doctoral student in systematic theology at the Graduate Theological Union in Berkeley.

THE ARTISTS

STEVEN READING, TENOR

Steven Reading has sung with conductors including Robert Shaw, Roger Wagner, Paul Salomonovich, Howard Swan, Sir David Willcocks and George Guest, among many others. In addition, he is a choral and orchestral conductor who has regularly lead concert and religious programs. Under his direction, the Choir of All Saints By-the-Sea, Santa Barbara performed by invitation for a convention of the American Choral Director's Association. He has also been featured in television and radio broadcasts, and has also served as choral director for Victor Borge Productions, Inc. A recent returnee to San Francisco, this is his second concert with the San Francisco Lyric Chorus. He also sings with the Trinity Episcopal Church Choir and the Cathedral Singers of Grace Cathedral, where he is on the staff.

PAUL A. JACOBSON, ORGAN

Paul A. Jacobson is Organist-Choirmaster at the Episcopal Church of St. John the Evangelist, San Francisco. He holds a doctorate in liturgical history from the Graduate Theological Union in Berkeley and is on the staff of the Jesuit School of Theology at Berkeley.

Mr. Jacobson holds dual Masters degrees in Organ Performance and Worship and Music from the Yale University Institute of Sacred Music, where his teachers were Gerre Hancock and Charles Krigbaum. In 1979-1980, he was a Marshall Fellow at the Royal Danish Conservatory in Copenhagen, studying organ with Grethe Krogh and conducting with Dan-Olof Stenlund. Specializing in Scandinavian organ music, Mr. Jacobson is preparing a performing edition of the unpublished organ works of Niels W. Gade.

From 1984-1991 Mr. Jacobson was on the faculty of the College of St. Catherine in St. Paul, Minnesota, responsible for courses in organ, church music, music history, women's chorus, and music theatre. He was also the Director of Liturgical Music in the College Chapel and was an active recitalist, soloist and coach.

Mr. Jacobson has been organist for numerous national meetings and was featured at the 1995 San Anselmo Organ Festival. He has given solo recitals in Denmark, France and Israel, as well as throughout the United States. With oboist Lorna Nelson of Montana State University, Jacobson is the co-founder of the Nelson-Jacobson Duo. He has also served as Assistant Conductor of the San Francisco Chamber Singers. He presently serves as Sub-Dean for the San Francisco Chapter of the American Guild of Organists.

ACKNOWLEDGEMENTS

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

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PROGRAM DESIGN AND PREPARATION

Beverly M. Schmidt

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TRINITY EPISCOPAL CHURCH

Trinity 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 in the vision of its current rector, the Rev. Robert Warren Cromey. 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.

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.

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. The San Francisco Lyric Chorus has become a part of this tradition, thanks to the generous encouragement and nurturing of this vibrant congregation.

— DONATIONS —

The San Francisco Lyric Chorus has been chartered by the State of California as a non-profit corporation and approved by the U.S. Internal Revenue Service as a 501c(3) organization. This status means that the Chorus now may accept charitable donations, and donors may claim those donations as tax deductible.

The San Francisco Lyric Chorus is a young chorus, and we have grown tremendously in musical ability and in numbers during our few short years. We will continue to provide beautiful and exciting music for our audiences, and look forward to becoming one of San Francisco's premiere choral ensembles. We would like to perform works with chamber orchestra and other combinations of instruments, hire an accompanist for rehearsals, and occasionally perform at other sites. Continued growth and development, however, will require us to find increased financial support from friends, audiences and other agencies.

Monetary gifts of any amount are most welcome. We also have established a new fund-raising program: Adopt-A-Singer. For \$20, you can make a single trimester gift to the Chorus in support of a chorus member of your choice. For \$100, you can be a "patron" of an entire section! All contributors will be acknowledged in our concert programs.

For further information, e-mail rgurney@choralarchive.org/SFLyric or call (415) 775-5111. Donations also may be mailed to the following address:

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Paul Manz	<i>E'en So, Lord Jesus, Quickly Come</i>
Ralph Vaughan Williams	<i>The Blessed Son of God</i>
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Sunday, April 18, 1999, 5 PM
Trinity Episcopal Church
Rehearsals begin Monday, January 4, 1999

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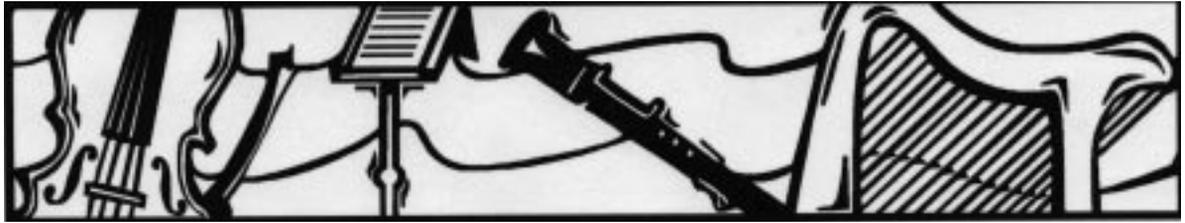
Rehearsals: Mondays, 7:15 - 9:45PM beginning January 4, 1999

Performance: Sunday, April 18, 1999, 5PM

Place: Trinity Episcopal Church, San Francisco (Bush & Gough Streets)

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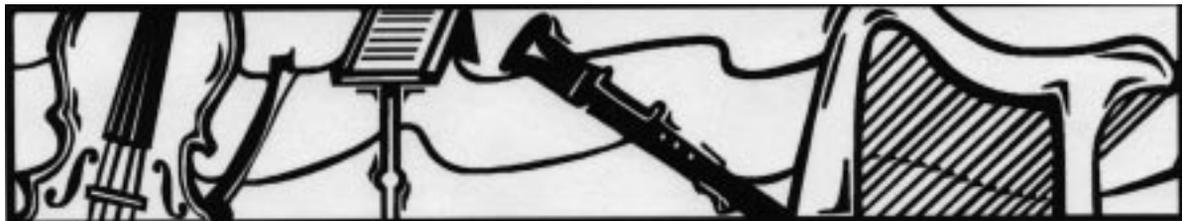
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