

# San Francisco Lyric Chorus

## the sounds of war . . . the pleas for peace



**Joseph Haydn**

***Mass in Time of War***

**Ralph Vaughan Williams**

***Dona Nobis Pacem***

Robert Gurney, *Music Director*

Christa Pfeiffer, *soprano*

Laura Heiman, *alto*

Kevin Baum, *tenor*

Nikolas Nackley, *baritone*

David Hatt, *organ*

Nicola Gruen, *violin I*

Gregory Sykes, *violin II*

Patrick Kroboth, *viola*

Amy Leung, *cello*

Amy McCorkle, *double bass*

John Weeks, *timpani*



Saturday, August 27, 2016 - 7 PM  
Sunday, August 28, 2016 - 5 PM  
Mission Dolores Basilica  
San Francisco, California



# San Francisco Lyric Chorus

Robert Gurney, *Music Director*

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Welcome to the Summer 2016 Concert of the San Francisco Lyric Chorus! We invite you to experience two powerful works that speak of war, and most of all, of peace.

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 10<sup>th</sup> Anniversary Commission work, the World Premiere of Illinois composer Lee R. Kesselman's *This Grand Show Is Eternal*, Robert Train Adams' *It Will Be Summer—Eventually* and *Music Expresses* (West Coast premieres), as well as the Summer 2015 performance of classical choral music performed at the 1915 Panama Pacific International Exposition, including the first American performance of Camille Saint-Saëns' oratorio, *The Promised Land*, since its American premiere and only American performance, which was given at the PPIE.

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

*We are recording this concert for archival purposes & limited sale*

*Please observe the following:*

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

*Please help us to maintain a distraction-free environment.*

*Thank you*

# Program

## ***Mass in Time of War***

**Joseph Haydn**

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei

Christa Pfeiffer, *Soprano*  
Laura Heiman, *Alto*  
Kevin Baum, *Tenor*  
Nikolas Nackley, *Baritone*

## ***Intermission***

## ***Dona Nobis Pacem***

**Ralph Vaughan Williams**

Agnus Dei  
Beat! Beat! Drums.  
Reconciliation  
Dirge for Two Veterans  
The Angel of Death  
Nation Shall Not Lift Up A Sword Against Nation

Christa Pfeiffer, *Soprano*  
Nikolas Nackley, *Baritone*

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David Hatt, *Organ*

Nicola Gruen, *Violin I*  
Gregory Sykes, *Violin II*  
Patrick Kroboth, *Viola*  
Amy Leung, *Cello*  
Andy McCorkle, *Double Bass*  
John Weeks, *Timpani*

# Program Notes

## Joseph Haydn (1732-1809)

The first of the three great composers of the Classical Era (Haydn, Mozart, Beethoven), Joseph Haydn was born in Rohrau, Austria in 1732. Son of a wheelwright who loved music, he was a gifted child who began singing at home. When he was about eight, he was selected as a choirboy for St. Stephen's Cathedral in Vienna. He received a rudimentary general education in the choir school—Latin, mathematics, writing, religion—and a minimal musical education—singing, violin, and clavier. He taught himself composition and theory. When his voice changed at age 18, he was dismissed abruptly from the choir school and left to fend for himself. He managed to stay with a friend for a few months and earned money composing, arranging instrumental music, and teaching. Within a short period of time, he earned enough money to gain lodgings in the same house as the famous Italian poet and librettist Metastasio and the Italian composer Niccolò Porpora, who engaged him as an accompanist and procurer of students. Porpora also taught him composition and Italian. Through his acquaintance with these two famous men, and the well-to-do families of their students, he was able to move in high social circles.

In 1759, Haydn gained his first position as a Music Director, working in the household of Count Morzin. Through this position, he became acquainted with Prince Paul Anton Esterházy, a member of the greatest Hungarian noble family, and a composer and musician. He entered the service of the Esterházy family in 1761, as Vice Kapellmeister responsible for managing a 15-20 musician orchestra. Haydn composed weekly operas, symphonies, and chamber music, cared for all the music and musical instruments, and coached singers. He held this position for 29 years. Prince Paul died in 1762, and was succeeded by his brother, Prince Nicholas, also a musician and music lover. The Esterházy estate was located near Vienna, but in 1766, Prince Nicholas created a Versailles-like palace in the Hungarian countryside. The entire household was required to stay in this remote location for most of the year. In this setting, Haydn was left to his own compositional creativity without the stimulus of Viennese culture. By his employment contract, all that he wrote became the property of the prince, and he was not permitted to make copies. In spite of this prohibition, knowledge of his music made its way to the outside world through distinguished visitors who came to Esterháza, which became known as a European musical center, and through his own musicians who left for other positions. After a while, he was allowed to compose for other patrons and to have his music published. By the mid-1770s, Haydn had achieved an international reputation, and his music had been published throughout Europe.

During his occasional visits to Vienna in the 1780s, Haydn became a close friend of the young Mozart. Both men admired and learned from each other. Prince Nicholas died in 1790, and the Esterházy orchestra was disbanded. Haydn was free to live in Vienna. English impresario J. P. Salomon invited him to London to write an opera, symphonies and other works. He went in 1791-1792, and again in 1794-1795, writing 12 major symphonies, chamber music, piano sonatas, choral works and versions of English and Scottish folk songs to great acclaim. He performed before the royal family, and received an honorary Doctor of Music degree at Oxford University, for which he named his *Oxford Symphony*. He heard a performance of Handel's *Messiah*, which impressed him greatly. In 1792 on his return to Vienna, he met the young Beethoven and accepted him briefly as a student. The two men were very different, and Haydn did not have the close relationship he had had with Mozart.

In 1795, Haydn returned to Vienna, to serve a new Prince Nicholas Esterházy. His duties for the Prince were minimal. His chief task was to compose an annual mass for the name day of the Prince's wife. He wrote his six major masses between 1796 and 1802, composing both the *Mass in Time of War* and the *Heiligmesse* in 1796. His creative genius poured forth during this time, as he composed his great oratorios *The Creation* between 1796 and 1798, and *The Seasons* between 1796 and 1801. In addition, he wrote his famous trumpet concerto in 1796, the *Austrian National Anthem* in 1797, and some of his most beautiful part songs. His musical creativity increased with each work, culminating in the composition of the *Harmoniemesse* in 1802. He was unable to compose after that time, and died in 1809.

Haydn was a major figure in the history of Western music. Although he did not create the symphony or sonata structure, he developed them into innovative forms of musical expression, paving the way for Mozart and Beethoven to carry them even further. He was a prolific composer, excelling in many different genres, writing 104 symphonies, marches, overtures, concerti for many different instruments, chamber music, including 84 string quartets, music for solo instruments, including 52 piano sonatas, sacred and secular choral works and compositions for solo voice. Chris de Souza notes, "Franz Joseph Haydn has always seemed a very human figure. At once familiar and remote, he seems to straddle the almost feudal world of JS Bach and the modern age, dying the same year that the first steamship sailed on the Clyde. There's nothing particularly exciting about his life: he was neither a tragic figure like Mozart, nor a titan like Beethoven, but a simple craftsman, a pious Christian who worked hard in the service of those he regarded as his betters. And he is as essential to the history of music as both of them."

## Mass in Time of War

The *Mass in Time of War* (*Missa in tempore belli*, as Haydn named it) or *Paukenmesse* (*Kettledrum Mass* as it is called in Austria and Germany), was composed in 1796 during the great turmoil in Europe following the French Revolution. The Mass reflects a military aspect through its use of timpani and the sounds of trumpets. The *Kyrie* begins quietly with muffled timpani, becoming more intense as the mood of the movement changes. The *Gloria*, *Credo* and *Sanctus* are wonderful examples of Haydn's exuberant energy, strong Catholic faith, and the mastery of his late compositional period. The solo and quartet sections of the Mass, with their smoothly crafted interplay among voices, are reminiscent of Haydn's exquisite chamber music. Although we have been lulled into listening to the beauty and familiarity of the Mass, the *Agnus Dei* brings us back into the presence of war as it begins slowly with ominous drumbeat, and the chorus pleading softly "*Dona nobis pacem*. Grant us peace." Suddenly, the timpani breaks forth with wild frenzy and the sound of trumpets fill the air, as the movement proceeds to its end with the chorus demanding "*Dona nobis pacem*." Robert Meikle comments, "The *Agnus Dei* opens in F major, with no hint of the mutterings in the timpani and the strident fanfares from trumpets and wind that will soon take over. When they do supervene in the "*Dona nobis pacem*"—the prayer for peace—they leave us with the compelling speculation that this is the first religious work in the history of music explicitly to condemn war rather than to glorify it."

The Napoleonic wars continued, and the French captured Vienna in May 1809, bombardng the city as Haydn lay dying. A shell fell near Haydn's home. The French loved Haydn's music, and Napoleon posted a guard at Haydn's home so that he would not be disturbed. A French officer came and sang for Haydn one of the arias from *The Creation*. He was Haydn's last public visitor. Rosemary Hughes, in her book, *Haydn*, recounts, "He sang 'In native worth' from *The Creation*, with moving beauty, and his tears flowed with those of the dying old man as they embraced across the barriers of war." The officer was soon killed

on the battlefield. In Vienna, two weeks after Haydn's death, French and Viennese soldiers took turns guarding the catafalque at his memorial service, as those present heard the ethereal music of the Mozart *Requiem*.

### **Kyrie**

*Kyrie eleison  
Christe eleison  
Kyrie eleison.*

### **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.**

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

*Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.  
Et ex Patre natum ante omni saecula.  
Deum de Deo, lumen de lumine,*

### **Kyrie**

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

### **Gloria**

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

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

We give thanks to thee  
according to thy great glory.

Lord God, Heavenly King,  
God the Father almighty.

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

Thou who takest away the sins of the world,  
have mercy upon us.  
Thou who takest away the sins of the world,  
receive our prayer.  
Thou who sittest at the right hand of the  
Father,  
Have mercy upon us.

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

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

### **Credo**

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

And I believe in one Lord, Jesus Christ,  
The only begotten Son of God,  
Born of the Father before all ages.  
God from God, Light from Light,

*Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantialem Patri:  
Per quem omnia facta sunt.  
Qui propter nos homines,  
Et propter nostram salutem  
Descendit de caelis.*

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

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

*Et resurrexit tertia die,  
Secundum Scripturas.  
Et ascendit in caelum:  
Sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
Iudicare vivos et mortuos:  
Cujus regni non erit finis.*

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

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

*Confiteor unum baptismum  
In remissionem peccatorum.*

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

### **Sanctus**

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

### **Benedictus.**

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

True God from true God.  
Begotten, not made,  
Of one substance with the Father  
By whom all things were made.  
Who for us and for our salvation  
came down from heaven.

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

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

And on the third day he rose again,  
according to the Scriptures.  
He ascended into heaven and  
he sits at the right hand of the Father.  
He shall come again with glory  
to judge the living and the dead;  
and of his kingdom there will be no end.

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

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

I confess one baptism  
For the remission of sins.

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

### **Sanctus**

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

### **Benedictus**

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

**Agnus Dei**

*Agnus Dei,  
miserere mei  
qui tollis peccata mundi:  
Agnus Dei,  
miserere mei,  
qui tollis peccata mundi:  
Agnus Dei,  
miserere mei,  
dona nobis pacem.*

**Agnus Dei**

Lamb of God,  
who takest away the sins of the world,  
have mercy upon us.  
Lamb of God,  
who takest away the sins of the world,  
have mercy upon us.  
Lamb of God,  
who takest away the sins of the world,  
grant us peace.

**Ralph Vaughan Williams (1872-1958)**

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music. Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers/teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.) After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a major contributor to the *Oxford Book of Carols*. In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the University of Michigan and UCLA. He died in 1958.

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



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

## Walt Whitman (1819-1892)

Considered by many to be the greatest of all American poets, Walt Whitman was born in Long Island in 1819. He grew up in Brooklyn, attending school and taking advantage of the city's museums, libraries, and theatres for self-education. He finished his formal education at age 11 and became an apprentice on a Long Island newspaper, where he learned the printing trade. At this time, he began writing, publishing his first article when he was 15. Between 1836-1841 he taught school in various Long Island towns. In 1841, he returned to New York to become a fiction writer, publishing stories in a variety of magazines. At the same time, he became an editor on various Brooklyn and Long Island newspapers. In the late 1840s he began the serious study and writing of poetry. In 1855, he published his first 12 poems in *Leaves of Grass*, a work that he would revise and amend throughout his life, until it contained approximately 300 poems. His poetry heralded a new age in American poetics, presenting verse in a much freer style, with varying forms and rhythmic patterns. Whitman moved in New York's intellectual and cultural circles, and was able to meet and interact with many prominent citizens of the time.

The Civil War broke out in 1861, and Whitman began to visit wounded soldiers in New York City hospitals. In 1862, he left Brooklyn to search for his brother, George, a Union soldier. He saw the horrors of war and the battlefield as he searched for his brother (whom he found), and secured a civil service position in Washington, D.C. Between 1862-1865, he also volunteered as a nurse in Washington military hospitals, nursing approximately 80,000 to 100,000 sick and wounded soldiers. His Civil War experiences and observations led to the writing of his powerful Civil War books of poetry, *Drum Taps* (1865) and *Sequel to Drum Taps* (1865-1866). F. DeWolfe Miller comments that *Drum Taps* "...is the greatest book of war lyrics ever written by a single author," containing *Beat! Beat! Drums*, *O Captain! My Captain!*, *When Lilacs Last In the Dooryard Bloom'd*, *Dirge for Two Veterans*, and *Reconciliation*, as well as Whitman's most famous expression of self, *Chanting the Square Deific*. The mention of the drum is particularly significant. Historically, before bugles played "taps," drums served that purpose, measuring the death march as military personnel were brought to burial. Drums also accompanied soldiers into battle.

Whitman returned to the New York area in 1865. In 1873, he suffered a stroke and moved to his brother's house in Camden, New Jersey. He later bought his own small house. Although he was in poor health for the rest of his life, he continued to write and publish new works, as well as edit his previous works. He died in 1892.

George Mallis notes, "Whitman wrote in a form similar to 'thought-rhythm.' This form is found in Old Testament poetry and in sacred books of India, such as the *Bhagavad-Gita*, which Whitman knew in translation... The musical nature of Whitman's poetry is evident in the fact that no poetry has been set to music more often than his."

## John Bright (1811-1889)

This British statesman and speaker was born in 1811 to a Quaker family. He studied in Quaker schools and Quaker beliefs underlay his political philosophy, including a demand for social, political, and religious equality for all. He was a well-known orator and a Member of Parliament. He was a member of the Peace Society, through which he protested the Crimean War (1854-1856) because he believed it was un-Christian, against free international trade and British interests. He died in 1889.

Another poet recorded the Crimean War in these words:

“Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
rode the six hundred.  
‘Forward the Light Brigade!  
Charge for the guns!’ he said:  
Into the valley of Death  
Rode the six hundred...”

Alfred, Lord Tennyson (1809-1892).

*The Charge of the Light Brigade* was a poem that memorialized a suicide attack by a British regiment during the Battle of Balaclava, October 25, 1854. Lord Tennyson’s poems also are among those most often set by composers.

## Dona Nobis Pacem

Commissioned for the centenary of the Huddersfield Choral Society, *Dona Nobis Pacem* had its first performance in 1936. Vaughan Williams chose texts from Walt Whitman, John Bright and the Old and New Testaments to set this description of the horrors of war, the sadness and futility of loss and the need for peace. Europe was in turmoil and on the verge of World War II. Hitler and the Nazis were in power in Germany, remilitarizing the Rhineland (among other things), Italy had invaded Ethiopia and the Spanish Civil War had just begun.

Vaughan Williams begins the work with the *Agnus Dei* from the Mass, the eternal cry for peace. Soon the unsettling sound of drums is heard as the text changes to Whitman’s *Beat! Beat! Drums!* Drums and trumpets signal the chaos and horror of war, where no one—not the church congregation, newlyweds, scholars, or farmers—is immune. Vaughan Williams exquisitely mirrors Whitman’s text through his use of dynamics and programmatic music. For example, in the phrase “Through the windows, through the doors, BURST like a ruthless force,” the instruments and chorus explode on the word “burst.” In the phrase “leave not the bridegroom quiet,” Vaughan Williams diminuendos on the word “quiet,” adding musical force to the poetry.

The futility of war appears in the third section, *Reconciliation*, which Vaughan Williams sets with serene beauty, as Whitman comments that “reconciliation,” a word as beautiful as the sky (with biblical reference to the first verse of John in the *New Testament*: “In the beginning was the Word, and the Word was with God, and the Word was God”), will absolve all, since what war hopes to achieve is lost by death. Vaughan Williams lets the baritone soloist describe the ultimate reconciliation—on an individual basis—as a soldier from one side kisses his dead foe.

The *Dirge for Two Veterans* (written before 1914) describes the poet who watches a sad evening burial procession for a father and son who both have perished in battle. Vaughan Williams creates soft, shimmering music for this elegy as he describes musically the beautiful evening with the sad, solemn procession, and the grief that the drums strike into the poet's heart. His description of the veterans' deaths "two..veterans..son..and father" is evenly spaced, but come together within a beat of each other "dropped dropped" as they are slain. He sets the final comment—the poet's gift of love—with great warmth and tenderness.

The tensions of war return with the baritone soloist's comments about the appearance of the Angel of Death. There is Biblical reference to the Passover as the soloist comments that this time there is no one to save the first-born of Egypt. The people seek succor, but none comes. Uneasiness and the fear of invasion returns with the mention of the snorting of the horses from Dan, alluding to the war horses of the ferocious tribes to the north of the ancient Israelites. This image can be symbolic of Germany's militaristic expansionism. The baritone soloist changes the mood when he sings "Peace be unto thee." The chorus now sings exultantly of peace, hoping for a time when all nations can live together, and the work ends quietly with the soprano soloist and chorus entering a plea for peace.

Part 1:

*Agnus Dei qui tollis peccata mundi  
Dona nobis pacem.*

Lamb of God who takest away the sins of the world  
Grant us peace.

Part 2:

Beat! Beat! drums!--blow! bugles! blow!  
Through the windows--through the doors--burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet--no happiness must he have now with his bride,  
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,  
So fierce you whirr and pound you drums--you bugles wilder blow.

Beat! Beat! drums!--blow! bugles! blow!  
Over the traffic of cities--over the rumble of wheels in the streets;  
Are beds prepared for the sleepers at night in the houses? No sleepers must  
sleep in those beds,  
No bargainers' bargains by day--would they continue?  
Would the talkers be talking? Would the singer attempt to sing?  
Then rattle quicker, heavier drums--you bugles wilder blow.

Beat! Beat! drums!--blow! bugles! blow!  
Make no parley--stop for no expostulation,  
Mind not the timid--mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties;  
Make even the trestles to shake the dead where they lie awaiting the hearses,  
So strong you thump, O terrible drums--so loud you bugles blow.

Walt Whitman

Part 3: Reconciliation

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly, softly, wash again and  
ever again this soiled world;

For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin--I draw near,  
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

Part 4: Dirge for Two Veterans

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

Walt Whitman

Part 5:

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old.....to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright

*Dona nobis pacem.*

We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land.....and those that dwell therein.....

The harvest is past, the summer is ended, and we are not saved.....

Is there no balm in Gilead? is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah 8:15-22

'O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.'

Daniel 10:19

'The glory of this latter house shall be greater than of the former.....and in this place will I give peace.'

Haggai 2:9

Part 6:

'Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth, peace, good-will toward men.

Adapted from Micah 4:3;

Leviticus 26:6; Psalms 85:10 and

118:19; Isaiah 43:9 and 66:18-22,

and Luke 2:

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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 Mauricio 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.

## Christa Pfeiffer, Soprano

Christa's diverse repertoire extends to over 100 works ranging from Baroque to contemporary and encompassing oratorio, opera, and recital. *San Francisco Classical Voice* wrote that her voice was "like balm to the ears," and that her "artistry elevated the performance." Recent credits include the title role in Handel's *Rodelinda*, Dido in Purcell's *Dido & Æneas*, Bach's *Christmas Oratorio*, Haydn's *Creation*, Monteverdi's *Vespers of 1610*, Barber's *Knoxville: Summer of 1915*, Mahler's *Symphony No. 4*, and Ravel's *Chansons Madécasses*. In demand throughout the Bay Area and the U.S., she has appeared with American Bach Soloists, American Philharmonic Sonoma County, Berkeley Symphony, Marin Oratorio, Marin



Baroque, Blue Hill Bach (Maine), San Francisco Ballet, Festival Opera, Livermore Opera, Soli Deo Gloria, ChamberMix, and The Albany Consort.

Christa was the San Francisco Lyric Chorus soprano soloist in our Summer 2015 100th anniversary celebration of classical choral music performed during San Francisco's 1915 Panama Pacific International Exposition. She sang *The Heaven's Are Telling* from Joseph Haydn's *Creation*, as well as in our very special recreation of Camille Saint-Saën's oratorio, *The Promised Land*, the first performance in the United States since the oratorio's American premiere and sole performance at the 1915 PPIE. Ms. Pfeiffer, an Oakland native, received a Bachelor's degree in vocal performance from Eastman School of Music. She recently moved to San Rafael with her designer builder husband and has opened a new voice studio there in addition to her studio in Berkeley. Please visit [www.christapfeiffer.com](http://www.christapfeiffer.com).

## Laura Heiman, Alto

Laura earned a Bachelor of Music degree in vocal performance from California State University, Northridge. She pursued a career in music for several years: Laura was a regional finalist in the Metropolitan Opera National Council Auditions, toured the U.S. and Japan with the Roger Wagner Chorale and sang such roles as the title role in *La Cenerentola* by Rossini and Cherubino in *Le Nozze di Figaro* by Mozart, along with concert and recital performances. Laura decided to attend law school in New York City and now has been practicing law for more than 20 years. Having recently relocated to San Francisco she is delighted to be making music with San Francisco Lyric Chorus.

## Kevin Baum, Tenor

Kevin Baum currently sings as a choirman with the choir of men and boys at Grace Cathedral; he also sings as cantor at St. Ignatius Catholic Church. Kevin is a founding member of Clerestory, a nine-voice male ensemble, and an auxiliary member of the Philharmonia Baroque Chorale. He has performed with many other ensembles including Ragnar Bohlin's professional chorus, Cappella SF, Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE,) and the Sanford Dole Ensemble. He is a sixteen-year veteran of the ensemble Chanticleer.

Mr. Baum has been the tenor soloist in the San Francisco Lyric Chorus performances of Marc Antoine Charpentier's *In nativitatem Domini canticum, H314*, Joseph Haydn's *Harmoeniemesse*, Michael Haydn's *Requiem*, Anton Bruckner's *Mass No. 1 in D minor*, Thomas Tallis' *Missa puer natus est nobis*, Ralph Vaughan Williams' *Fantasia on Christmas Carols*, Joseph Haydn's *The Heaven's Are Telling* from *The Creation*, Ludwig Altman's *Choral Meditation*, Wolfgang Amadeus Mozart's *Missa Solemnis, K. 337*, Gaspar Fernandes' *Xicochi, Xicochi* and *Tleicantimo Choquiliya*, J. David Moore's *Annua Gaudia*, Chen Yi's *Arirang*; Zhou Long's *Words of the Sun*, Se Enkhbayar's *Naiman Sharag*, John Blow's *Begin the Song*, the World Premiere of Lee R. Kesselman's *This Grand Show Is Eternal*, the West Coast Premiere of Robert Train Adams' *It Will Be Summer—Eventually*, J. David Moore's *How Can I Keep From Singing*, George Frideric Handel's *Te Deum in A Major*, Wolfgang Amadeus Mozart's *Vesperae Solennes de Confessore, K. 339*, Franz Schubert's *Mass in G*, Ralph Vaughan Williams' *Serenade to Music*, Felix Mendelssohn's *Te Deum*, John Corigliano's *Fern Hill*, Philip Stopford's *Wexford Carol*, Peter Warlock's *Balulalow*, Joseph Webster's *Lorena*, Walter Kittredge's *Tenting on the Old Camp Ground*, Aaron Copland's *The Boatmen's Dance* and the baritone soloist in Johannes Brahms' *Ein Deutsches Requiem*, Maurice Duruflé's *Requiem*, Gabriel Faure's *Requiem*, and Ralph Vaughan Williams' *Five Mystical Songs*.

## **Nikolas Nackley, Baritone**

Heralded by the San Francisco *Chronicle* as “sonorous and heroic” and praised by the Boston *Globe* for his ability to “continually impress with his beautiful voice and acting,” baritone Nikolas Nackley is in demand for his work on the concert and operatic stage in California, the East Coast, and abroad. Most recently heard in the title role of West Edge Opera’s critically acclaimed Monteverdi opera *Il ritorno d’Ulisse in patria*, his other recent credits include the role of Joe Pitt in Peter Eötvös’s *Angels in America* with the Los Angeles Philharmonic, Adonis in Blow’s *Venus and Adonis* with Marin Baroque, bass solos in Bach’s *Cantata BWV 140* and Handel’s *Ode for the Birth of Queen Anne* with the San Francisco Bach Choir, Figaro in Paisiello’s *Barber of Seville* with West Edge Opera’s Opera Medium Rare, Bach’s *Christmas Oratorio* with Marin Oratorio, the West Coast premier of Kaija Saariaho’s *The Tempest Songbook* with Cal Performances and the Eco Ensemble and a recital series in New Castle, England.

He has worked as a featured soloist under such conductors as Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado. Engagements have included the world premier of Stacy Garrop’s *Terra Nostra* with the San Francisco Choral Society, Orff’s *Carmina Burana* and the Mozart *Requiem* with the Bay Choral Guild, the role of Pallante in Handel’s *Agrippina* and the Badger/Parson in Janacek’s *The Cunning Little Vixen* with West Edge Opera, the West Coast premiere of Jocelyn Hagen’s *Ashes of Roses* with Scot Hanna-Weir and the Santa Clara Chorale, and the Durufle *Requiem* with the Oregon Repertory Singers.

In academia, Nikolas is the newly appointed director of vocal studies and the University Chorus at UC Berkeley and is a full time lecturer in the School of Music at San Francisco State University where he teaches Voice, Opera Workshop, Chamber Singers, Lyric Diction and Phonetics, and Vocal Pedagogy. As a music director for the San Francisco State University Opera program, he most recently conducted and played continuo in Cavalli’s *La Calisto* and co-directed and prepared the music for Handel’s *Alcina*. He is also on the voice faculty of Santa Clara University.

## **David Hatt, Organ**

David Hatt has been Assistant Cathedral Organist at St. Mary’s Cathedral in San Francisco since 1998. He holds an M.A. degree from U. C. Riverside and studied organ with Raymond Boese and composition with Barney Childs. In 2004, Dave presented the opening concert of the 47<sup>th</sup> Conference of the College Music Society. He has appeared three times with the SF Symphony. His transcription of the David N. Johnson *Trumpet Tune in B-flat* has been published by Augsburg Fortress. Other compositions have been published by Wayne Leupold Editions and Darcey Press. He is a former Dean of the San Jose Chapter of the American Guild of Organists and is also the founder of the Bay Area Reger Festival, which in 2008 sponsored Isabelle Demers in her first West-Coast appearances, and which is currently celebrating the 2016 centennial of Reger’s death with a series of 10 concerts.

## **Nicola Gruen, Violin I**

Nicola performed for several years as a violinist in the Royal Philharmonic Orchestra under the baton of Daniel Gatti and the English National Ballet under Martin West. She performed as a violinist in West End shows in London for several years, subbing regularly on award winning “Martin Guerre”. She was also recorded on numerous film soundtracks and commercials with Isobel Griffith production at Abbey Road studio. Nicola has performed live with Eric Clapton, Rod Stewart, Bobby McFerrin, Jerry Garcia and Kevin Spacey. She currently freelances with a number of Bay Area orchestras and with Berkeley Community Chorus and Orchestra, University of California, Berkeley, Alumni Chorus, University of

California, Berkeley Chorus, Chora Nova, Soli Deo Gloria, and Cantare Con Vivo. She is a member of the first violin section in Symphony Napa Valley where she has also performed as concertmaster.

Nicola earned a postgraduate violin performance diploma from the Royal Academy of Music, where she studied on scholarship with Erich Gruenberg, OBE, former concertmaster of the London Symphony Orchestra. Sponsored by a Hertz Memorial fellowship from UC Berkeley, Nicola also studied privately for two years with Emanuel Hurwitz CBE, founder of the Aeolian Quartet and former concertmaster of the English Chamber Orchestra. Nicola earned her Bachelor's degree in music at UC Berkeley, studying with Virginia Baker, former assistant concertmaster of the San Francisco Symphony. Nicola's two daughters sing in the San Francisco Girls Chorus and her mother also sings in various Bay Area choral groups. Nicola enjoys biking, hiking, yoga and cooking.

## **Gregory Sykes, Violin II**

Gregory Sykes first learned how to make music in the public school system of San Rafael, California. Over the last few decades he has honed his craft through obtaining a degree in Music from the University of California, Berkeley and through performing with numerous ensembles throughout the Bay Area and Northern California. These have included Lamplighters Music Theatre, Starlight Strings, North State Symphony, Vallejo Symphony, Berkeley Symphony, California Symphony and Oakland Symphony. He also works for the University of California Office of the President.

## **Patrick Kroboth, Viola**

Patrick Kroboth is a graduate of the San Francisco Conservatory of Music where he was a student of Rolf Persinger and also attended the Music Academy of the West in Santa Barbara where he was a scholarship student of William Primrose.

He was principal viola of the Canadian Opera Company touring orchestra (Toronto) before returning to the Bay Area, and now, in addition to freelance work and chamber music, plays with San Francisco Opera Merola Orchestra, California Symphony, Donald Pippin's Pocket Opera, Berkeley Symphony, Midsummer Mozart and is principal viola of the Russian Chamber Orchestra. He also works extensively in the recording and film industry and musical theater and is presently on the music faculties of the Villa Sinfonia and Golden Gate Philharmonic and is a teaching artist with the San Francisco Symphony ITS Program and an Artist In Residence at the Ruth Asawa San Francisco School of the Arts. He has coached chamber music or conducted sectionals at School of the Arts, Marin Academy, Branson School, Oakland Youth Orchestra, University of San Francisco and University High School as well as teaching private students.

## **Amy Leung, Cello**

Cellist Amy Leung has performed throughout the US and in Europe, Israel, Hong Kong, China, Australia and Guatemala, and has appeared in concert with the Emerson and Guarneri Quartets, the Kennedy Center Theatre Chamber Players, Washington Bach Consort and Washington Musica Viva. She was winner of the *Kranichsteiner* interpretation prize at the Darmstadt International New Music Institute. She was Associate Clinical Professor at the George Washington University and has taught at the University of Virginia and the University of Utah. A graduate of the New England Conservatory she earned her Doctorate of Musical Arts at the University of Maryland. Amy has given master classes and lecture/demonstrations at Beijing Central Conservatory, Georgetown University, Hong Kong University, and ASTA/ESTA International Workshops in Graz, Austria. In the Bay Area Amy appears with Symphony Napa Valley, Berkeley Symphony, and Berkeley Community Chorus and Orches-

tra. She has performed with the National Symphony Orchestra, Washington National Opera, and Utah Symphony. During the summer she is a member of the Grand Teton Music Festival in Jackson Hole, Wyoming.

## **Andy McCorkle, Double Bass**

Andrew studied double bass at California State University at Long Beach. He is principal bass of the Vallejo Symphony and a long-time member of the Santa Rosa and Marin symphonies. Additionally, he has played with numerous opera companies in the Bay Area such as Festival Opera and West Edge Opera. His adaptability to a wide range of styles included runs of Broadway shows such as Chicago, Show Boat and Annie. He resides in El Cerrito and gardens and plays golf in his spare time.

## **John Weeks, Timpani**

John Weeks studied at the San Francisco Conservatory of Music, is principal Timpani of the Santa Cruz Symphony, the Modesto Symphony and Mid-Summer Mozart Orchestra, and performs with many Bay Area orchestras. He performed with the San Francisco Lyric Chorus in our Spring 2002 presentations of Joseph Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem*, and our Summer 2006 performances of Michael Haydn's *Requiem* and Vaughan Williams' *Dona Nobis Pacem*. He was the timpanist for our very special Summer 2015 concert, *Return to The Promised Land: Classical Choral Music of the 1915 Panama Pacific International Exposition*, accompanying the chorus in Amy Beach's *Panama Hymn* (composed especially for the opening of the PPIE), *And The Glory of the Lord* and the *Hallelujah Chorus* from Georg Frideric Handel's *Messiah*, *Awake The Harp* and *The Heavens Are Telling* from Joseph Haydn's *Creation*, the *Pilgrim's Chorus* from Richard Wagner's *Tannhäuser*, and the first performance in the U.S. since 1915 of Camille Saint-Saëns' oratorio, *The Promised Land*.

# Acknowledgements

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

## **Music Director**

Robert Gurney

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Julia Bergman, altos

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(September 2015 - August 2016)

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# Contributions

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

The San Francisco Lyric Chorus is a completely self-supporting independent organization, with a budget of about \$54,000 per year. Chorus members pay dues of \$120 for each four-month concert season, providing about a quarter of our income. Ticket sales account for another quarter. But half of our income comes from donations made by chorus members and by friends and supporters like those of you attending this concert.

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

## **ADOPT A SINGER & DESIGNATED FUND 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. You are also welcome to designate your contribution to one of our special funds, and be acknowledged in the concert program.

### ***Contributions to Special Funds***

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Barbara Greeno - *In Remembrance of Susan Hendrickson, alto*

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Lois Kelley - *Instrumental Musicians Fund*

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***(May - August 2016)***

Kimberly & Eric Newman adopt *soprano Raime Heyneker*

John Hunt adopts *tenor Nanette Duffy*

Justina Lai adopts *the Soprano section*

John Hunt adopts *the Bass section*

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## **Thank you's from Choristers!**

### **Barbara Greeno**

*Thanks, Cassandra, for the rides to San Francisco*

### **Monica Ricci**

*Happy Spring to Ali, Luca, Nico, Francesca and Matteó—always have music in your lives! (Auntie Monica)*

### **Helene Whitson**

*Thank you, Lyric Choristers, for a wonderful summer! What a great sound, and how beautifully you sing this expressive and profound music. This concert is not just reading/singing little notes on a page. It takes real thought and feeling to give these powerful words the emotion they deserve. You make that difference! You really bring out the power of this wonderful program. Thank you for all the hard work you have put into this performance.*

*Thank you, Robert, for your wonderful leadership, patient guidance, sense of humor, and sensitive teaching and conducting skills. You inspire and challenge us to be the very best we can, so that our community of singers can share the beauty of choral music with all who hear us.*

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

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

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

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

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

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

*Helene*



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Corte Madera, CA 94925-1067  
(415) 640-0544 Cell  
(415) 927-0544 Home



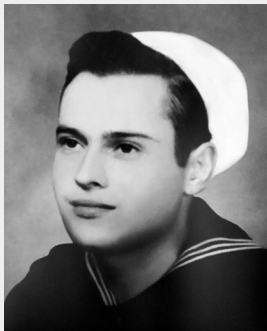
abigailms@aol.com

*In honor, dedication, and memoriam  
to the veterans in my family,  
whom I love very much.*

**W. CARL GERARDY**  
WWII, EUROPEAN THEATER



**CHARLES E. PARKS**  
WWII, PACIFIC THEATER



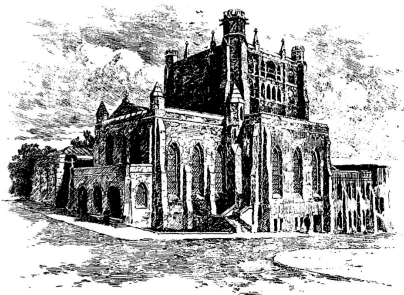
**CHARLES W. PARKS**  
VIETNAM WAR



*Raime Gerardy Heyneker*

# Advertisements

## 'THE NEXT ROOM' CONCERTS at Trinity Church: *"a celebration of music and restoration"*



The exquisite acoustic of newly refurbished St. Peter's Hall at Trinity will sparkle with music from Medieval to Modern, from instrumental to vocal, in an array of combinations certain to delight and to surprise.

### FEATURED INSTRUMENTAL SOLOISTS

Renaissance instrumentalist **David Miles**,  
Piper **William Wakefield**, flutist **Elizabeth Roddy**  
and Trinity+St. Peter's organist/pianist **Robert Gurney**  
will share the program with the **Trinity+St. Peter's Choir**  
and soloists **Sandy Kameron, Jesse Buddington**  
and **Thomas Wade**.



**Saturday, September 17th, 2016 at 7:00 PM**

**Trinity+St. Peter's Episcopal Church**

**1668 Gough Street (at Bush), San Francisco**

**Suggested donation: \$20 general admission, \$15 seniors/students**

**ALL PROCEEDS  
WILL BENEFIT THE TRINITY CHURCH RETROFIT FUND.**

**This one-hour concert will have no intermission; reception will follow.**

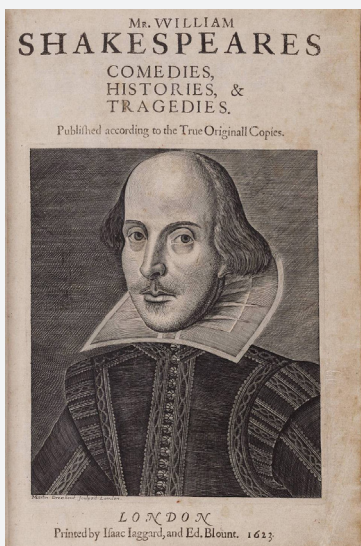
**Help us open the red doors!**

# Advertisements

## SING WITH SAN FRANCISCO LYRIC CHORUS IN Fall 2016!

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

## Brush Up Your Shakespeare: *Four Centuries of Songs and Sonnets*



Robert Jones: *Farewell, Dear Love*

Philip Rosseter; arr. by J. David Moore  
*Fear No More The Heat Of The Sun*

Three Choruses From Musical Versions  
of *A Midsummer's Night Dream*:

Henry Purcell: *Hail! Great Parent & They  
Shall Be As Happy* from *The Fairy Queen*

Felix Mendelssohn: *Song and Chorus*  
from *A Midsummer Night's Dream*

Emma Lou Diemer: *Three Madrigals*

Jaakko Mäntyjärvi: *Four Shakespeare  
Songs*

George Shearing: *Songs & Sonnets From  
Shakespeare*

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### Happy Holidays!

Mel Tormé/Kirby Shaw, arr.: *Chestnuts Roasting On An Open Fire*

Craig Courtney: *A Musicological Journey Through The Twelve Days of Christmas*

### Performances:

Saturday, December 3, 2016, 7 pm

Sunday, December 4, 2016, 5 pm

St. Mark's Lutheran Church, San Francisco

### Rehearsals & Auditions:

Rehearsals: Mondays, 7:15-9:45 pm, starting Monday, Sept. 12, 2016

Trinity+St. Peter's Episcopal Church, St. Peter's Hall, 1620 Gough Street, SF  
(between Bush Street and Austin Alley)

For audition and other information,  
call Music Director Robert Gurney at 415-721-4077  
or email [rgurney@sflc.org](mailto:rgurney@sflc.org)

# San Francisco Lyric Chorus

## **Sopranos**

Cassandra Forth \*  
Raime Heyneker  
Valerie Howard  
Lois Kelley  
Justina Lai  
Abigail Millikan-States  
Liz Podolinsky  
Abigail Ramsden  
Monica Ricci #  
Adair Rosin  
Jia (Julie) Shi  
Helene Whitson #

## **Altos**

Julia Bergman \*#  
Antoinette Catalla  
Barbara Greeno  
Laura Heiman  
Nora Klebow #  
Barbara Landt  
Dorothy Read  
Virginia Smyly  
Karen Stella  
Ellen Rosenthal

## **Tenors**

Kevin Baum +  
Nanette Duffy  
Ken Lindahl  
Jim Losee \*  
Reuben Schwartz

## **Basses**

Jim Bishop \*  
Thomas Wade +  
Albert Wald  
Bill Whitson #

# Board of Directors

\* Section Representative

+ Professional Singer

