

San Francisco Lyric Chorus Sings
Choral Music of France



Robert Gurney, Music Director
David Hatt, Organ
with Recorders and Viola da Gamba

Saturday, December 4, 2004, 8pm

Sunday, December 5, 2004, 5pm

Trinity Episcopal Church

Bush & Gough Streets, San Francisco



San Francisco Lyric Chorus

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Welcome to the Fall 2004 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 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) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They*, and *To Music* (San Francisco premieres).

We have had a wonderful musical year in 2004. The 100th anniversary of the death of the great Czech composer, Antonín Dvorák, was the impetus for our Spring 2004 concert, as we performed choral compositions by Dvorák, Felix Mendelssohn, and the Hungarian composer, Zoltán Kodály. To honor the wonderful creativity of Dvorák, we presented a concert for chorus and organ, performing his beautiful and little known *Mass in D, God is My Shepherd*, one of his profound and intimate *Biblical Songs*, and *Goin' Home*, a composition in the style of a spiritual with text by San Francisco-born William Arms Fisher, set to the melody of the beloved *Largo* from Dvorák's *New World Symphony*. In addition we presented Felix Mendelssohn's dramatic and lyrical setting of *Psalm 55, Hear My Prayer*, as well Zoltán Kodály's fantastic paeon to the organ and chorus, *Laudes Organi*. In Summer 2004, we presented Belgian composer Joseph Jongen's powerful and rarely performed *Mass, Op. 130*, a thrilling and dramatic work for chorus and organ by this major 20th century organist/composer, as well as the stirring *Mass, Op. 36* for chorus and organ by French composer Charles Marie Widor. In addition, we presented sublime *a cappella* sacred music by Russian composers Pyotr Tchaikovsky and Sergei Rachmaninoff.

We now invite you to experience the beauty of French choral music from the 15th century to the 20th.

Please sign our mailing list, located in the foyer.

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

Program

<i>Gloria ad modum tubae</i>	Guillaume Dufay
<i>Ave Maria</i>	Josquin des Pres
<i>In nativitatem Domini canticum, H314</i>	Marc Antoine Charpentier
	Cassandra Forth, <i>Soprano</i>
	Catherine Lewis, <i>Alto</i>
	Kevin Baum, <i>Tenor</i>
	Jared Pierce, <i>Bass</i>
<i>Messe Basse</i>	Gabriel Fauré
<i>Psaume 150</i>	César Franck

INTERMISSION (15 MINUTES)

<i>Hodie</i>	Francis Poulenc
<i>Calme des nuits</i>	Camille Saint-Saëns
<i>Les fleurs et les arbres</i>	Camille Saint-Saëns
<i>Des pas dans l'allée</i>	Camille Saint-Saëns
<i>L'adieu des bergers</i> from <i>L'enfance du Christ</i>	Hector Berlioz
Selections from <i>Une cantate de Noël</i>	Arthur Honegger

David Hatt, *Organ*
Jack O'Neill, *Recorder*
Jennifer Scaff King, *Recorder*
Lyle York, *Viola da gamba*

*We are recording this concert for archival purposes.
Please turn off all cell phones, pagers, and other electronic devices before the concert.
Please, no photography or audio/video taping during the performance.
Please, no children under five.*

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

Program Notes

In this concert, we explore a variety of French choral music, both sacred and secular. We begin in the Renaissance with the works of two master composers, Guillaume Dufay and Josquin des Pres, both among the greatest musicians of their day. Dufay's energetic *Gloria* creates a delightful dialogue between voices and instruments. Josquin's four-part *Ave Maria* is a sublime creation, representing well the extraordinary talent of this early 16th century composer.

We honor the 300th anniversary of the death of the great French Baroque composer, Marc Antoine Charpentier, with another small jewel, *In nativitatem Domini canticum*. This tiny motet, with soloists, chorus and instruments, exhibits all of the grace and charm for which Charpentier is known.

Hector Berlioz' *Ladieu des bergers* from his cantata, *L'enfance du Christ*, is an example of the gentle side of this Romantic composer of symphonies, operas, and dramatic choral works. Gabriel Fauré's *Messe Basse* presents heartfelt faith, calmness, and great simplicity. César Franck's *Psaume 150* is in the stirring Romantic tradition of dramatic French organ motets. We present three works by Camille Saint-Saëns: *Calme des nuits*, *Les fleurs et les arbres* and *Des pas dans l'allée*. These small works demonstrate Saint-Saëns' gift for lyrical melody and his talent for setting poetry to music. A poet as well as composer and organist, Saint-Saëns created the texts for *Calme des nuits* and *Les fleurs et les arbres*.

Francis Poulenc's playful *Hodie*, from his *Quatre motets pour le temps de Noël*, expresses great energy and delight. We end our concert with selections from Arthur Honegger's *Une cantate de Noël*, a joyful *quodlibet* of French and German carols, concluding with a hymn of praise.

Guillaume Dufay (1397-1474)

"Moon of all music and light of all singers" is the tribute paid to Guillaume Dufay by one of his contemporaries. Dufay, a bridge between the music of the Middle Ages and the Renaissance, probably was born in Belgium in 1397, the illegitimate son of Marie Du Fayt and an unknown priest. By 1408, he moved to Cambrai, France, with his mother and was educated at the Cathedral of Notre Dame school, studying with Jehan Rogier de Hesdin, Nicholas Malin and Richard Loqueville. Dufay studied music and grammar, among other courses in the cathedral school. Between 1409 and 1412, he served as a choirboy in the Cathedral choir, and cathedral authorities noted his scholarly and musical talents. By 1414, he was acting as a chaplain for one of the services at the nearby parish church of St. Géry, but soon after left Cambrai, perhaps to attend the Council of Constance (1414-1418) as one of the representatives of Cambrai Cathedral. Europe was in much turmoil at this time. There was a great schism in the Catholic Church, and three men claimed to be the rightful Pope. The Council of Constance was convened to appoint the legitimate Pope. Dufay was part of the group gathered to wrestle with that issue. He returned to Cambrai at the end of 1417, serving as a subdeacon at the church of St. Géry until 1420.

Between 1420 and 1423, Dufay appears to have become a court composer to Carlo Malatesta, the papal vicar in Rimini, Italy. He composed a number of pieces for the Malatesta family and gained international fame at this time. In the early 1420s, he returned to France as a *petite vicairie* in Laon Cathedral, near Cambrai. Italy called again, and in 1427 he went to Bologna in the service of Cardinal Louis Aleman. During this time he was ordained a priest. In 1428, he went to Rome as a member of the papal chapel, combining his priestly duties with his duties as a singer and composer. He left Rome in 1433 to be choirmaster for the Duke of Savoy, and remained in that position until 1435, composing both hymn settings and secular songs. He returned to the papal chapel again between 1435 and 1437, leaving because of political turmoil at the papal court. In 1436, he was made a canon of Cambrai Cathedral. Although he served the Duke of Savoy

once more (1437-1439), he returned to France in 1439 as a cathedral administrator. In addition to his administrative duties, he supervised a project of recopying all of the Cathedral's music, as well as gathering a large amount of music for church services. He continued to compose both sacred and secular works during this time.

Dufay remained in Cambrai until 1451, returning to the court of Savoy between 1452 and 1458 as a private counselor and friend of the Duke's family. He returned to Cambrai in 1459 as a canon of the Cathedral, a position he held until his death in 1474. He was highly esteemed as a church official, as well as acknowledged as a consummate musician by his colleagues.

Guillaume Dufay was the finest composer of his day, dominating French music between 1425 and 1450. He composed music in all the genres of his time: chant settings, masses, motets, separate mass movements, secular songs and chansons. He used the forms and techniques of earlier times, but pointed to the music of the future. He was equally talented in composing a mass for a feast or an exquisite love song, imbuing his music with lyrical, flowing melodies and great expression. David Munrow says: "He was the first great composer who proved himself equally skilled and equally prolific, in both sacred and secular music. He was the first great composer who could boast of a truly international career and international influence..."

Gloria ad modum tubae

Dufay wrote four independent *Glorias* that are not part of particular Masses. The *Gloria ad modum tubae* is probably the most well-known. It is a *caccia*, an Italian poetic and musical form of the 14th and early 15th centuries. It is a canon for two-voices, the second voice singing the line one measure later, superimposed upon two lower wordless parts with a different musical pattern. The two lower parts have a one-measure motif which they each play twice in succession, repeating this pattern twenty-five times until near the end of the composition when they begin to overlap, creating a rhythmic excitement that builds to a climactic conclusion.

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.

Glory 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 takest away the sins of the world,

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.

Josquin des Pres (ca. 1455-1521)

Although Josquin des Pres is probably the most important composer of the late 15th and early 16th centuries, little is known about his early life. There were several different European musicians at that time with the name 'Josquin,' resulting in some confusion. In addition, after careful scholarly research, many of the works initially attributed to Josquin des Pres now have been assigned to other composers or are of unknown authorship. Josquin des Pres probably was born in Tournai (in present day Belgium just north of the French border) between 1450 and 1455, the son of Gossart Lebloitte dit Desprez, a police officer. In 1483, he inherited land near Condé-sur-l'Escaut (in present-day France, a little south of Tournai) from his childless uncle and aunt, Gilles Lebloitte dit Desprez and Jacque Banestonne.

The earliest documentation of Josquin des Pres is in 1477 as a singer in the Aix-en-Provence court of King René of Anjou. He next is mentioned in a 1478 document certifying his eligibility to receive a stipend from a local church. King René died in 1480, and Josquin may have gone with the other singers in René's chapel to serve King Louis XI of France. Louis assigned René's choir to Sainte-Chapelle in Paris. Josquin may have composed the motet *Misericordias Domine* for Louis.

Josquin's name next is mentioned in a legal document when he returned to Condé-sur-l'Escaut to receive his inheritance after the deaths of his uncle and aunt. By the early 1480s, he was widely known as an accomplished composer. One Italian music compilation published in the early 1480s contains six of Josquin's chansons (secular French part songs, often polyphonic). In 1484, Josquin may have been employed in the Milanese court of Cardinal Ascanio Sforza. He served as a chaplain to Cardinal Sforza and accompanied him to Rome in that year. He may have left the Cardinal's service to return to France, but by 1489, he was again in Milan serving the Sforza court. In June 1489, he joined the papal chapel as a singer, remaining until at least 1495, when there is a gap in the papal records. The roll books of singers employed between 1495 and 1500 are missing. Josquin is not listed after 1500.

As in the time of Dufay, France and Italy were in turmoil during the time of Josquin. In 1494, King Charles VIII of France invaded the Italian peninsula, stopping in Florence and Rome and occupying Naples. The invasion caused great political upheaval in the various Italian states. In 1499, the next French King, Louis XII, invaded Milan, overturning the Sforza family, capturing and imprisoning both Ascanio Sforza and his elder brother Ludovico. Josquin probably returned to France to serve at the court of Louis XII, where he may have composed several motets for the King.

In 1502, Josquin was hired by Ercole d'Este, ruler of Ferrara, although one of Ercole's agents recommended composer Heinrich Isaac instead, commenting that Isaac "is able to get on better with his colleagues, is more good-natured and companionable, and will compose new works more often. It is true that Josquin composed better, but he composes when he wants to and not when one wants him to. Besides, he is asking for 200 ducats while Isaac is happy with 120." Ercole hired Josquin, who served as his chapel master between April 1503 and April 1504. He composed one of his most beautiful motets, *Miserere mei, Deus*, at this time. Josquin left Ferrara to return to Condé-sur-l'Escaut in April 1504, because of an outbreak of plague, and was replaced by the composer Jacob Obrecht, who succumbed to the disease in 1505. Josquin served as Provost of the Collegiate Church of Notre Dame in Condé-sur-l'Escaut, performing both ecclesiastical and musical duties from 1504 until his death in 1521.

Considered the greatest composer of the High Renaissance, Josquin des Pres was a musical transition between the world of Dufay and the later world of di Lasso and Palestrina. He composed in all of the music formats of his time: complete masses, individual mass movements, motets, and chansons. He took established musical forms, such as the five movement part of the Mass--Kyrie, Gloria, Credo, Sanctus, Agnus Dei--and solidified the format. He was an innovator in his development of the 16th century motet, a form much different from the motets of the 14th and 15th century termed 'motet.' His chansons, secular polyphonic songs, were among his greatest

achievements. He brought profound expression to music, one of the first to convey the emotional meaning of the words. He was Martin Luther's favorite composer. Luther said, "Josquin is the master of the notes, which must do as he wants, while other composers must follow what the notes dictate. He most certainly possessed a great spirit..." Writer Cosimo Bartoli noted in 1567, "Josquin...may be regarded in music as a prodigy of nature, just as was our Michelangelo Buonarroti in architecture, painting and sculpture. Just as Josquin has so far had no one who could surpass him in composition, so Michelangelo, among all those who have cultivated these arts, stands alone and without peer. Both of them have opened the eyes of all who take delight in these arts, or who will enjoy them in the future."

Ave Maria...Virgo Serena

This *Ave Maria* is Josquin's earliest known work, copied at the end of a 1476 Austrian manuscript. One musicologist describes it as the 'Mona Lisa' of Renaissance music.

It is divided into three sections: the beginning plainchant, *Ave Maria...virgo serena*, which makes great use of Josquin's new and varied approach to imitation, a well-known, five-stanza prayer, *Ave cujus conceptio...nostra glorificatio*, which uses different voice pairings, as well as counterpoint, and the third section, the homophonic invocation, *O Mater Dei, memento mei*. It is a wonderful example of Josquin's ability to express deep emotion in a relatively uncomplicated work.

*Ave Maria,
Gratia plena,
Dominus tecum,
Virgo serena.*

Hail Mary,
full of grace,
the Lord is with you,
Virgin serene.

*Ave cujus conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replet laetitia.
Ave cujus nativitas,
Nostra fuit solemnitas;
Ut lucifer lux oriens,
Verum solem praeveniens.
Ave pia humilitas.
Sine viro foecunditas.
Cujus annunciatio
Nostra fuit salvatio.
Ave vera virginitas,
Immaculata castitas,
Cujus purificatio
Nostra fuit purgatio.
Ave praeclara omnibus
Angelicis virtutibus,
Cujus fuit assumptio
Nostra glorificatio.*

Hail whose conception,
full of solemn joy,
heaven and earth
newly fills with happiness.
Hail whose birth
was our solemnity,
so that like a torch, the rising light
the true sun might herald.
Hail blessed humility,
without a man made fruitful,
whose annunciation
has been our salvation.
Hail true virginity,
spotless chastity,
whose purification
has been our cleansing.
Hail foremost among all
angelic virtues,
whose assumption has been
our glorification.

*O Mater Dei,
Memento mei. Amen.*

O mother of God,
remember me. Amen.

Marc-Antoine Charpentier (ca.1643-1704)

Little is known about the early life of Marc-Antoine Charpentier, who probably was born in Paris around 1643. He went to Rome to study during 1666 or 1667, one of the first French composers to do so. There he became acquainted with the works of such composers as Carissimi, Beretta, Mazzocchi and Stradella. He also was introduced to the Italian *polychoral* and *concertato* styles and such genres as the *cantata*, the *sonata* and the *oratorio*. Returning to France in 1670, he served as

composer-in-residence and as a singer to a wealthy noblewoman, Marie de Lorraine (known as Mademoiselle de Guise, whose residence was called the Hotel de Guise.) Charpentier resided in the Hotel, serving Mademoiselle de Guise and her family until 1688, composing a wide variety of sacred and secular theatrical works for her musicians. In 1672, Charpentier began a positive collaboration with the famous French playwright, Jean Baptiste Molière, composing for his theatre group “Troup de Roy,” later known as the Comédie-Française. At that time, French music composition, performance rights and composition opportunities were controlled by Jean-Baptiste Lully, composer to the court of Louis XIV. Lully had worked with Molière, but left theatrical work to concentrate on composing serious opera. His departure allowed Charpentier to begin twenty years of successful music composition for Molière’s plays.

By the late 1670s, Charpentier was well known and in demand as a composer. Although he never became composer to the court of Louis XIV, due to Lully’s control of that position, he became composer to the court of the Dauphin (eldest son of the king) between 1679 and 1682. He wrote motets for the Dauphin’s chapel, as well as music for several court theatrical works. In 1692 and 1693, he became music teacher to Philippe d’Orléans, a nephew of Louis XIV and future Regent of France. They collaborated on an opera, which was never published.

Charpentier also composed music for the Jesuits, a group which did not have to obey the musical dictates of Lully. Charpentier was Chapel Master for the Collège de Clermont and Master of Music for the main Jesuit church in Paris, St. Louis. In addition, he composed “sacred dramas,” similar to oratorios, for other Jesuit institutions, including his *Celse Martyr*, 1687, and *David et Jonathas*, 1688. His opera, *Médée*, was premiered in 1693.

In 1698, Charpentier was appointed Master of Music at Sainte-Chapelle, a position of importance in French sacred music second only to that of the Chapel Royal at Versailles. He held that position until his death in 1704; his duties including directing the music for all services and ceremonies, composing music for those activities, and teaching the choir boys music theory and technique.

Charpentier was a prolific composer, creating over 500 works, including masses, motets, settings of psalms, “dramatic motets” (similar to oratorios), cantatas, secular and sacred instrumental compositions, operas, music for the theatre, incidental music and chamber music. Surprisingly, very little of his music was published during his lifetime and he was forgotten soon after his death. It is only in the 20th century that his music was rediscovered and he has been recognized as an important figure in the history of French Baroque music.

In nativitatem Domini canticum, H314

Charpentier wrote four motets based on the Nativity story and the experience of the shepherds. *In nativitatem Domini canticum, H314* is the earliest and simplest, composed in the early 1670s, perhaps for Mademoiselle de Guise. It is divided into two parts. The first part is a discussion between the bass soloist, who asks questions of the shepherds and makes comments, and the soprano, alto, and tenor soloists who respond as the shepherds. In the second part, the soloists are joined by the chorus in rejoicing. In this tiny work, Charpentier demonstrates his skills in writing for solo voice and small vocal/instrumental ensembles, as well as his gift in composing melodic and graceful choral passages.

*Quem vidistis, pastores,
dicite, annuntiate nobis,
in terris quis apparuit?
Natus vidimus, natum ex virgine.
Parvulum qui natus est nobis.
Filius qui datus est nobis.
Et chorus angelorum collaudantes eum.
Notum fecit Dominus salutare suum.*

Whom did you see, shepherds,
speak, tell us,
who has appeared on the earth?
We saw him born, born of a virgin.
The little one who is born to us.
The son who is given to us.
And the chorus of angels praising him.
The Lord has made known his salvation.

Revelavit in terra justitiam suam.

*Psallite Domino in cithara
et voce psalmi,
in tubis ductilibus,
et voce tubae corneae.
Flumina plaudant manu.
Montes exsultent
a conspectu ejus,
quoniam venit salvare terram.*

He has revealed on earth his justice.

Sing to the Lord on the harp
and with the sound of the psaltery,
with trumpets,
and the sound of horns.
Let the rivers acclaim him.
Let the mountains exult
at his presence,
for he has come to save the earth.

Gabriel Fauré (1845-1924)

Born in 1845 in Pamiers, France, Gabriel Fauré demonstrated natural musical gifts as a child. He attended the École Niedermeyer, a Parisian music school, where he prepared for a career as a choirmaster. During his 11 years at the school, his studies included organ, composition and piano (with his teacher, Camille Saint-Saëns). In 1865, his student choral work, the *Cantique de Jean Racine*, won a prize for composition. After graduation, he began a career as a provincial organist, returning to Paris in 1870. He had positions as assistant organist at several prominent Parisian churches, including St. Sulpice and the Madeleine. In 1877, he became the choirmaster at the Madeleine. Between 1877 and 1882, he traveled abroad, meeting such composers as Liszt and Wagner. Due to his busy work schedule, including organization of the daily service at the Madeleine and teaching piano and harmony, he had less time for composition than he would have liked. In fact, for most of his life he did not have enough time for composing. However, he used the available time for intense work and composed songs, works for the piano, and various versions of his *Requiem*. Until he was over the age of 50, his works were not well-known. In 1896, he became the chief organist at the Madeleine, as well as a Professor of Composition at the Conservatoire, where his pupils included Louis Aubert, Enescu, and Nadia Boulanger. From 1902 to 1921, he was the music critic of *Le Figaro*. In 1905, he became the Director of the Conservatoire, which increased his workload, and all of a sudden, his music was in demand. During this period he gradually became deaf. The summers between 1894 and 1900 and the period during World War I were fruitful times for composition. In 1920, he retired from the Conservatoire, and devoted the last five years of his life to full-time composition, creating some of his greatest masterpieces. He died in 1924.

Fauré was a link between 19th century French Romanticism and the dissonances, whole tones, and chromaticism of early 20th century music. He is considered the greatest master of French song composition, and a fine composer of chamber music and works for the piano. In addition, he wrote incidental music for the stage, the most well-known of which is incidental music to Maeterlinck's *Pelléas et Mélisande*. He also composed sacred and secular choral music.

Messe Basse

Gabriel Fauré's religious work consists of two masses (including the *Requiem*) and 16 motets, most composed for the Madeleine. To him, God was the ultimate synonym for Love, and he expressed the tenderness, compassion, serenity, and meditateness of that Love in his religious work. In 1881, Fauré wrote the *Messe Basse* (Low Mass) collaboratively with one of his students after spending a happy vacation in a small fishing village. The work was composed for the church choir of 13 women who lived in the village. Scored for harmonium and voices, Fauré later revised the piece, replacing the student sections with his own work and re-scoring the work for organ. The serenity and simplicity of the work are typical of the calm and meditative quality of Fauré's compositions. The San Francisco Lyric Chorus performs a version arranged for SATB with soprano solo. The first sopranos sing the solo line. Fauré does not set the *Gloria* or *Credo* for this *Mass*.

Kyrie

*Kyrie eleison.
Christe eleison
Kyrie eleison.*

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.*

Agnus Dei

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

Kyrie

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

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

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.

César Franck (1822-1890)

Born in Liège in 1822, César Franck was a child keyboard prodigy. Noticing the young boy's musical gifts, his father enrolled him in the Liège Conservatoire when Franck was eight. At ages 10 and 12, he won first prizes in solfège and piano. Between 1833 and 1835, he studied harmony with Louis Daussoigne, the Conservatoire Director. In April 1835, Franck's father arranged for him to give a series of concerts in Liège, Brussels and Aachen. Franck also began composing in that year. In May, 1835, the family moved to Paris and Franck began piano lessons with Joseph Zimmerman, as well as harmony and counterpoint with Anton Reicha, teacher of Berlioz, Liszt and Gounod. Franck was unable to enter the Paris Conservatoire because he was not a French citizen. His father obtained naturalization papers and in 1837 enrolled young Franck in the Conservatoire. Franck continued his piano studies with Joseph Zimmerman and counterpoint with Aimé Leborne. He soon won prizes in those subjects. In 1841, he studied organ with François Benoist, but in 1842, his father withdrew him from the Conservatoire so that he could begin a career as a concert artist.

Between 1840 and 1843, César Franck wrote a series of instrumental trios, which were purchased by such composers as Chopin, Meyerbeer, Liszt and Donizetti. In 1845, he published his first large work, a Biblical oratorio, *Ruth*, which was not well-received. The pressures of concert touring made him ill, and in 1846, he finally left his parents' home. In order to support himself, he became a music teacher in public schools, as well as taking private pupils. In 1847, he became the organist at the church of Notre Dame de Lorette. In 1851, he was appointed organist of St. Jean-St. François, which had a wonderful Cavaillé-Coll organ. Franck became an artistic representative for that company. In 1858, he was appointed organist at Sainte Clotilde, a position he held until his death. That church also had a fine Cavaillé-Coll organ, and Franck began to perform improvisations after church services. His great skill as an organist drew public attention. Between 1858 and 1872, he composed very few major works--several organ compositions, motets, three cantatas on Biblical topics, and an oratorio. He composed one of his most popular vocal

works, the *Paris Angelicus*. In addition to his position at Sainte Clotilde, he also taught part-time at a Jesuit College in the rue Vaurigard.

In 1872, Franck was nominated to succeed his organ teacher, Benoist, as Professor of Organ at the Paris Conservatoire. At that time, he became a French citizen. He began to gather a number of talented students, and became known as an inspiring teacher, as well as a composer. He was willing to listen and to explore new directions in music. His students included Vincent d'Indy, Ernest Chausson, Henri Duparc, Guy Ropartz, Gabriel Pierné, Paul Dukas, Louis Vierne, and others. They went on to develop an entire new school of French symphonic and chamber music. Between 1872 and 1890, Franck composed some of his major works, including the oratorios *Rédemption* (1873) and *Les béatitudes* (1879), two symphonic poems, *Les chasseur maudit* (1882) and *Les Djinns* (1884), a piano quintet (1879), the *Prelude, choral et fugue* for piano (1884), *Trois chorals* for organ (1890) and his most well-known work, the *Symphony in D Minor* (1886-1888.) In 1885, he received the Légion d'Honneur award and in 1886 became President of the Société National de Musique. He died in 1890. At his funeral, composer Emmanuel Chabrier commented that "In you (Franck) we salute one of the greatest artists of the century, the incomparable teacher, whose wonderful work has produced a whole generation of forceful musicians and thinkers, armed at all points for hard-fought and prolonged conflicts. We salute, also, the up-right and just man, so humane, so distinguished, whose counsel was sure, as his words were kind."

César Franck was a major influence in French music during the latter half of the 19th century. He was able to redirect the emphasis of the Paris Conservatoire and Parisian musical establishment from opera to symphonies and chamber music. He was greatly influenced by the organ music of Bach. He composed in many different genres, including operas and works for the stage, oratorios, masses, motets, works for orchestra, one symphony, songs, choral works, chamber music, and works for organ and piano. His works were passionate and expressive, with much use of chromatic passages.

Psaume 150

Composed in 1883, *Psaume 150* demonstrates Franck's ability to write stirring and passionate music. It features long, flowing, melodic lines, contrasted with energetic shorter passages that musically mirror the instruments they describe.

Hallelujah.

*Louez le Dieu, chaché dans ses saints tabernacles,
louez le Dieu qui règne en son immensité.*

*Louez le dans sa force et ses puissants miracles;
louez le dans sa gloire et dans sa majesté.*

*Louez par la voix des bruyantes trompettes,
que pour lui le nébel se marie au kinnor.*

*Louez le dans vos fetes au son du tambourin,
sur l'orgue et sur le luth chantez encor.*

*Que pour lui dans vos mains résonne la cymbale:
la cymbale aux accords éclatants et joyeux.*

*Que tout souffle vivant, tout soupir que s'exhale,
dise; louange à lui, louange au Roi des cieux.*

Hallelujah.

O praise God in his sanctuary;
praise him in the firmament of his power.

Praise him in his noble acts; praise him
according to his excellent greatness.

Praise him in the sound of the trumpet;
praise him upon the lute and harp.

Praise him in the timbrels and dances;
praise him upon the strings and pipe.

Praise him upon the well-tuned cymbals;
praise him upon the loud cymbals.

Let everything that hath breath
praise the Lord.

Francis Poulenc (1899-1963)

Born in Paris to a wealthy family in the pharmaceutical trade, Francis Poulenc began studying piano at age five with his mother, an excellent musician, later studying piano with Ricardo Viñes. Poulenc always enjoyed playing the piano and composing for the piano. As a young man, he composed without tutelage, even during his period of military service (1918 to 1921). Feeling the need for more formal direction in composition, he studied with Charles Koechlin. In the 1920s, he became a member of the famed “Les Six,” a light-hearted, irreverent group of young French composers, including Milhaud, Auric, Honegger, Tailleferre and Durey. For many years, Poulenc’s early music was not taken seriously because of the irreverent nature of his personal life. He composed in a wide variety of formats, including operas, both comic and serious, ballets, incidental music for both theatre and film, orchestral music, chamber music, works for the piano, choral works and solo vocal works. He died in 1963.

Poulenc referred to himself as “Janus-Poulenc,” and in fact, possessed two different musical personalities, both of which are apparent in his compositions. On the one hand, he is the iconoclastic, light-hearted, fun-loving youth, who can be seen in the music for his opera *Les mamelles de Tirésias*, his ballet *Les biches*, and his song cycle *Chansons françaises*. On the other hand, he evinces a genuine and heartfelt allegiance to the Catholic faith that he found later in life. The death of a close friend in 1935, the death of his father, and the bleak pre-World War II atmosphere in France returned him to his faith, and he began his serious output of religious music, beginning with the *Litanies à la vierge noire* in 1936. Other well-known choral works include the moving *Stabat Mater*, the energetic *Gloria*, the powerful opera *Dialogues des carmélites*, the tragic *La voix humaine*, the lovely *Quatre Petites Prières de Saint François d’Assise* (which we performed in Summer 1999), and the challenging *Mass in G*. Poulenc commented on his faith that it is “that of a simple country priest,” and noted that in his religious music, “I try to give an impression of fervor and above all, humility, for me the most beautiful quality in prayer.”

Hodie from *Quatre motets pour le temps de Noël*

Francis Poulenc’s *Quatre motets pour le temps de Noël* (*Four motets for the Christmas season*) were composed between December 1951 and January 1952. *O Magnum Mysterium* (*O great mystery*) is appropriately dark and mysterious in announcing the wonder that animals were allowed to see the new-born child in the manger. *Quem vidistis pastores dicite* (*Tell us, shepherds, what you saw*) is gently energetic, as the populace seeks to learn from the shepherds what has happened. *Videntes stellam* (*The wise men rejoiced when they saw the star*) is celestial in its use of treble voices to describe the heavenly event.

The San Francisco Lyric Chorus sings today the fourth of these motets. Composed in January, 1952, *Hodie Christus natus est* (*Today Christ is born*) is the most ebullient of these works, wonderfully playful in announcing the joyful occasion. Poulenc heightens the sense of delight through ever-changing rhythms and contrasting dynamics.

Hodie Christus natus est:

hodie Salvator apparuit:

hodie in terra canunt Angeli,

laetantur Archangeli:

Hodie exsultant iusti, dicentes:

Gloria in excelsis Deo, alleluia.

Today Christ is born;

today the Saviour has appeared;

today the Angels sing,

the Archangels rejoice;

today the righteous rejoice, saying:

Glorify to God in the highest. Alleluia!

Camille Saint-Saëns (1835-1921)

A 19th and 20th century Renaissance figure, Camille Saint-Saëns was born in Paris in 1835, the son of a minor government official. His father died three months after his birth, and he was reared by his mother and his great-aunt. He was an incredible child prodigy. His great-aunt, Charlotte

Masson, taught him music and beginning piano. He was playing piano at the age of two and composed his first work when he was three and a half. The score is in the Paris Conservatoire. He gave his first public performance when he was a little over four and a half. By the time he was a little over five, he was studying such music as the full score of *Don Giovanni*. At age 10, he gave his début recital, playing from memory the Beethoven *Piano Concerto, No. 3 in C minor* and the Mozart *Piano Concerto, No. 15 in B flat*, among other works. As an encore, he told the audience that he would play any of Beethoven's sonatas from memory. The press called him "the French Mozart." At this time he also studied composition with Pierre Maledin and Gottfried Weber.

Saint-Saëns loved to learn. As a child, he studied the French classics, religion, and Latin and Greek, as well as mathematics, natural sciences, astronomy, archaeology and philosophy. He entered the Paris Conservatoire in 1848 and studied organ with François Benoist and composition with Jacques Halévy, also taking singing lessons and classes for accompanists. He was an excellent sight-reader. Between 1848 and 1852, he composed various works, including a symphony, choral works and chamber music. In 1852, he won a prize from the Societé Sainte-Cécile for his *Ode à Sainte-Cécile*. In 1853, he was appointed organist at St. Merry in Paris and wrote a mass dedicated to the Abbé. The Abbé invited his new organist to join him on a trip to Italy, the first of Saint-Saëns' many future travels abroad.

In 1857, Saint-Saëns left St. Merry to become organist at the Madeleine, a position he held until 1877. Between 1861 and 1865, he taught at the Ecole Niedermeyer, a school founded to improve French musical standards. His students included Gabriel Fauré and organist-composer Eugene Gigout, both of whom became friends. His students found him inspiring, and the classes included exciting discussions of contemporary music and the arts. Saint-Saëns became known as an organ virtuoso and master of improvisation. Liszt heard him play and pronounced him the greatest organist in the world, as well as a gifted pianist and composer. Saint-Saëns became friends with such composers as Berlioz, Gounod and Rossini. He also became acquainted with the music of Wagner, Schumann and Liszt, promoting it to the annoyance of the conservative French musical establishment. He also brought the score of Mussorgsky's *Boris Godunov* to France on his return from a Russian concert tour.

In 1871, Saint-Saëns and Professor Romaine Bussoine founded the Societé Nationale de Musique, an organization devoted to the performance of music by living French composers. Other members of the Societé included Gabriel Fauré, César Franck and Edouard Lalo. The organization premiered works by Saint-Saëns, Emmanuel Chabrier, Claude Debussy, Paul Dukas and Maurice Ravel. During this time, he began composing symphonic poems, including *Omphale's spinning wheel* (1871), *Phaëton* (1873), *Danse macabre* (1874) and *The youth of Hercules* (1877), influencing the future development of that musical form in France. He also was one of the first major composers to use folk songs as themes in his music.

Saint-Saëns was interested in the music of the past, including the work of Bach, Mozart and Handel. Handel, especially, was an influence on Saint-Saëns' own oratorios, including *Le déluge* (1875) and *The promised land* (1913.) In addition, Saint-Saëns was a writer, publishing articles in the journals *Renaissance littéraire et artistique* (under the pseudonym 'Phémisus), *Gazette musicale*, *Revue bleue*, *L'estafette* (articles on Wagner's *Ring* cycle) and *Le Voltaire* (articles on harmony and melody.) He reversed his support of Wagner's music during World War I and suggested that it be banned in France. Saint-Saëns also wrote articles on aspects of ancient Roman theatre and art, as well as philosophy.

In 1875, Saint-Saëns married 19-year-old Marie-Laure Truffol. They lived with his mother. The marriage was unhappy and unsuccessful, although it produced two children. Both sons died in 1878 within six weeks of each other, one from an accident and one from illness. Saint-Saëns blamed his wife for these tragedies and in 1881, when they were on vacation, he walked out of their hotel and never returned. They separated legally and she never saw him again. She died in 1950 at the age of 95.

Saint-Saëns' most famous opera, *Samson et Dalila*, had its premiere in 1877. A generous patron left him a large bequest, giving him time to compose. He resigned his position at the Madeleine and devoted himself to composing and conducting, as well as appearing as a concert artist. He continued to perform at the Société Nationale, but quit in 1886 when Vincent d'Indy wanted to include the music of foreign composers. In 1881, he was elected to the Académie des Beaux Arts and in 1884, he was made an officer of the Legion of Honor, receiving several awards from that organization.

His mother's death in 1888 affected Saint-Saëns greatly. He went to Algiers, a place he enjoyed, for solace, and moved his possessions to Dieppe upon his return. He began to travel widely, going on concert and conducting tours to the rest of Europe, South American, the Canary Islands, Scandinavia, East Asia, and Russia, where he met Tchaikovsky. In 1886, he was on holiday in Austria when he wrote *The carnival of the animals* for friends as a joke. He refused to have it published during his lifetime, except for the movement entitled *The Swan*. It finally was published in 1922. Saint-Saëns composed less after his mother's death and his music became less popular in France. He still was popular in England and the United States, and visited both on several occasions. He first visited the United States in 1906, giving concerts in Philadelphia, Chicago and Washington, D.C. He returned in 1915, when he gave performances and lectures in New York and in San Francisco at the Panama Pacific International Exposition, and was an official representative of the French government. He played the organ in his popular organ symphony and composed a work especially for performance at the Exposition.

Saint-Saëns was the first major composer to write for the cinema, creating a noteworthy score for the 1908 silent film, *L'assassinat du duc de Guise*. He continued his scholarly pursuits as well, working on editions of music by Beethoven, Liszt, Mozart, Rameau, Lully and Charpentier. He also continued to compose, travel, perform and conduct until his death. In August 1921, he gave a concert in Dieppe, playing seven works which represented his 75 years as a concert pianist. He went to Algiers in December and died there at the end of the month.

Saint-Saëns was indeed a person of multiple gifts. Jeremy Nicholas notes in his July 2004 *BBC Music Magazine* article on Saint-Saëns, "To an extraordinary degree, Saint-Saëns mastered every field of endeavour to which he turned his eclectic mind. In addition to being a virtuoso pianist and organist, he was also a conductor, caricaturist, playwright, poet, philosopher, and essayist on botany and ancient music; he wrote with authority on science, mathematics, astronomy and archaeology, he was a critic and a scholarly editor of music, and he composed nearly 400 works, touching every field of music. These pieces include ten concertos, five symphonies, 39 chamber works, some 50 solo piano pieces, music for half a dozen stage plays, 13 operas, dozens of secular and religious choral works, more than 90 songs and nearly 40 transcriptions. Among them are works dedicated to electricity (*La feu céleste*, 1900) to airmen (*Aux aviateurs*, written in 1911 soon after Blériot crossed the Channel), to miners (*Aux mineurs*, 1912), and to workers (*Hymne au travail*, 1914)..."

Serge Berthoumieux comments in his 1977 notes on a recording of Saint-Saëns' *Violin Concerto*, "There can be no doubt that he was a man of outstanding genius: this was universally admitted, and yet he was held somewhat in contempt because he did not fully belong to his own time--indeed he had indirect links with all periods. He was born in 1835: the deaths of Beethoven, Schubert and Weber had taken place less than ten years earlier; Meyerbeer and Mendelssohn were at the height of their form; Schumann and Wagner were beginning their careers. He was brought up in isolation from the world, in an essentially feminine and artistic milieu with Classical sympathies, and remained uninfluenced by a long life of contact with all the Romantics, all the creative artists whose works contained the seeds of the 20th century... Saint-Saëns worked in every genre, always aiming for and cherishing formal and stylistic perfection... The aim of his music is elegance of melodic line and architectural beauty..."

Calme des Nuits et Les Fleurs et Les Arbres

In addition to being a composer, Saint-Saëns was a poet, publishing a book of poetry in 1890. He wrote both the poetry and the music for these two lovely choral works in 1882-1883.

Calme des nuits

*Calme des nuits fraîcheur des soirs,
Vaste scintillement des mondes,
Grand silence des antres noirs
Vous charmez les âmes profondes.*

Stillness of the night, cool of the evening,
vast shimmering of the spheres,
great silence of black vaults,
deep thinkers delight in you.

*L'éclat du soleil, la gaieté,
Le bruit plaisent aux plus futiles;
Le poète seul est hanté
Par l'amour des choses tranquilles.*

The bright sun, merriment
and noise amuse the more frivolous;
only the poet is possessed
by love of quiet things.

Les fleurs et les arbres

*Les fleurs et les arbres,
Les bronzes, les marbres,
Les ors, les émaux,
La mer, les fontaines,
Les monts et les plaines
Consolent nos maux.*

The flowers and the trees,
the bronzes, the marbles,
the golds, the enamels,
the sea, the springs,
the mountains and the plains
bring solace for our ills.

*Nature éternelle
Tu sembles plus belle
Au sein des douleurs!
Et l'art nous domine,
Sa flamme illumine
Le rire et les pleurs.*

Everlasting nature,
you seem more beautiful
in the midst of sorrow!
And art is our master,
its fire throws light on laughter and tears.

Des pas dans l'allée

Saint-Saëns sets this thoughtful poem by Maurice Boukay, a pseudonym for Charles- Maurice Couyba (1866-1931), a professor, leftist poet and songwriter from Montmartre. He is probably best known for his *Chansons rouges*, a collection of labor and socialist songs. He also wrote libretti for several musical plays, as well as cabaret songs. Several of his songs have been interpreted by very famous French singers, from Tino Rossi to Brassens. Couyba was a French Minister of Commerce and Industry in 1911-1912 and a Minister for Labor and Trade in 1914. Published in 1913, this three stanza composition uses a different key signature for each stanza. It has surprisingly modern tonalities in the refrain "Vers quel silence...soir allée."

*Tombez, souvenirs, tombez feuille à feuille,
Faites un tapis de vos ors défunts.
Les fleurs reviendront pleurer leurs parfums.
Mais reverrons-nous celle qui les cueille?
Vers quel silence? en quelle allée
S'est-elle en un beau soir allée?*

Fall, memories, fall leaf by leaf,
make a carpet of your dying gold.
The flowers will return to weep their scents.
But shall we see again the one who gathers them?
Into what silence, along what path
did she pass one fine evening?

*Dormez, feuilles d'or, parmi l'avenue,
Gardez dans vos plis le pli de ses pas.
Celui-ci plus las inclinait plus bas
Son âme vers moi qui l'ai méconnue.
Vers quel silence? en quelle allée
S'est-elle en un beau soir allée?*

Sleep, golden leaves, amidst the avenue,
keep in your folds the imprint of her steps.
This one, more weary, brought
her soul down closer to me, though I mistook it.
Into what silence, along what path
did she pass one fine evening?

*Tombez, souvenirs! glissez feuille à feuille,
Recouvrez ses pas de vos ors défunts.
D'autres fleurs viendront pleurer leurs parfums!
Mais plus ne viendra celle qui les cueille!
Vers quel silence? en quelle allée
S'est-elle en un beau soir allée?*

Fall, memories! Slide leaf over leaf,
cover her steps with your dying gold.
Other flowers will come to weep their scents!
But she who gathers them will not come again!
Into what silence, along what path
did she pass one fine evening?

Hector Berlioz (1803-1869)

The epitome of the Romantic composer, Hector Berlioz was born in Côte-Saint-André, Isère, in 1803. Son of a doctor, he was educated mostly at home by his father, studying French and Latin literature and geography. His father also taught him to play the flageolet, a wind instrument similar to a recorder. Berlioz especially enjoyed reading his father's travel books and dreamed about distant lands. He also enjoyed reading the works of the Roman author, Virgil, whose stories he later set in his opera, *Les Troyens*. He studied flute and guitar with local teachers, but never studied the keyboard. He taught himself harmony. Around the age of 13 or 14, he began to compose. When he was 15, he sent several compositions to various Paris music publishers, but they were not accepted. By the time he was 17, he had received a bachelor's degree in Grenoble. His father wanted him to become a doctor, and in 1821, he was sent to Paris to study at the Ecole de Médecine. Berlioz wanted to study music, rather than medicine, but stayed in medical school for two years, graduating in 1824 with a bachelor's degree in physical science.

Naturally talented in music, Berlioz had had little exposure either to major contemporary or historical composers. While he was in Paris, he discovered the cultural riches offered in that city. He began attending the opera, experiencing contemporary works as well as becoming extremely fond of the operas of the Austrian composer, Christoph Willibald von Gluck. Gluck remained his favorite composer throughout his life. At the end of 1822, he began taking private composition lessons from Jean-François Le Sueur. After he began studying with Le Sueur, he destroyed all of his early works.

Berlioz hated medicine and informed his family he couldn't become a doctor, causing estrangement with his father, who at times reduced or completely withdrew Berlioz' allowance. In order to make ends meet, he had to borrow money from friends, take a few private students, become a chorister at the Théâtre des Nouveautés for a brief time, and write newspaper articles about music.

In 1826, Berlioz entered the Paris Conservatoire, studying composition with Le Sueur and counterpoint with Anton Reicha. On September 11, 1827, Berlioz had a classic experience so indicative of the Romantic artist. He attended a performance of Shakespeare's *Hamlet*, presented by an English company, starring Charles Kemble as Hamlet and Harriet Smithson as Ophelia. Even though he did not understand English, Berlioz was overwhelmed by the majesty of Shakespeare, and he fell madly in love with Harriet Smithson, whom he saw as the ideal woman. He commented, "The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius, was equalled only by the havoc wrought in me by the poet she so nobly interpreted." Shakespeare joined Virgil as one of Berlioz' favorite authors, and he later wrote several works based on Shakespearean plays. Berlioz' adoration of Harriet Smithson became an obsession. He composed the *Symphonie fantastique*, subtitled *Episodes in the life of an artist*, in her honor. In 1832, he finally met Harriet Smithson, wooed her, and married her in 1833. Their marriage was an unhappy one, and they separated after six or seven years, having produced one son.

In 1828, Berlioz heard Beethoven's *Third* and *Fifth Symphonies* and was greatly impressed, especially about the dramatic possibilities of purely instrumental music. He noted: "Beethoven opened before me a new world of music, as Shakespeare had revealed a new universe of poetry." He also became acquainted with the works of Goethe, whose story of Faust he would use

in the dramatic choral work *La Damnation de Faust*. He received two government grants--one for his *Requiem* (1837) and the other for his *Grande symphonie funèbre et triomphale* (1840), but both works were unprofitable. He turned to music criticism as a livelihood. He wrote for *L'Europe littéraire* (1833), *Le rénovateur* (1833-1835), *Gazette musicale* (1834) and the *Journal des débats*. He was an excellent writer, but railed against the time writing took from composing and presenting concerts. Between 1832 and 1842, he presented several concerts a year of his own music, occasionally including music of such composers as Beethoven and Weber. In 1835, he began to conduct his own music and became a leading European conductor. In 1834, Niccolò Paganini, the famous violinist, commissioned *Harold en Italie*, a programmatic work for viola and orchestra, based on Berlioz' impressions of Italy. In that same year, Berlioz composed the opera, *Benvenuto Cellini*, based on the life of the Italian artist and again inspired by his time in Italy. Also at that time, Paganini gave Berlioz 20,000 francs as a gift, allowing him to compose *Romeo et Juliette*.

Always an excellent writer, Berlioz continued his journalistic creativity, producing a thorough study of orchestration entitled, *Grand traité d'instrumentation et d'orchestration modern* (1843.) He also supervised the publication of his own music. Between 1846 and 1863, he made a variety of concert tours, including visits to Belgium, Germany, Austria, Bohemia, Hungary, Russia and England. Music patrons outside France were much more enthusiastic about his music. In 1845 and 1846 he composed one of his most popular choral works, *La damnation de Faust*. He wrote most of the text for this work and thereafter wrote all of his own texts. In 1847, he composed his monumental *Te Deum* and between 1850 and 1854, he composed the *L'enfance du Christ*. He conducted performances of Donizetti's *Lucia di Lammermoor* and Mozart's *Marriage of Figaro* in London in 1847 and Beethoven's *Ninth Symphony* in London in 1852. In 1856, he began work on his opera, *Les Troyens*, based on Virgil's *Aeneid*, completing it in 1860. It was a major success, allowing Berlioz to discontinue his work as a music critic.

Berlioz' last work, the opera *Béatrice et Bénédict*, was based on Shakespeare's play, *Much Ado About Nothing* and had a successful premiere in 1863. Berlioz completed his *Mémoires* in 1864, and undertook several more European concert tours. He died in 1869.

Berlioz was a true Romantic, creating large, grandiose works, full of emotion and expression, and evocative of nature, the elements and human passions. His music was meant to be expressive, and often mirrored programmatically elements of or ideas in his own life. He composed five operas, four symphonies of a programmatic nature, four separate overtures, other orchestral works, a *Mass*, four cantatas, a *Requiem*, *Te Deum*, motets, secular choral works, works for solo voice and orchestra, songs, and arrangements of works by other composers. He wrote no chamber music, music for solo piano, or concerti.

L'adieu des bergers from L'enfance du Christ

It began as a joke at a party. In 1849, Berlioz attended a party at the home of a friend, and bored while his companions were playing cards, he began writing down a musical score for an organ composition. His friend, architect Pierre Duc, came over to see what he was doing and convinced Berlioz to compose a little piece for him, something with the "character of primitive, rustic mysticism," rather than a work for organ. Berlioz looked at the music he had just written and thought of the shepherds saying farewell to the Holy Family before they departed for Egypt, quickly sketching out a text for the music. Since the composition was to be for Duc's souvenir album, Berlioz invented a seventeenth-century choirmaster at Sainte Chapelle by the name of Pierre Ducre, attributed the work to him, and dated it 1679.

Herbert Weinstock comments in his program notes for a 1966 Lincoln Center performance of the *L'enfance du Christ*: "Within one year Berlioz had added to the "*Adieu*" a brief orchestral overture, an instrumental interlude entitled *Le Repos de la Sainte Famille*, a tenor recitative describing the Holy Family's rest by the wayside, and a very short final chorus of angels chanting 'Alleluia.' To the entire brief cantata he gave the title *La Fuite en Egypte*, allowing it to be performed on

November 17, 1850, as the work of ‘Ducré.’ Although Berlioz knew that a listener would have to be as ‘ignorant as a fish’ to believe that any seventeenth-century composer should have produced a work so clearly modern in harmony, most Parisian critics swallowed the hoax. Publishing *La Fuite* shortly later, Berlioz admitted his authorship, but allowed to stand on the title page the phrase ‘Attributed to Pierre Ducré, imaginary chapel-master.’” Berlioz had the last laugh when one society woman said that Berlioz never could have written any music as charming as that by Ducré.

*Il s'en va loin de la terre
Où dans l'étable il vit le jour.
De son père et de sa mère
Qu'il reste le constant amour!
Qu'il grandisse, qu'il prospère,
Et qu'il soit bon père à son tour!*

He goes forth from the land
Where in a stable he first saw the light;
May he long know
His parents' steadfast love;
May he grow and prosper
To become a good parent in his turn.

*Oncques si, chez l'idolâtre,
Il vient à sentir le malheur,
Fuyant la terre marâtre,
Chez nous qu'il revienne au bonheur!
Que la pauvreté du pâtre
Reste toujours chère à son cœur!*

Should he ever, in the land of the idolater,
Meet with misfortune,
Let him leave the cruel place
And come back to us and to happiness.
May the shepherd in his need
Ever be dear to his heart.

*Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice
Vous ne puissiez sentir les coups!
Qu'un bon ange vous a vertisse
Des dangers planant sur vous!*

Dearest Child, God bless,
And God be with you, Blessed Pair.
May you never know
The cruel smarts of wrong,
May an angel give you warning
Of any danger hanging over you.

Arthur Honegger (1892-1955)

Arthur Honegger, the son of Swiss parents who moved to Le Havre, was born in that city in 1892. As a child, he studied violin and harmony (with R.C. Martin) in Le Havre. From 1909 to 1911, he was enrolled in the Zürich Conservatory, studying composition with Friedrich Hegar, violin with Willem de Boer, and theory with Lothar Kemper. At that time he discovered the music of Richard Wagner, Richard Strauss, and Max Reger, who would be future influences on his composition. In 1911, he enrolled in the Paris Conservatoire, traveling to Paris twice a week by train. He loved railways, so his weekly journey was enjoyable. Honegger's family moved back to Switzerland in 1913, but he chose to stay in France, moving to Montmartre, where he lived for the rest of his life. He was a student at the Conservatoire between 1911 and 1918, studying violin with Lucien Capet, counterpoint and fugue with André Gédalge, composition and orchestration with Charles Marie Widor and conducting with Vincent d'Indy. Classmates included Germaine Tailleferre, Georges Auric, Jacques Ibert, and Darius Milhaud, who became a close friend. Tailleferre, Auric and Milhaud later would join Honegger, Francis Poulenc and Louis Durey in a group of young French composers known as “Les Six.”

Honegger's music first was performed publicly in Paris in 1916. He began to draw public notice after his participation in a 1918 Paris concert of new, young French composers. His ballet, *Le dit des jeux du monde*, published in 1918, was his first major work. In 1921, he wrote one of his major and most popular works, the oratorio *King David*. This work brought him international recognition. Honegger also was a sports lover and in 1921 composed a 'sports ballet,' *Skating Rink*. Demonstrating his interest in 'urban' music, in 1923 he wrote an orchestral work, *Mouvement symphonique, No. 1*, subtitled *Pacific 231*, which imitates the sound of a steam locomotive. *Pacific 231* has proven to be one of his most frequently performed compositions. In 1928, he wrote *Mouvement symphonique, No. 2*, subtitled *Rugby*, because he was a great admirer of that British sport.

Honegger married the pianist-composer Andrée Vaurabourg in 1926. His wife was a teacher, as well as a performer, counting Pierre Boulez among her pupils. She usually accompanied her husband on his many concert tours of Europe and America, and would play the piano parts in his compositions. In 1934-1935 Honegger composed what is considered his finest choral work, the oratorio, *Joan of Arc at the Stake*. During World War II, he taught at the Ecole Normale de Musique and was a music critic for the journal, *Comoedia*. When war broke out, he was trapped in Paris and joined the French Resistance.

The Nazis left him alone, and he continued to compose. In the 1940s, he kept in touch with Switzerland, visiting the country more frequently and writing works for Swiss festivals and performers. He first visited the United States in 1929 and returned in 1947 to teach at the Berkshire Music Festival, but suffered a heart attack and had to return to France, where he remained for the rest of his life. In 1953, he composed *Une cantate de Noël*, his last major work. He died in 1955.

Honegger was a prolific composer and wrote in many different genres: operas and operettas, music for ballet, 43 film scores, music for other dramatic works, including theatre and radio, five symphonies, other orchestral works, choral music, songs for solo voice and piano, chamber music, solo instrumental works, and works for keyboard. In his book, *Je suis compositeur*, he commented: "My taste and my effort have always been to write music that would be accessible to the great mass of listeners, and yet sufficiently free of banality to interest the connoisseurs." William Austin, in his book, *Music in the 20th Century*, notes that "Honegger's style was essentially choral, whatever the medium... Singing was the basis of his habits."

Selections from *Une cantate de Noël*

Une cantate de Noël is a section of a larger composition on the Passion that Honegger sketched in 1940-1941. Honegger never completed the projected work, but wrote this Christmas section in 1953 for the 25th anniversary of Paul Sacher's Bale Chamber Orchestra. Although Honegger entitles his work a 'cantata,' it is considered more a work for orchestra and chorus with sacred texts. His great admiration for Bach appears in the style of the *Laudate Dominum*, a hymn of praise at the end of the work.

The work begins with an instrumental and choral description of the world in darkness and sadness, as people turn to God for aid. A soloist and choristers reassure the people that help is near. The San Francisco Lyric Chorus sings the central part of this composition-- familiar carols of seasonal joy--as the people respond to the news of redemption with rejoicing. We sing a *quodlibet*, a presentation of various compositions at the same time. The works are sung in their original languages--French, Latin, German. Honegger uses snippets of the following traditional carols and hymns. We present the texts of the carols in full:

Es ist ein Ros entsprungen (*Lo, how a rose, here sung in German*)

Il est né le divin enfant (*He is born, the divine child, here sung in French*)

Gloria in excelsis Deo (*Glory to God in the highest, here sung in Latin*)

Vom Himmel hoch (*From heaven on high, here sung in German*)

O du fröhliche (originally *O Sanctissima*, a Latin hymn to the Virgin, here sung in German)

Stille Nacht, Heilige Nacht (*Silent night, here sung in German*)

Es ist ein Ros' entsprungen

*Es ist ein Ros' entsprungen
Aus einer Wurzel zart.
Wie uns die Alten sungen,
Aus Jesse kam die Art
Und hat ein Blümlein bracht,
Mitten im kalten Winter,
Wohl zu der halben Nacht.*

*Das Röslein das ich meine,
Davon Jesaias sagt:
Maria ist's, die Reine,
Die uns das Blümlein bracht:
Aus Gottes ewigem Rat
Hat sie ein Kindlein g'born
Bleibend ein reine Magd.*

Il est né le divin enfant

*Il est né le divin enfant,
Jouez hautbois, résonnez musettes;
Il est né le divin enfant,
Chantons tous son avènement.*

*Depuis plus de quatre mille ans
Nous le promettaient les prophètes,
Depuis plus de quatre mille ans
Nous attendions cet heurieux temps.
Il est né . . .*

*Ah! qu'il est beau, qu'il est charmant,
Ah! que ses grâces sont parfaites!
Ah! qu'il est beau, qu'il est charmant,
Qu'il est doux, ce divin enfant!
Il est né . . .*

*Une étable est son logement,
Un peu de paille est sa couchette;
Une étable est son logement,
Pour un Dieu qual abaissement!
Il est né . . .*

*O Jésus, roi tout puissant,
Si petit enfant que vous êtes;
O Jésus, roi tout puissant,
Régnez sur nous entièrement.
Il est né . . .*

O du fröhliche

O du fröhliche
O du selige
Gnadenbringende Weihnachtszeit
Welt ging verloren
Christ ist geboren
Freue, freue dich, o Christenheit

Lo, how a rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming,
As men of old have sung.
It came, a flow'ret bright,
Amid the cold of winter,
When half-spent was the night.

Isaiah 'twas foretold it,
The rose I have in mind,
With Mary we behold it.
The Virgin mother kind.
To show God's love aright
She bore to them a Savior,
When half-spent was the night.

He is born, the divine child,
Oboes, play and bagpipes, sound;
He is born, the divine child,
Let us all sing his advent.

For more than four thousand years
The prophets have promised us this,
For more than four thousand years
We have awaited this happy time.
He is born . . .

Ah! how beautiful he is, how charming,
Ah! how perfect are his graces!
Ah! how beautiful he is, how charming,
How sweet he is, this divine child!
He is born . . .

A stable is his lodging,
A bit of straw his resting place;
A stable is his lodging,
For a God what humiliation!
He is born . . .

O Jesus, all-powerful king,
Though you are just a tiny child;
O Jesus, all-powerful king,
Reign over us entirely.
He is born . . .

Oh, how joyfully, Oh, how merrily
Christmas comes with its grace divine!
Grace again is beaming
Christ the world redeeming;
hail ye Christians,
Hail the joyous Christmas time!

O du fröhliche
O du selige
Gnadenbringende Weihnachtszeit
Christ ist erschienen
Uns zu verstöhnen
Freue, freue dich, o Christenheit

O du fröhliche
O du selige
Gnadenbringende Weihnachtszeit
Himmlische Heere
Jauchzen Dir Ehre
Freue, freue dich, o Christenheit

Stille Nacht

*Stille Nacht, heilige Nacht,
Alles schläft, einsam wacht
Nur das traute, hochheilige Paar,
Holder Knabe im lockigen Haar
Schlaf in himmlischer Ruh!
Schlaf in himmlischer Ruh!*

*Stille Nacht, heilige Nacht,
Hirten erst kund gemacht
Tönt es laut von fern und nah:
Durch der Engel Halleluja
"Christ, der Retter, ist da!"
"Christ, der Retter, ist da!"*

*Stille Nacht, heilige Nacht,
Gottes Sohn, o wie lacht
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund'.
Christ, in Deiner Geburt!
Christ, in Deiner Geburt!*

Honegger also sets *Psalm 117 (Laudate Dominum omnes gentes)*

*Laudate Dominum omnes gentes;
Laudate eum omnes populi.
Quoniam confirmata est super nos misericordia ejus,
et veritas Domini manet in aeternum.*

with the appended *Doxology* (hymn of praise)

*Gloria Patri et Filio
et Spiritui Sancto*

*Laudate eum omnes populi
Sicut erat in principio,
Et nunc, et semper, et in saecula saeculorum
Amen*

Day of holiness, peace and happiness.
Joyful, glorious Christmas Day
Angels tell the story of this day of glory;
Praise Christ our Saviour,
Born this Christmas Day.
Oh, how joyfully, Oh, how merrily
Christmas comes with its peace divine!
Peace on earth is reigning,
Christ our peace regaining;
Hail, ye Christians,
Hail the joyous Christmastime
Oh, how joyfully, Oh, how merrily
Christmas comes with its life divine!
Angels high in glory,
Chant the Christmas story;
Hail, ye Christians,
Hail the joyous Christmastime

Silent night, Holy night,
All is calm, all is bright,
'Round yon Virgin Mother and Child
Holy Infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, Holy night,
Shepherds quake at the sight,
Glories stream from heaven afar,
Heav'nly hosts sing Alleluia;
Christ the Savior is born,
Christ the Savior is born.

Silent night, Holy night,
Son of God, love's pure light
Radiant beams from Thy holy face,
With the dawn of redeeming grace
Jesus, Lord, at Thy birth,
Jesus, Lord, at Thy birth.

O praise the Lord, all ye nations;
praise him, all ye peoples.
For his loving kindness
has been bestowed upon us,
and the truth of the Lord endures for ever.

Glory be to the Father, and to the Son,
and to the Holy Spirit

Praise him, all ye peoples.
As it was in the beginning, is now,
and ever shall be, world without end.
Amen.

Program notes by Helene Whitson

The Artists

Robert Gurney, Music Director

Founder and Music Director Robert Gurney is Organist-Choir Director 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. 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, and premieres of works by San Francisco composer Kirke Mechem.

David Hatt, Organ

David Hatt is the Assistant Cathedral Organist at St. Mary's Cathedral in San Francisco. Born and educated in the West, he seeks to continue the independent musical tradition of his mentor, polymath composer Barney Childs.

He obtained a Master of Arts in Music Degree from the University of California, Riverside, following organ study with Raymond Boese and Anthony Newman and composition study with Childs. In 1976 he became briefly famous for two events, a solo piano performance of Eric Satie's *Vexations*, followed a few months later by a Master's Recital of 20th-century music on five keyboard instruments which was over 5 1/2 hours long.

Wayne Leupold Editions has just published his *Apollo 13* for organ and narrator, a virtuosic treatment of spaceflight as well as an instructional piece intended to acquaint youth with the organ.

With percussionist Gino Robair, he has presented programs which include virtuoso duo improvisations. He is also a regular participant in the recital series of St. Mary's Cathedral, the Shrine of St. Francis, and Trinity Episcopal Church, Reno, and is a former Dean of the San Jose Chapter of the AGO. Mr. Hatt has served as organ accompanist in the San Francisco Lyric Chorus' performances of the Brahms *Requiem*, Fauré *Messe Basse*, Vaughan Williams *Five Mystical Songs*, Verdi *Four Sacred Pieces*, Vienne *Messe Solennelle*, Dvorák *Mass in D*, Kodály's *Laudes Organi*, Widor's Mass, Op. 36 and Jongen's Mass, Op. 130. On November 4, 2004, he presented at St. Mary's Cathedral the opening concert of the National Convention of the College Music Society.

Cassandra Forth, Soprano

Cassandra Forth has participated in a range of musical activities throughout her life, spanning

church choirs, French horn with the public school music program, bell choir, college chorus, and the study of organ and piano. She has sung with the San Francisco Lyric Chorus since 1998 and has served as a member of the Board of Directors. She has also sung with the Lafayette Presbyterian Church Concert Choir under David Morales, The Diablo Women's Chorale, and the Oakland Symphony Chorus under Magen Solomon. She has studied voice with Angel Michaels and is presently studying with Miriam Abramowitsch. She presently serves as a member of the Board of Directors.

Catherine Lewis, Alto

Ms. Lewis joined the San Francisco Lyric Chorus in Summer 2003, participating in the week-long John Poole Festival and in our Summer concert of selections from *Kirke Mechem's Operas*. She is studying voice with Kaaren Ray and has studied jazz and opera vocals. She was an alto soloist in the San Francisco Lyric Chorus' Fall 2003 performance of Benjamin Britten's *Ceremony of Carols*, the Spring 2004 performance of Antonín Dvorak's *Mass in D*, and the Summer 2004 performance of Joseph Jongen's *Mass, Op. 130*. She presently serves as a member of the Board of Directors.

Kevin Baum, Tenor

Kevin Baum is a 16-year veteran of the ensemble *Chanticleer*. He is currently tenor section leader at Church of the Advent, a cantor at St. Ignatius Church, and a member of the ensembles *Schola Adventus* and *AVE*.

Jared Pierce, Bass

Jared Pierce has been singing since he was about seven years old. Born in Yokohama, Japan, he spent his early childhood in New Jersey, where he sang in a church boy's choir. His family moved to Hong Kong when he was 10, and he took a "singing hiatus," learning to play the trumpet while attending Hong Kong International School. Upon moving to California at age 15, he joined his local high school's *a cappella* singing group for his final two high school years.

During his college years, Mr. Pierce sang with the Humboldt State University Chorus and the Vocal Jazz Ensemble, the San Francisco State University Chorus and the San Francisco State University Chamber Singers. He also studied voice privately. After graduating from college, Mr. Pierce has devoted much of his spare time to composing music. He joined the San Francisco Lyric Chorus in Fall 2003 and was one of the soloists in our medieval carol, *Nova, Nova*, as well as a bass soloist in our Spring 2004 performance of Antonín Dvorák's *Mass in D* and the Summer 2004 performance of Joseph Jongen's *Mass, Op. 130*.

Jennifer Scaff King, Recorder

Jennifer Scaff King has studied recorder since 1982, starting with a class run by the San Francisco Early Music Society and going on to study with David Barnett, recorder and clarinet virtuoso, for the next 15 years. She has played with Tonal Havoc Recorder Consort, the Forest Ensemble, and the American Recorder Society-San Francisco Chapter Ensemble. She has done instrument building workshops with Lyn Elder and Alec Loretto at Dominican College, taught at the SFEMS Recorder Workshop week, and played in master classes with Eva Legene, Amsterdam Loeki Stardust Quartet and Marion Verbruggen. She taught recorder in the San Francisco Waldorf Teacher Training Program of Rudolf Steiner College from 1997 to 2001, and was the director of the San Francisco Waldorf High School Renaissance Recorder Ensemble from 1999-2001. Currently, she teaches a class for the Bay Area Center for Waldorf Teacher Training, and enjoys working with private students.

Jack O'Neill, Recorder

Jack O'Neill delights in every opportunity to play recorder. A student of David Barnett, Jack has played in concert with the Mid-Peninsula Recorder Orchestra, The American Recorder Orchestra

of the West, the San Francisco Recorder Group; and The Chapter Consort, of the San Francisco Chapter of the American Recorder Society, of which he is the President.

Lyle York, Viola da Gamba

Lyle York has studied viola da gamba with Julie Jeffrey, John Dornenburg and Elisabeth Reed. She performs with The Violettes, a Bay Area consort of viols, and Alice's Renaissance String Band, a quintet of Baroque violins, cello and lute.

John Glennon, Rehearsal Accompanist

Hailed for his 'superlative technique, deep lyricism and volcanic energy,' John Glennon has been heard throughout the US and Europe as a soloist, conductor, chamber collaborator and accompanist on both historical and modern instruments. He has performed an infinite variety of music, ranging from instrumental pieces in the *Faenza Codex* and J.S. Bach to twentieth century Japanese art songs, works by Elinor Armer and Jean-Louis Petit, as well as the world premiers of several pieces by renowned composer J.X. der Löwe. He has played in master classes for Martin Canin, Nelita True, Aleksander Peskanov, Arthur Haas, Jacques Ogg, Elisabeth Wright and Pierre Hantaï, and has studied with Mr. Canin, Carroll Meyer, Madeleine Hsu, Mr. Haas, Mr. Ogg, Paul O'Dette and Ms. Wright. John Glennon began as the San Francisco Lyric Chorus rehearsal accompanist in Fall, 2004. In January he will begin serving as the staff accompanist and coach of Napa Valley College.

He currently resides in San Francisco.

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 in 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. All contributors will be acknowledged in our concert programs. For further information, e-mail rgurney@sflc.org or call (415) 775-5111. Donations also may be mailed to the following address: San Francisco Lyric Chorus, 950 Franklin Street, #49, San Francisco, California 94109.

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For as little as \$20, 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 esteemed Music Director, Robert Gurney. All contributors will be acknowledged in our concert programs. Donations to this program are tax-deductible.

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[Fall 2004]

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Barbara Greeno
adopts the Tenor section
Elizabeth Hendrickson
adopts the Alto section in honor of sister
Susan
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adopts the Soprano section

Jane Regan
adopts the Bass section
Neil Figurelli
adopts Nanette Duffy
Catherine Lewis
adopts Isabelle Pepin
[*"bienvenue chez les altos"*]
Jared Pierce
adopts Nanette Duffy
Kathryn Singh
adopts Cassandra Forth & Cristina Gerber

Acknowledgements

As a self-supporting, independent organization, the San Francisco Lyric Chorus could not survive without the generosity and volunteer labor provided by many chorus members and friends, who do most of our administrative work and provide other services on an unpaid basis.

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

Trinity Episcopal Church, Canon David Forbes, Interim Rector, its vestry and congregation, for the wonderful rehearsal & concert space

and to Eric Hamilton, for his work on the Honegger score.

and thank all those who have provided volunteer labor and services.

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Trinity Episcopal Church, San Francisco



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. Notable among Trinity's many community and social programs is the founding of Project Open Hand by Ruth Brinker in 1985.

The present church structure, built in 1892, was designed by Arthur Page Brown, who was also the architect of San Francisco City Hall and the Ferry Building. Inspired by the Norman-Romanesque architecture of Durham Cathedral, it is built of rough-hewn Colusa sandstone and features a massive castle-like central tower.

The Trinity organ was built in 1924 by Ernest M. Skinner and is one of the finest remaining examples of his artistry. Built after his second trip to Europe, it reflects the influence of his long, creative association with the great English builder Henry Willis, III. The instrument's four manuals and pedal contain many of the numerous orchestral imitative voices perfected by Skinner. Among them, the Trinity organ contains the French Horn, Orchestral Oboe, Clarinet, Tuba Mirabilis, and eight ranks of strings. This wealth of orchestral color provides a range of expressiveness evocative of a symphony orchestra.

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

Due to its superb acoustics, magnificent organ, and the commitment of a long succession of musicians, Trinity has presented a wealth of great music to the City. The San Francisco Lyric Chorus has become a part of this tradition, thanks to the generous encouragement and nurturing of this vibrant congregation.

Advertisements

San Francisco Lyric Chorus Thank You's

The listed choristers wish to thank those individuals who have inspired our efforts and have supported our singing commitment to the Lyric Chorus. They have shown patience, have shared their expertise and have given motivation and encouragement to us as we come together to make music.

Sophie Henry

to Ed & Connie for flying all the way across the country to spend Thanksgiving with us, and staying until this concert! I'm lucky to have such parents-in-law.

to Robert for a beautiful program that made me re-discover my own cultural heritage. Merci du fond du coeur.

Cathy Lewis

à Nollwen, merci pour ta direction en français!

Karen McCabill

Happy Birthday, Annette! We miss you.

Helene Whitson

To those who have so enriched and blessed my life through choral music, I offer my heartfelt thanks—Bill Whitson, Robert Gurney, John Poole, the San Francisco Lyric Chorus, Winifred Baker, Arlene Sagan, the Arch Street Irregulars and many, many more. I want to offer a special thanks to Trinity Episcopal Church for allowing the San Francisco Lyric Chorus to call Trinity "home." Thanks also to the butterfly floating free.

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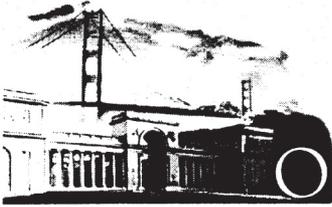


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and
Sunday, April 17, 4pm

Saturday, May 21
and
Sunday, May 22, 4pm

Saturday, June 18
and
Sunday, June 19, 4pm

San Francisco Lyric Chorus Concerts

2004-2005 CONCERT SEASON

Annual New Year's Pops Concert

Robert Gurney, Organ with the San Francisco Lyric Chorus

Sunday, January 2, 2005

California Palace of the Legion of Honor

Lincoln Park, San Francisco

Choruses from *Die Fledermaus*, by Johann Strauss, Jr.,

San Francisco; holiday favorites

2005 Spring Concert

Joseph Haydn *Harmoniemesse*

Anton Bruckner *Mass No. 1 in D Minor*

Saturday, April 30, 2005, 8 PM & Sunday, April 25, 2005

Trinity Episcopal Church, Bush and Gough Streets, San Francisco

BEGINNING THE CELEBRATION OF OUR 10TH YEAR

2005 Summer Concert

Johannes Brahms

Ein Deutsches Requiem

Sunday, August 28, 2005

Trinity Episcopal Church, Bush and Gough Streets, San Francisco

Sing With the San Francisco Lyric Chorus

We are a friendly, SATB, 35-voice auditioned nonprofessional chorus dedicated to singing beautiful, interesting classical choral music with passion, blended sound and a sense of joy and fun!

In Spring 2005, we will sing

Joseph Haydn's *Harmoniemesse* &
Anton Bruckner's *Mass, No. 1, in D Minor*

Rehearsals Begin Monday, January 10, 2005

Rehearsal Schedule: Mondays, 7:15-9:45 pm at Trinity Episcopal Church

Performances: Saturday, April 23, at 8 pm & Sunday, April 24 at 5 pm

Both performances will be at Trinity Episcopal Church

For audition and other information, call Music Director Robert Gurney
at 415-775-5111 or email him at rgurney@sflc.org

Further information about the chorus may be found at <http://www.sflc.org>

San Francisco Lyric Chorus

SOPRANOS

Susan Alden
Anne Brenneis*#
Emily Claassen
Cassandra Forth#
Cristina K. Gerber
Nolwenn Godard
Sophie Henry*#
Lois Kelley
Sabine Kowal
Mary Lou Myers
Kathryn Singh
Kerri Spindler-Ranta
Helene Whitson#

ALTOS

Anna Barr
Christine Colasurdo
Barbara Greeno*
Maureen Healy
Susan Hendrickson
Catherine Lewis#
Karen McCahill
Isabelle Pepin
Jane Regan

TENORS

Nanette Duffy*
Leo Kan
Jim Losee
Matthew McClure
Susan Pace
Natausha A. Wilson

BASSES

Albert Alden
Tom Baynes
Jared Pierce*
Bill Whitson#

#Board of Directors

*Section Representative

