

# San Francisco Lyric Chorus

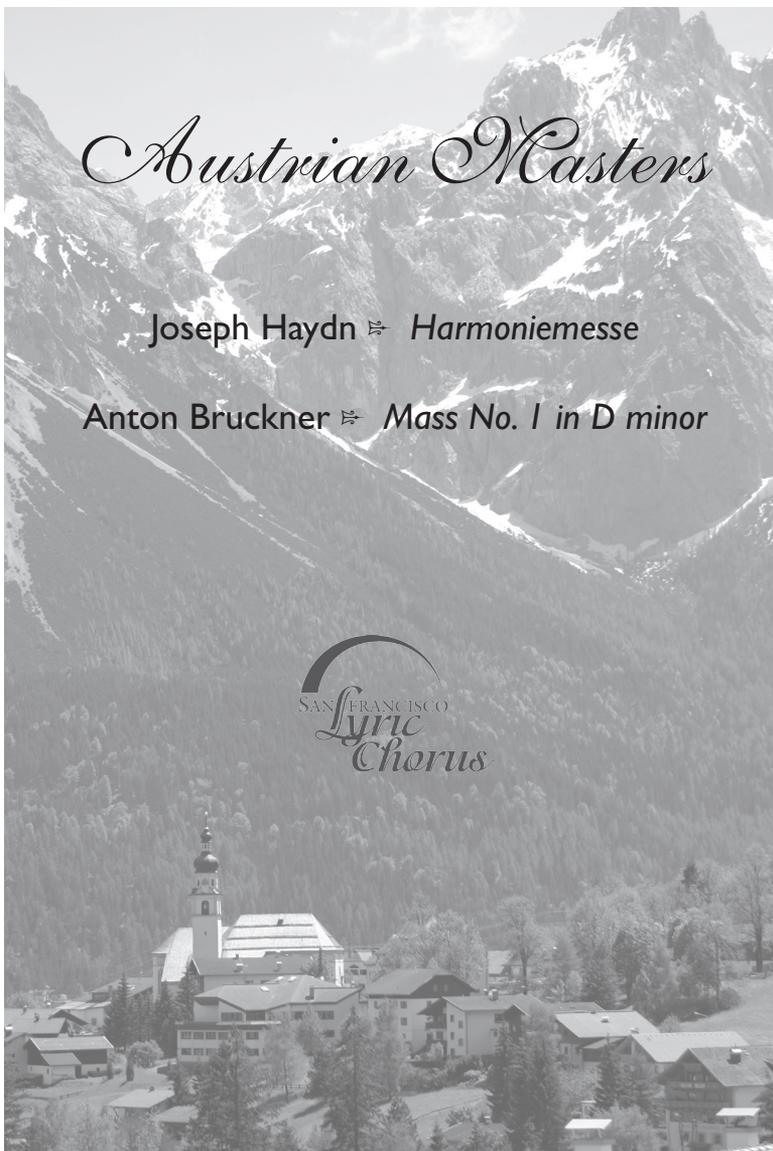
Robert Gurney, Music Director

## *Austrian Masters*

Joseph Haydn *Harmoniemesse*

Anton Bruckner *Mass No. 1 in D minor*

SAN FRANCISCO  
*Lyric  
Chorus*



Trinity Episcopal Church

San Francisco, California

Saturday, April 23 & Sunday, April 24, 2005

# San Francisco Lyric Chorus

## Robert Gurney, Music Director

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Welcome to the Spring 2005 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 début 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) and San Francisco composer Kirke Mechem's *Christmas the Morn, Blessed Are They, and To Music* (San Francisco premieres).

Our 2004-2005 musical year has been very exciting. 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. In Fall 2004, we took a wonderful journey through French choral history from the 15<sup>th</sup> century to the 20<sup>th</sup> century, presenting *Choral Music of France* and featuring choral jewels by Guillaume Dufay, Josquin des Pres, Marc-Antoine Charpentier, Gabriel Fauré, César Franck, Francis Poulenc, Camille Saint-Saëns, Hector Berlioz and Arthur Honegger.

We now invite you to experience two marvelous compositions by Austrian master composers: Joseph Haydn's joyous *Harmoniemesse* and Anton Bruckner's passionate *Mass No. 1 in D Minor*.

*Please sign our mailing list, located in the foyer.*

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

# Program

## Harmoniemesse

Joseph Haydn

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

*Intermission (15 minutes)*

## Mass No. 1 in D Minor

Anton Bruckner

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Christine Earl, *Soprano*  
Katherine McKee, *Alto*  
Kevin Baum, *Tenor*  
Thomas Hart, *Bass*

David Hatt, *Organ*

We are recording this concert for archival purposes

**Please observe the following rules:**

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

No photography or audio/video taping during the performance.

No children under five

Help us maintain a distraction-free environment.

Thank you.

## Program Notes

Austria—a land of beautiful mountains and lakes, quaint villages and cosmopolitan cities—is a land of music. Music is part of the Austrian soul, and Austria has given us some of the world's most beloved composers, compositions, and musical groups. Joseph Haydn, Wolfgang Amadeus Mozart, Franz Schubert, Johann Strauss all have shared their tremendous talents with the world. From Austria also have come the Vienna Boys Choir, the Von Trapp Family, and the Viennese waltz. Austria is a land of deep spiritual belief and faith, and these feelings are reflected in its music.

In our Spring 2005 concert, we explore the music of two major Austrian composers who lived a century apart. Joseph Haydn's last major composition, the *Harmoniemesse*, epitomizes the graceful and ebullient symphonic music of the Classical Era. It is rich in melody, energetic in style, and formal in its musical portrayal of traditional mass structure. It ranks with his late, great symphonies in demonstration of his mastery of 18<sup>th</sup> century musical style.

Anton Bruckner's rarely performed *Mass No. 1 in D Minor* demonstrates the deep and passionate Romanticism of the 19<sup>th</sup> century, with its great contrasts in dynamics, dark chromatic passages alternating with bursting chords of tremendous exaltation, and use of the minor key. Bruckner eloquently expresses his deep Catholic faith in this beautiful *Mass*.

### 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. Over 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 as well as steering music students his way. Porpora also taught him composition and Italian. Because of his acquaintance with these two famous men, as well as his acquisition of students from well-to-do families, 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

composing weekly operas, symphonies, and chamber music, caring for all the music and musical instruments, coaching singers, and other duties. He held this position for 29 years. Prince Paul died in 1762, 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 that he located in the Hungarian countryside far from Vienna. 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 even allowed 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, receiving great acclaim and writing 12 major symphonies, chamber music, piano sonatas, choral works and versions of English and Scottish folk songs. 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. Many in England wanted him to stay, but in 1795, he returned to Vienna, to serve a new Prince Nicholas Esterházy. 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.

Haydn's duties for the new Prince Nicholas 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.

## Harmoniemesse

Joseph Haydn's joyous last *Mass* and his last major composition, the *Harmoniemesse*, was composed in 1802. The seventy-year-old Haydn was at the pinnacle of his success, with his compositions acclaimed internationally. This *Mass*, as with the others of his last six and greatest *Masses*, was composed for the name day of Princess Marie Hermenegild, wife of Prince Nicholas. The title *Harmoniemesse* does not mean 'harmony' as we might think in English, but rather *Wind Band Mass*, because of the predominance of wind instruments in the orchestral version. *Harmonie* refers to wind instruments. When Haydn composed the 1798 *Lord Nelson Mass*, the Esterházy orchestra had no wind instruments at all, and he had to import trumpet players from Vienna.

This *Mass* is a fitting summary to Haydn's glorious career. It demonstrates all of the elements for which he is so rightly cherished—his unbridled energy, sparkling melodies, knowledge and understanding of the new symphonic sound and structure, and musical sensitivity. Haydn begins the *Mass* with a *Kyrie* of elegant restraint, expressive in its choral writing and delicately fluid in the solo sections. The *Gloria* is divided into three sections—fast-slow-fast—and the *Gloria in excelsis Deo* is one of the most joyous in choral literature. The solo *Gratias in agimus tibi* is gracefully thankful, leading to a dramatic *Qui tollis peccata mundi*. The jubilant *Quoniam* is followed by a magnificent double fugue on the texts of *In Gloria Dei Patris* and *Amen*, ending with a soprano line imitation of trumpet calls.

The *Credo* also is divided into three sections—fast-slow-fast—beginning with a spirited choral exposition of the text. The mood changes to quiet reflection in the *Et incarnatus est*, with the chorus commenting emphatically in the *Crucifixus* and the soloists softly noting *Passus et sepultus est*. The chorus reappears with fierce joy in the *Et resurrexit*, and Haydn finishes the movement with another splendid fugue in the *Et vitam venturi/Amen* section.

The two-part *Sanctus* begins with a tender, lyrical statement of the text, followed by a spirited *Pleni sunt coeli* and *Hosanna*. Haydn surprises us in the *Benedictus*. Normally, this section of the *Mass* is a quiet, serene statement of the text. In his final *Mass*, Haydn presents the listener with a *Benedictus* of energy and intensity, returning to an equally energetic *Hosanna*. The last movement of the *Mass* begins with a gentle, reflective *Agnus Dei*, sung by the soloists, with the chorus soon entering to share in the text. The *Mass* ends with a jubilantly assertive *Dona nobis pacem*.

Haydn was to complete no more works after the *Harmoniemesse*. H.C. Robbins, in his 1966 notes for a recording of the *Harmoniemesse* notes:

'Just after the *Harmoniemesse* had been first performed, with huge success, Haydn wrote a letter to an unknown admirer on the tiny island of Rügen in North Germany. It might serve as an epitaph, to go with this great final composition.

"Often, when struggling against the obstacles of every sort which oppose my labours; often when the powers of mind and body weakened, and it was difficult for me to continue in the course I had entered on;--a secret voice whispered

to me: 'There are so few happy and contented peoples here below; grief and sorrow are always their lot; perhaps your labours will once be a source from which the care-worn, or the man burdened with affairs, can derive a few moments' rest and refreshment.' This was indeed a powerful motive to press onwards, and this is why I now look back with cheerful satisfaction on the labours expended on this art, to which I have devoted so many long years of uninterrupted effort and exertion."

## **Anton Bruckner (1824-1896)**

"The great church musician of the Romantic era is Anton Bruckner, although—or perhaps because—he never pondered over the aesthetic requirements of church music. As a school teacher and organist, he grew up in the Church; her spirit and liturgy were the very air he breathed," notes Alfred Einstein in *Music in the Romantic Era*.

Born in 1824 in the little village of Ansfelden near Linz, Austria, Anton Bruckner was the son of a teacher who also was the local organist and music director for the village church. In addition, Bruckner's father played violin for dances in local taverns, as well as for other events. Young Anton's earliest teacher was his father, and his earliest memory is playing the violin for the parish priest. When he was 11, his parents sent him to study piano and music theory with his cousin, Johann Weiss, in the nearby, larger village of Hörshing. One of Bruckner's earliest compositions dates from around this time. Unfortunately, his father died the next year, and the now 12-year-old Bruckner had to return home to help his mother make ends meet, playing music in the church and tavern as his father had done. His mother, wanting him to have a better future, sent him to the nearby Augustinian monastery of St. Florian, where he was accepted as a chorister and student, even though his voice was on the verge of changing. He learned organ, piano, singing, violin and theory, as well as taking regular classes at the local school. Even though his voice began to change, he was able to stay an extra year because of his talent as a violinist.

Deciding to follow his father into a teaching career, Bruckner enrolled in a Linz teacher education program during 1840-1841. In Fall 1841, he began his first position, as an assistant schoolmaster in the tiny village of Windhaag, a ride on a horse-drawn train to the town of Freistadt, and then a three-hour walk. His teaching duties included classroom teaching, assisting with church music, and working in the fields. He also played the violin at community events in order to supplement his income. A local weaver let him use a clavichord, so he was able to continue composing. He remained in this position until January 1843, when Michael Arneth, Prior of St. Florian, helped him to secure a new position in the even smaller village of Kronstorf, a town much closer to St. Florian. Here he could practice on a clavichord in the schoolhouse, as well as walk three times a week to the city of Enns to study theory with organist/choirmaster Leopold von Zenetti, a teacher who knew well the major composers of the Baroque and Classical periods. Little is known of Bruckner's compositional activities during this time, other than that he wrote music mostly for church settings.

Bruckner loved St. Florian and wanted to return. A position opened there in 1845, and he returned to the school as an assistant teacher, as well as a singing

instructor for the elementary school children. In addition, in 1850 he became provisional organist of St. Florian, honing his playing and improvisational skills to virtuosic capabilities. He continued his compositional efforts during this time, creating both sacred and secular vocal works. He pursued music theory studies on his own, as well as studying Latin and other subjects in Linz, in order to develop further his teaching capabilities. In 1855, he passed the qualifying examination for high school teachers.

In 1855, Bruckner left St. Florian to become the organist at Linz Cathedral, undertaking a second position as organist at the Stadtpfarreikirche. In July 1855, believing he needed more training in music theory and technique, he began a correspondence course in harmony and counterpoint with Simon Sechter, a professor at the Vienna Conservatory. Occasionally he would go to Vienna to meet with Professor Sechter. During this time, he composed very little. On his own, he studied music history, including the works of the Italian Renaissance masters such as Palestrina and later German polyphonists, including Bach. He was well aware of the works of Michael and Joseph Haydn, Mozart, Schubert, Beethoven and Mendelssohn. In May 1861, he received a certificate of completion from the Conservatory and at the same time completed his first masterpiece, the seven-part *Ave Maria* (performed by the San Francisco Lyric Chorus in Summer 2002.) In November 1861, he received his diploma from the Conservatory after taking an examination that included improvising a fugue. One of the examiners commented, "He should have examined us!" Between 1861-1863, he continued his musical studies in form and orchestration with Otto Kitzler, a cellist and conductor at the Linz Theatre. It was Kitzler who introduced Bruckner to the works of Richard Wagner, an event that had a profound effect on Bruckner's attitude toward music.

A singer, Bruckner joined a Linz men's chorus in 1856 as a second tenor, as well as twice serving as music director for the group. He was reported to be a demanding music director, particularly concerned with dynamics, a musical aspect very important in his own compositions. He composed several works for the chorus, as well as leading them to a number of successful appearances at various music festivals. Bruckner's first published work was an 1863 cantata for male voices, written for an 1865 choral competition in Linz. It was at this time that he began to create unique compositions of long-lasting importance. Within a span of four years, 1864-1868, he composed his three major *Masses*: the *Mass in D Minor* (1864) which we perform today, the *Mass in E Minor* (1866), the *Mass in F Minor* (1867-1868), as well as the *Symphony No. 1 in C Minor* (1865-1866.)

Bruckner continued to admire and study the works of Richard Wagner, and finally met his idol in 1865 at the Munich premiere of *Tristan und Isolde*. He also had the opportunity to hear the works of admired contemporaries Franz Liszt and Hector Berlioz. In Spring 1867, he suffered a nervous breakdown, possibly caused by the intensity of his studies, his compositional activities, and the premiere of the *Mass in D Minor*, as well as his barren love life. He resided in a sanitarium between May and August 1867. Returning to Linz, he began to work on the *Mass in F Minor*, but was unhappy living in Linz. Urged by friends and colleagues, he finally applied for his late teacher, Simon Sechter's position as Professor of Harmony and Counterpoint at the Vienna Conservatory.

He was accepted and began that position, as well as Professor of Organ, in October 1868, remaining in the position until his retirement in 1891. He was acknowledged internationally as an organ virtuoso, touring France in 1869 and London in 1871. In addition to his position at the Vienna Conservatory, Bruckner taught harmony and counterpoint at the University of Vienna from 1875 to 1894, and piano, organ and theory from 1870 to 1874 at St. Anna's College, a Vienna teacher training college for women. During this time he also was one of three organists at the Vienna Hofkapelle, retiring in 1892.

Bruckner turned to composing symphonies and wrote a series of large scale, passionate and dramatic symphonies between 1865 and 1876, four in rapid succession between 1871 and 1876. Vienna at this time was in the middle of a musical war between those who supported the newer, more dramatic and flamboyant, programmatic and operatic style of Richard Wagner and those who supported the more conservative, nationalistic and formal style of Johannes Brahms. Eduard Hanslick, a prominent music critic who originally had supported Bruckner, turned against him because of Bruckner's support of Wagner and his music. Bruckner, a sensitive individual, was greatly distressed by these attitudes. Although he idolized Wagner, he did not compose in Wagner's style, and the criticism was unjustified. In fact, someone made the comment, "In the war between Brahms and Wagner the only casualty was Bruckner." Wagner's death in 1883 affected Bruckner deeply.

Between 1876 and 1887, Bruckner began revisiting and revising many of his earlier works, especially his *Symphonies 1-5*, as well as the three major *Masses*. In December, 1878, he began another round of serious composition, including a major string quartet, *Symphonies 6-8*, as well as his powerful *Te Deum* (1881-1884), with its beginning homage to Beethoven's *Ninth Symphony*. Bruckner lacked confidence in himself and in his music, and often allowed those who supported him and promoted his music to influence revisions and cuts. His music finally began to be performed and published widely, and he won international recognition. He began to write his last *Symphony*, the *Ninth*, in 1887, dropping it in 1892 to complete other works, and returning to it later that year. He completed three movements between 1892 and 1896, but died in October 1896, leaving the symphony incomplete.

Anton Bruckner was a unique voice in Romantic era composition. He composed in many different genres, although he probably is best known for his nine major symphonies. He also wrote large choral works with instrumental accompaniment, including his three *Masses* and *Te Deum*, smaller sacred choral works, including such a *cappella* jewels as his well known *Graduals: Locust iste, Os justi* and *Christus factus est*, secular choral works, including many for men's choruses, individual songs, chamber music, and works for organ and piano.

Alfred Einstein in *Music in the Romantic Era* comments that "Unquestionably...he should figure prominently in a history of Romantic music. ...all of his nine or more symphonies represent in the clearest and most magnificent manner one side of the Romantic movement, that arising from the mystical conception of sound. ...he was the successor and heir of the composer of symphonies and church music, Schubert..."

## Mass No. 1 in D Minor

Anton Bruckner was a symphonist. He knew and understood the symphony/sonata form and the power and sonority of such a creation. He knew the works of the major symphonic composers: Haydn, Mozart, Beethoven, Schubert. The 19<sup>th</sup> century was the age of the symphony, and once Bruckner began his ‘middle’ period of composition (after 1861), he drew inspiration from that form and the musical possibilities it allowed. He also understood the use of tone color afforded by an orchestra and in the *Mass No. 1* uses the chorus as one of the instruments. His major three *Masses* might be considered ‘sacred symphonies.’

Bruckner had written large sacred choral works for chorus and accompaniment earlier in his career—the *Requiem in D Minor* (1849) and the *Missa Solemnis* (1854), as well as setting several *Psalms*. The creation of his three *Masses* propelled Bruckner into the forefront of major composers. In 1864, he conducted the premiere performance of the *Mass in D Minor* in Linz Cathedral. It received its first Vienna performance in 1867, the first performance of a Bruckner work in Vienna.

The *Mass* begins with a dark and haunting *Kyrie*, using several of Bruckner’s hallmarks: unison singing, chromatic phrases, dynamic contrasts. Unison passages on ascending scales break into dramatic chords, mirroring Bruckner’s sense of spiritual exaltation in this sacred text. The *Kyrie* also exhibits another of Bruckner’s stylistic devices—octave leaps in chorus and/or accompaniment, often with small periods of silence in between phrases—an appropriate device for performance in a church such as St. Florian or Linz Cathedral, which would need time for sound reverberations to settle.

The *Gloria* takes on a more positive tone, with a nod to the sound of the Classical-era *Mass*, as well as the *Masses* of Beethoven or Schubert. It begins in traditional *Mass* style, with the intonation, or first phrase, sung by a soloist. Bruckner continues his use of unison singing, octave leaps, chromatic lines, dynamics, and jarring juxtapositioning of chords. The *Agnus Dei* and *Qui tollis* sections describe a quiet pleading in contrast to the energetic beginning *Gloria*. The movement renews its intensity (although not its dynamics) with the *Quoniam tu solus sanctus*, breaking into loud emphasis on *Jesu Christe*. The movement ends with a classically styled and profound fugue on *Amen*.

The *Credo*, centerpiece of the *Mass* text, also begins with a solo intonation. This classically structured movement uses all of the Bruckner compositional devices. It is the most ‘symphonic’ of all the movements. The dramatic *Credo* is tempered by a slow and thoughtful *Et incarnatus est*, sung by soloists, soon joined by the Chorus. Where many *Masses* present the *Et incarnatus est* and *Crucifixus* sections as their most quiet and contemplative, Bruckner varies the mood, with a furious *Crucifixus*, followed by a quiet, a cappella *Passus et sepultus est* for chorus and then soloists. Bruckner creates a break in thought through an instrumental interlude before the Chorus bursts forth with *Et resurrexit*, followed by a unison *Et ascendit in coelum*. He returns to the beginning theme in the *Et in spiritum sanctum*, sung by the Chorus, with soloist commentary. He concludes the movement with an exalting and powerful *Et vitam venturi*.

In the brief *Sanctus*, Bruckner again uses his typical compositional devices. The *Benedictus* is more traditional in style and gentle in mood, beginning with a quartet and adding the Chorus as commentator. This *Benedictus* is in great contrast to Haydn's driving, energetic movement in the *Harmoniemesse*. It ends with a repeat of the sprightly *Hosanna* first iterated at the end of the *Sanctus*.

The *Agnus Dei* returns to the more somber mood of the opening *Kyrie*. The second repeat of the *Agnus Dei* is sung in unison, followed by solitary, three-note passages on the text *Qui tollis*, coming together in clashing chords on *peccata mundi*. The third repeat of the *Agnus Dei* is sung in unison by the entire Chorus, with the *Qui tollis* now in overlapping phrases, leading to a choral *peccata mundi*. The Mass ends with an emotional and dramatic *Dona nobis pacem*.

### **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,*

### **Kyrie**

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

### **Gloria**

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 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,

*Factorem coeli et terrae,  
Visibilibus omnium, et invisibilibus.*

*Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omni saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantiali 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,  
Judicare 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 in unam, sanctam, catholicam  
Et apostolicam Ecclesiam.*

*Confiteor unum baptisma  
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.*

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,  
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,  
qui tollis peccata mundi:  
miserere nobis.*

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

*Agnus Dei,  
qui tollis peccata mundi:  
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.

**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.

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*, Vierne *Messe Solennelle*, Dvorák *Mass in D*, Kodály *Laudes Organi*, Widor *Mass, Op. 36*, Jongen *Mass, Op. 130*, Dufay *Gloria ad modum tubae*, Charpentier *In nativitate Domini canticum, H314*, Franck *Psaume 150*, Berlioz *L'adieu des bergers* from *L'enfance du Christ*, and selections from Honegger's *Une cantate de Noël*. On November 4, 2004, he presented at St. Mary's Cathedral the opening concert of the National Convention of the College Music Society.

### **Christine Earl, Soprano**

Christine Earl has performed in oratorio, recital, opera, and vocal chamber music, concentrating on early music and music of the twentieth century. She has performed and recorded with numerous ensembles, including the American Bach Soloists, the California Bach Society, the Baroque Arts Ensemble, the Consort of Voices, the San Francisco Choral Artists, the Roger Wagner Chorale, the Los Angeles Master Chorale, and has performed at music festivals and series that include Composers, Inc., San Francisco Noontime Concerts, the Berkeley Early Music Festival, the Ojai Music Festival, and the West Marin Music Festival. Ms. Earl is a frequent guest soloist at Bay Area churches. She was the San Francisco Lyric Chorus' soprano soloist in the Fall 2001 performance of Charpentier's *Messe de minuit pour Noël* and Fall 2002 performance of Bach's *Cantata 192* and a *Choral Suite* from Leonard Bernstein's *Candide*.

### **Katherine McKee, Alto**

Katherine McKee is active as a soloist both in concert work and on the opera stage throughout the Bay Area. She has performed as a soloist with the American Bach Soloists under the baton of Jeffrey Thomas, Philharmonia Baroque Chorale under the direction of Nicolas McGegan, the San Francisco Symphony under the direction of Michael Tilson Thomas, Emil de Cou, and Vance George, as well as in performances with the San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, St. Luke's Oratorio Choir, San Francisco Lyric Chorus, the U. C. Davis Chorus & Orchestra, and the Sanford Dole Ensemble. During the summers of 2000 and 2003 she was a featured soloist with the San Francisco Boy's Chorus on two week tours of Europe under the direction of Ian Robertson. Opera credits include performances with Berkeley Opera, San Francisco Lyric Opera, Spellbound Productions and the Bay Area Summer Opera Theater Institute in such roles as Azucena in *Il Trovatore*, the title role in *Carmen*, Principessa in *Suor Angelica*, and Madame Flora in *The Medium*. Ms. McKee performs regularly with the San Francisco Opera Chorus, American Bach Soloists Choir, Artists' Vocal Ensemble and the Philharmonia Baroque Chorale, and is on the music faculty

of the San Francisco Boys Chorus. A frequent recitalist, she performs annually in the Hallowe'en revue "Spirits, Spells & Siren Songs". She is also soloist at Congregation Emanu-El and the Episcopal Church of St. Mary the Virgin, both in San Francisco.

### **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. Mr. Baum was the tenor soloist in the San Francisco Lyric Chorus Fall 2004 performance of Charpentier's *In nativitatem Domini canticum, H314*.

### **Thomas Hart, Bass**

An active performer in the Bay Area, bass-baritone Thomas Hart has appeared as soloist or professional ensemble member with the American Bach Soloists, Philharmonia Baroque Orchestra, Carmel Bach Festival, Pacific Collegium, San Francisco Opera Chorus, the San Francisco Symphony Chorus and the San Francisco Bach Choir, among others. As an early member of Chanticleer, he toured extensively and performed over 1,100 concerts in the United States and abroad. He can be heard on recordings with many of the above groups as well as with "theatre of voices" on Harmonia Mundi-USA, Koch and independent labels. Mr. Hart currently holds professional positions with Trinity Episcopal Church and Temple Emanu-El, both in San Francisco. He was the bass soloist in the San Francisco Lyric Chorus 2001 performance of the Bach *Magnificat* and Mozart *Mass in C Minor*.

### **Leo Kan, Rehearsal Accompanist**

Introduced to the piano at the age of five by his mother, a concert pianist, Leo Kan was a student of Eleanor Wong at the Hong Kong Academy for Performing Arts before moving to the United States in 1996. A Meinig Family National Scholar, Mr. Kan studied under Malcolm Bilson at Cornell University and received his bachelors in music magna cum laude in 2003. He also holds a Licentiate in Piano Performance from the Associated Board of the Royal Schools of Music and an Associate from the Trinity College in London. He has won a host of prizes, including the Tom Lee Music Scholarship and Granite State Auditions, and has performed as soloist at the Hong Kong Cultural Centre and Hong Kong City Hall.

Fueled by a passion for choral music, Mr. Kan wrote an honors thesis on boychoirs while at Cornell. After graduation, he joined the San Francisco Boys Chorus as artistic intern and accompanist by the invitation of Ian Robertson and soon became an integral member of the faculty, leading the choristers in the San Francisco Ballet's all-new productions of the Nutcracker in 2004. He is active as tenor, pianist and conductor with several choral organizations including the Menlo Park Presbyterian Church Chancel Choir, Peninsula Women's Chorus and Sherman Oaks Charter School Choir, and in addition maintains a small piano studio, plays the organ and is enrolled part-time at the San Francisco Conservatory of Music.

# Acknowledgements

The San Francisco Lyric Chorus sends a warm, special thanks to:  
Trinity Episcopal Church, its vestry and congregation

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

The San Francisco Lyric Chorus is a relatively young chorus, and we have grown tremendously in musical ability 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 more often perform works with chamber orchestra and other combinations of instruments, 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](mailto: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.

## **Adopt-A-Singer**

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.

# Donations

[May 2004-April 2005]

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[April 2005]

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Jane Regan  
    adopts Leo Kan

# Trinity Episcopal Church



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 roughhewn Colusa sandstone and features a massive castle-like central tower.

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

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

### *Thank You!*

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

*Cathy Lewis*

*Welcome back to the Alto section, Natausha!*

*Lois Kelley*

*Thank you, fellow first Sopranos. You are terrific!*

*Nolwenn Godard*

*Thank you for those good moments shared singing in San Francisco.*

*Lisa Massey Cain*

*Thank you for being a FABULOUS Dad, Matt. Love, Ruby*

*Thanks, Mom, Dad, Bill & Sarah for visiting. Love, Lisa, Matt & Ruby*

*Karen McCabill*

*Thanks, Robert, Helene & Bill, for another great musical experience.*

*Thanks, Jody.*

*Helene Whitson*

*The San Francisco Lyric Chorus was formed in Spring, 1995. This trimester is our tenth birthday, an event that we will be celebrating during our 2005-2006 season. I want to offer my heartfelt thanks and deep gratitude to all who have made these past ten years possible and so very special—Robert, Bill, our chorus Board of Directors, our marvelous choristers, our volunteers, our generous donors and contributors, our wonderful audiences, our vocal coaches/teachers, and our friends and families. I want to offer a special thanks to Trinity Episcopal Church and the Trinity family for allowing the San Francisco Lyric Chorus to call Trinity 'home' and create music in this beautiful place.*

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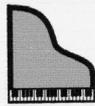
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**Rehearsals:** Mondays, 7:15-9:45 pm  
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Bush and Gough Streets, San Francisco

**Performances:**

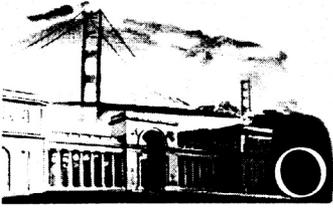
Saturday, August 27, 2005, 8 PM  
Sunday, August 28, 2005, 5 PM

**For audition and other information,** call Music Director Robert Gurney at 415-775-5111 or email [rgurney@sffc.org](mailto:rgurney@sffc.org)

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Sunday, May 22, 4pm:  
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George Gershwin

Saturday, June 18 &  
Sunday, June 19, 4pm:  
J. S. Bach, Rodgers and Hammerstein

Saturday, July 9 &  
Sunday, July 10, 4pm:  
Dietrich Buxtehude, Max Reger,  
Scott Joplin

Saturday, August 13 &  
Sunday, August 14, 4pm:  
J.S. Bach, Amy Beach, John Philip Sousa

Saturday, September 10 &  
Sunday, September 11, 4pm:  
Eugene Gigout, Charles Marie Widor,  
Irving Berlin

Saturday, October 8 &  
Sunday, October 9, 4pm:  
Felix Mendelssohn, Lynnwood Farnam,  
Andrew Lloyd Webber

Saturday, November 12 &  
Sunday, November 13, 4pm:  
Siegfried Karg-Elert, J.S. Bach,  
George Gershwin

Saturday, December 10 &  
Sunday, December 11, 4pm:  
J.S. Bach, Louis Claude Daquin, Cole Porter

Saturday, December 31, 4pm  
(with the San Francisco Lyric Chorus):  
Johann Strauss, Jr., Leroy Anderson,  
holiday favorites

# San Francisco Lyric Chorus

## CONCERTS IN 2005-2006

### PRELUDE TO AN ANNIVERSARY

#### 2005 Summer Concert

Johannes Brahms  
*Ein Deutsches Requiem*

Saturday, August, 27 & Sunday, August 28, 2005  
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

### SAN FRANCISCO LYRIC CHORUS 10TH ANNIVERSARY SEASON

#### 2005 Fall Concert

Thomas Tallis *Missa Puer Natus Est Nobis*  
Thomas Tallis *If Ye Love Me*  
Ralph Vaughan Williams *Fantasia on Christmas Carols*  
Benjamin Britten *Hymn to the Virgin*  
Benjamin Britten *Jubilate Deo*  
Herbert Howells *Spotless Rose*

Saturday, December 3 & Sunday, December 4, 2005  
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

#### 2006 Spring Concert

Ernest Bloch *Avodath Hakodesh (Sacred Service)*  
Charles Ives *Psalm 67*  
Kirke Mechem *Give Thanks Unto the Lord*

Saturday, April 22 & Sunday, April 23, 2006  
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

#### 2006 Summer Concert

Ralph Vaughan Williams *Dona Nobis Pacem*  
Michael Haydn *Requiem*

Saturday, August, 26 & Sunday, August 27, 2006  
Trinity Episcopal Church, Bush & Gough Streets, San Francisco

# *San Francisco Lyric Chorus*

## **Sopranos**

Susan Alden  
Didi Boring  
Anne Brenneis\*#  
Emily Claassen  
Cassandra Forth  
Cristina K. Gerber  
Nolwenn Godard  
Sophie Henry\*#  
Lois Kelley  
Sarah Lamb  
Mary Lou Myers  
Andrea Ogarrio  
Kathryn Singh  
Helene Whitson#

## **Altos**

Anna Barr#  
Lisa Massey Cain  
Shirley Drexler  
Barbara Greeno\*  
Susan Hendrickson  
Susan Kalman  
Catherine Lewis#  
Karen McCahill  
Isabelle Pepin  
Jane Regan  
Natausha A. Wilson

## **Tenors**

Nanette Duffy\*  
Leo Kan  
Jim Losee  
Rice Majors  
Matthew McClure  
David Meissner  
Wylie Sheldon

## **Basses**

Albert Alden  
Tom Coleman  
Michael Morris  
Lee Morrow  
Jared Pierce\*  
Steve Reading  
Bill Whitson#

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