



# SAN FRANCISCO LYRIC CHORUS

ROBERT GURNEY, MUSIC DIRECTOR

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## Johann Sebastian Bach *Magnificat in D*

## Wolfgang Amadeus Mozart *Mass in C minor*

JENNIFER ELLIS, SOPRANO  
CATHERINE WEBSTER, SOPRANO  
BARBARA GREENO, ALTO  
CAROL MERSEY, ALTO  
SCOTT WHITAKER, TENOR  
THOMAS HART, BASS

WITH  
JUBILATE BAROQUE ORCHESTRA

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SATURDAY  
8 P.M.  
AUGUST 25, 2001  
FIRST CONGREGATIONAL CHURCH  
BERKELEY

SUNDAY  
5 P.M.  
AUGUST 26, 2001  
TRINITY EPISCOPAL CHURCH  
SAN FRANCISCO

# SAN FRANCISCO LYRIC CHORUS



*Spring 2000*



*Robert Gurney, Music Director*

# ABOUT THE CHORUS

## SAN FRANCISCO LYRIC CHORUS ROBERT GURNEY, MUSIC DIRECTOR

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Welcome to the Summer 2001 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).

Join us as we finish our thrilling fifth anniversary season celebration. In Fall 2000, we explored masterpieces of the Spanish and Italian Renaissance—Tomás Luis de Victoria's sublime 1605 *Requiem* and his moving, eight-part *Ave Maria*, as well as Claudio Monteverdi's powerful and energetic *Messa á 4 Voci*. Spring 2001 brought us music of 400 years later in *The New Choral Sound*, in which we featured incredible music created at the end of the 20th century—Arvo Pärt's energetically medieval *Cantate Domino* and ethereal *Beatitudes*, Javier Busto's celestial *Salve Regina*, John Tavener's mystical *Hymn to the Mother of God*, Kenneth Leighton's soaring *Lully, Lulla, Thou Little Tiny Child*, Humphrey Clucas' gentle *The Lord is My Shepherd* and intense *O Salutaris Hostia*, William Albright's provocative *Chichester Mass*, Morten Lauridsen's romantic *Dirait-on* and moving *O Nata Lux*, David Conte's lyrical *The Waking*, and Kirke Mechem's profound *Island in Space*, along with an exquisite part song from an earlier era, Charles Stanford's *Blue Bird*. Our anniversary year culminates in this program with monumental compositions by two of Western music's great masters—Johann Sebastian Bach's *Magnificat* and Wolfgang Amadeus Mozart's *Mass in C Minor*.

The San Francisco Lyric Chorus, a non-profit organization, received a 2000-2001 Non-Recurring Events grant from the San Francisco Hotel Tax Fund Grants for the Arts to support our anniversary year.

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

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

# PROGRAM

## Magnificat in D Major

Johann Sebastian Bach

1. Magnificat (Chorus)
2. Et exultavit spiritus meus (Soprano I)
3. Quia respexit humilitatem (Soprano II)
4. Omnes generationes (Chorus)
5. Quia fecit mihi magna (Bass)
6. Et misericordia (Alto, Tenor)
7. Fecit potentiam (Chorus)
8. Deposuit potentes (Tenor)
9. Esurientes implevit bonis (Alto)
10. Suscepit Israel (Soprano I, II, Alto)
11. Sicut locutus est (Chorus)
12. Gloria patri (Chorus)

*Intermission 15 minutes*

## Mass in C Minor

Wolfgang Amadeus Mozart

1. Kyrie (Chorus, Soprano I)
- Gloria
2. Gloria in excelsis (Chorus)
  3. Laudamus te (Soprano II)
  4. Gratias (Chorus)
  5. Domine (Soprano I, II)
  6. Qui tollis (Chorus)
  7. Quoniam (Soprano I, II, Tenor)
  8. Jesu Christe - Cum Sancto Spiritu (Chorus)

Credo

9. Credo in unum Deum (Chorus)
10. Et incarnatus est (Soprano I)
11. Sanctus (Chorus)
12. Benedictus (Soprano I, II, Tenor, Bass - Hosanna (Chorus)

Jennifer Ellis, *Soprano I*    Catherine Webster, *Soprano II*  
Barbara Greeno, *Alto* [Bach No. 9]    Carol Mersey, *Alto* [Bach Nos. 6,10]  
Scott Whitaker, *tenor*    Thomas Hart, *bass*

## Jubilate Baroque Orchestra

*We are recording this concert. Please: No children under 5. No photography or audio/video taping during the performance. Turn off all cell phones, pagers, and other electronic devices.*

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

## PROGRAM NOTES

Our concert today features choral works by two of the most brilliant composers of Western music—Johann Sebastian Bach and Wolfgang Amadeus Mozart. Each is considered by many the consummate composer of his time. Johann Sebastian Bach's *Magnificat* represents the complexity and exuberance of Baroque sacred choral music, with its energetic counterpoint and lyrical arias. Wolfgang Amadeus Mozart's *Mass in C Minor* represents the passion and balance of the Enlightenment, with choral complexity paying homage to Bach and the Baroque, and solo arias reflecting the passion of contemporary Italian opera.

### Johann Sebastian Bach (1685-1750)

The Bach dynasty numbered at least 75 professional musicians over a period of nearly 300 years, beginning in the 16<sup>th</sup> century. Bachs were town pipers, church organists, Kantors (music directors) of small choirs on up to Kapellmeisters of princely court orchestras. The greatest of them all was the youngest child of a multitalented town musician. Johann Sebastian was baptized in 1685 in the same Eisenach church where Martin Luther had preached on his way back from the Diet at Worms in 1521.

Sebastian studied violin with his father and was a fine chorister. Just after his ninth birthday his mother died, and then his father. The young orphan was taken in and raised by his oldest brother, an established organist at 24. From him Sebastian received training in keyboard, composition, organ improvisation and chorale-setting.

At the turn of the new century, not quite 15, Sebastian gained a full scholarship to a prestigious boarding school in the North German city of Lüneburg, where he was soon made prefect of the select choir that performed festive motets, cantatas, and oratorios. The music library was rich in masterpieces from the previous 150 years, including many a Bach work.

At 17, his classroom studies over, Sebastian had already acquired broader musical knowledge than any Bach before him. He was named Organist in Arnstadt, then in Mühlhausen, and got married. During this period he composed his first definitively datable works, four masterful cantatas still regularly performed.

Commentators consider Bach's cantatas the heart of his huge compositional legacy, but during the next stage of his career, at the courts of Weimar and Cöthen from 1708 to 1723, he also created the ultimate Baroque examples of secular instrumental music in several genres. In Bach's Augustinian, theocentric world view, both sacred and secular music unquestionably functioned to glorify God and serve as a *symbolon ordinis*, symbolizing the cosmic order as it decorated the affairs of state.

Bach's wife Maria Barbara suddenly died in the summer of 1720, leaving five children, the oldest just 9. At the end of 1721 Bach married twenty-year-old court singer Anna Magdalena, who was to bear him 13 more children.

## PROGRAM NOTES

In 1723 Bach became Kantor of St. Thomas in Leipzig. The position made him municipal music director for a large university city, and obliged him not only to arrange musical services in all five churches and write fresh weekly church music, but also to take charge of the St. Thomas boarding school and give regular vocal training to unruly schoolboys!

For his first Christmas in Leipzig, Bach produced the most magnificent *Magnificat* ever penned. He remained in Leipzig (except for a few excursions back to bucolic Cöthen) for the remaining 27 years of his life.

He continued also to tutor and train young musicians, including his own children, with great care and thoroughness, often writing music especially for them. Thus came about the *Two- and Three-Part Inventions*, the 48 preludes and fugues of *The Well-Tempered Clavier* and the extraordinary compendium we call the *Goldberg Variations*. All of subsequent Western music is in his debt.

*Bach Biographical Notes by Mike Hall*

### *Magnificat in D Major* (BWV 243) [1732]

Bach created the ultimate musical miniature in his *Magnificat*. Taking only 25 minutes to perform, it deploys Bach's most extensive musical resources—five soloists (SSATB), five choral parts (SSATB), and a “festival” orchestra of three trumpets, tympani, two flutes, two oboes (and two oboes d'amore), strings and continuo (‘cello, double bass, bassoon and organ in this case). Bach's *Magnificat* is music on a grand scale, compressed into twelve taut, concise movements in wonderfully arched musical symmetry, beginning and ending with the same musical material. It remains an unparalleled musical *tour de force*.

An understanding of Bach's Leipzig is useful for understanding his *Magnificat*, written in 1723. Bach had just taken the post of Music Director to Leipzig, in which he was responsible for a music school (the St. Thomas School), and the service music provided in four Leipzig churches (performed by students from the St. Thomas School, with instrumentalists provided by the city). Bach's early years in Leipzig included a whirlwind of composing—among many other works, Bach wrote at least three cycles of cantatas for the Leipzig churches' services, one for each Sunday of the year.

Historical evidence indicates that, in his time, Bach's vocal music was performed with a very limited pool of male singers. Female singers did not perform in Leipzig's churches in those days, and Bach's boy singers were drawn from his available students at the St. Thomas School. Thus the soprano and alto vocal lines in Bach's *Magnificat* probably were sung by boy singers, one to a line.

The text of the *Magnificat* is from the Gospel according to St. Luke. It is Mary's response to her cousin Elizabeth, she having addressed Mary as the mother of God. (See the Latin text and English translation in this program.)

## PROGRAM NOTES

The Magnificat text had been chanted routinely in Catholic churches for centuries. Martin Luther embraced it as an expression not just of Mary's veneration, but also of all people's veneration of their God (thus democratizing the text's Catholic roots, in effect). In Bach's time, Leipzig's congregations would have been intimately familiar with both the Latin and German texts of the Magnificat—the Latin text was sung at least three times a year on church feast days, and the German text was sung twice a week to the Lutheran church's ninth psalm tone.

So much of Bach's musical genius is condensed into his *Magnificat* and can be remarked upon. The work opens with a full chorus/orchestral treatment of "*Magnificat anima mea Dominum*" ("My soul doth magnify the Lord"), and Bach brings that same opening music back in the orchestra at the end of work's final movement. Fittingly, he concludes the traditional closing doxology with the chorus' words this second time around: "*sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen*" ("as it was in the beginning, is now and ever shall be; world without end. Amen.")

The musical arch of the *Magnificat* peaks at #7, "*Fecit potentiam in brachio suo, dispersit superbos mente cordis sui*" ("He has shown strength with his arm, scattering those who are proud of the imagination of their hearts.") In this massive chorus, God vigorously disperses ("*dispersit*") the proud (in their imagination) over a page of polyphonic lines that go every which way before a surprising musical pause, followed by a short, concluding homophonic *Adagio*.

Already in Bach's time it was traditional at the Magnificat text "*omnes generationes*" ("all generations" (from the text "All generations shall call me blessed") for a full chorus to enter abruptly and declaim those words. Bach set those words as an intriguing separate chorus (#4) in which the five vocal lines wander all over the musical landscape for 24 measures and only come together musically for the final three measures—no doubt a Bach musical homily on humanity's vagaries when revering Mary and through her, God.

As a compressed masterpiece, Bach's *Magnificat* presents special challenges for its performers, particularly for its singers. Much of the work is chock-full of melismas—extended sixteenth-note ornamentations—which must be sung and played effortlessly despite their technical difficulties. Additionally, the work's vocal lines, particularly in the full-chorus movements, tend to be essentially instrumental in nature, and thus include many large-interval jumps which would not be difficult for instrumental players, but which demand considerable vocal agility in singers.

Bach polished and burnished his *Magnificat* to miniature perfection—each note is worth listening to, each musical phrase is worth considering, and each movement is complete in and of itself but is nonetheless a vital and essential part of the work as a whole—and the listener's vigilance is richly rewarded.

# PROGRAM NOTES

## Magnificat

*Magnificat anima mea Dominum;  
et exultavit spiritus meus  
in Deo salutari meo;  
quia respexit humilitatem ancillae suae,  
ecce enim ex hoc beatam me dicent  
omnes generationes.*

*Quia fecit mihi magna, qui potens est:  
et sanctum nomen eius,  
et misericordia eius a progenie in  
progenies timentibus eum.*

*Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui,  
deposuit potentes de sede,  
et exaltavit humiles,  
esurientes implevit bonis,  
et divites dimisit inanes.*

*Suscepit Israel, puerum suum,  
recordatus misericordiae suae,  
sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.*

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

My soul doth magnify the Lord,  
and my spirit hath rejoiced  
For he hath regarded  
the lowliness of his hand-maiden.  
For behold, from henceforth,  
all generations shall call me blessed.

For he that is mighty hath magnified me,  
and holy is his Name.  
And his mercy is on them that fear him,  
throughout all generations.

He hath shewed strength with his arm,  
he hath scattered the proud  
in the imagination of their hearts.  
He hath put down the mighty from their  
seat  
and hath exalted the humble and meek.  
He hath filled the hungry with good  
things,  
and the rich he hath sent empty away.

He remembering his mercy  
hath holpen his servant Israel,  
as he promised to our forefathers,  
Abraham and his seed, for ever.

Glory be to the Father, and to the Son  
and to the Holy Ghost.  
As it was in the beginning  
is now, and ever shall be,  
world without end.  
Amen.

## PROGRAM NOTES

### Wolfgang Amadeus Mozart (1756-1791)

**B**orn in Salzburg, Austria in 1756, Wolfgang Amadeus Mozart was a child prodigy, one of the world's most remarkable musical geniuses. Exhibiting his musical talent at an extremely early age, he began harpsichord lessons before he was four years old. By the time he was five, he was composing, and by the age of six was a well-known keyboard performer. From that time on, he was constantly composing music and performing, often traveling to different cities and countries with his composer father, Leopold, and his musically talented sister, Nannerl. In 1763 during a London visit, he and his father met Johann Christian Bach, son of Johann Sebastian Bach. The younger Bach was to exert a life-long influence on Mozart. A gifted instrumentalist, Mozart was a master of the piano, violin, and harpsichord by the time he was in his teens. His first *opera seria*, *Mitridate*, was performed when he was 14. In 1771, at age fifteen, he became the concert master of the Archbishop of Salzburg's orchestra, a prestigious position, and remained with the Archbishop for ten years, playing in the cathedral and court, and composing a wide variety of music. Always on uncomfortable terms with the Archbishop, Mozart left this post in 1781 and went to Vienna.

Upon his arrival in Vienna, Mozart was in demand as a performer and as a composition teacher. His pupils included such students as the composer Johann Nepomuk Hummel. In 1782, he married Constanze Weber, and they became the parents of six children, two of whom survived into adulthood. He also continued his career as a composer, creating some of his best-known works between 1783-1788, including the operas *The Marriage of Figaro* and *Don Giovanni*, the *Linz*, *Prague* and *Jupiter* symphonies, Piano Concertos Nos. 14-26, and the *Grand Mass in C Minor* that we perform today. Unfortunately, Mozart never was able to attain the aristocratic support necessary for a career as a composer. His style of music became less popular in the late 1780s, and he stopped performing in public in 1788, devoting the next three years of his life to composition, and pouring forth such incredible works as the operas *The Magic Flute*, *La Clemenza di Tito*, and *Così fan tutte*, the motet *Ave Verum Corpus*, *Piano Concerto No. 27*, and the incomparable *Requiem*. Mozart was unable to finish the *Requiem*, which was completed after his death by his student Süßmayr. During the last period of his life, he relied on his teaching and the generosity of friends for his financial survival. One of the most gifted composers in the history of Western music, Mozart died on December 5, 1791.

Wolfgang Amadeus Mozart was a master of the musical forms and conventions of his time. He composed over 600 varied works in his short life, both sacred and secular, including masses, operas, cantatas, songs, symphonies, chamber works, and concertos.

### *Mass in C Minor* (KV427) [1782/83]

Mozart began writing the *Mass in C Minor* in 1782. Though the reason for its composition is unknown, scholars conjecture that Mozart might have composed it as a

## PROGRAM NOTES

wedding gift for his wife, Constanze. Other scholars speculate that Mozart was so inspired by his recent acquaintance with the work of Bach that he created the *Mass* to pay homage to Bach and the music of the Baroque.

Mozart completed half the *Mass* before turning to composing other music. The *Mass in C Minor*, called “The Great” or “The Grand” remains incomplete, as does Mozart’s most well-known and popular choral work, the extraordinary *Requiem*. It is a *cantata mass*, a work in which the larger sections (*Kyrie*, *Gloria*, *Credo*, *Sanctus*), are split into smaller, self-contained sections. The *Gloria*, for example, is broken into the *Laudamus te* (solo), *Gratias* (chorus), *Domine Deus* (solo), *Qui tollis* (chorus), *Quoniam* (solo), and *Jesu Christe* (chorus.) The *Bach B Minor Mass* is one of the most prominent examples of the *cantata mass* style. Mozart, as well as Bach, was one of the supreme masters of counterpoint. The influence of Bach is most apparent in the great double choruses, the brooding *Qui tollis*, with its double-dotted rhythms, and the complex double fugue of the *Sanctus*, while the influence of Handel appears in the energetic *Gloria* and the five-part *Gratias* for chorus. (Mozart had created arrangements of Handel’s *Messiah* and other Handel works.) Mozart also captures the moods and styles of contemporary Italian opera in the solo sections.

The *Mass* begins with low, pulsating strings, joined by the chorus in a solemn plea of *Kyrie eleison*, “God have mercy.” The soprano soloist sings the *Christe eleison* in a lighter, more gentle and flexible setting, but soon the chorus returns with a quiet, intense repetition of the *Kyrie*. In the *Gloria*, “Glory to God in the highest,” the chorus often mirrors the triumphal sound of the brass. *Laudamus te*, a statement of praise and blessing, flows with delight and joy, encompassing wonderful interplay and imitation between the soloist, solo instruments and orchestra. Mozart features the same type of interplay and flexibility in the *Quoniam* trio and the *Et incarnatus est* solo, an exquisitely crafted jewel which demonstrates incredible virtuosity on the part of the soprano and solo instruments. The *Gratias*, with its emphatic, rhythmical orchestral accompaniment, is powerful in its statement of gratitude. The soprano duet, *Domine Deus*, is reminiscent of the great Bach arias.

The musical centerpiece of this *Mass* is the profound double chorus, *Qui tollis peccata mundi, miserere nobis*, “Thou who takest away the sins of the world, have mercy upon us.” The inexorable double-dotted rhythm in the orchestra underlies the anguished cry of the chorus, softened at the syncopated *miserere nobis* and the *suscipe deprecationem*, “receive our prayer.” The chorus cries out a second time at *Qui sedes dexteram Patris*, “Thou who sittest at the right hand of the Father,” again seeking mercy, first softly, then with great demand, finishing with a quiet, almost spent, plea. The *Cum Sancto Spiritu* is a marvelous fugue, in which the initial subject contains a six-measure pattern of sustained notes, while the countersubject races and tumbles in energetic passages. The fugue ends in a unison statement of the initial subject. The stately *Sanctus* that follows the incomplete *Credo* leads to the magnificent double fugue of the *Osanna*, which is

## PROGRAM NOTES

repeated as the final passage of the *Mass* after the *Benedictus* for solo quartet. Mozart wrote no *Agnus Dei* for this *Mass*, so it finishes with the phrase, *Osanna in excelsis*, “Hosanna in the highest!”

Mozart did reuse some of the music he had composed for the *Mass*. In 1785, he was commissioned by the Vienna Tonkünstler Societäte to compose an oratorio for their Lent concert series. Because he was in a hurry, he borrowed sections from his incomplete *Mass in C Minor*, setting the *Kyrie* and *Gloria* to a libretto in Italian by Lorenzo da Ponte, later librettist for *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*. He chose as a text the biblical story of the penitent David, *Davidde Penitente*.

Author Alfred Beaujean says of the *Mass in C Minor*, “There is no doubt that the *Mass* owes its being to the crisis in Mozart’s career caused by his acquaintance with the work of Bach during these years... More than any other religious work for voices, Mozart’s great *C minor Mass* sums up the whole eighteenth century.”

### *Mozart Notes by Helene Whitson*

#### *Mass in C Minor*

*Kyrie eleison.*

*Christe eleison.*

*Kyrie eleison.*

*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.*

*Suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,*

*miserere nobis.*

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

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

We praise thee, we bless thee,  
we worship thee, we glorify thee.

We give thanks to thee for thy great glory.

O Lord God, heavenly King,  
Father almighty, O Lord,  
The only-begotten Son,  
Jesus Christ. Lord God,  
Lamb of God, Son of the Father.

Thou that bearest the sins of the world,  
have mercy upon us,  
receive our prayer, thou that sittest at the  
right hand of the Father,  
have mercy upon us.

## PROGRAM NOTES

*Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus.*

For thou only art holy,  
thou only art the Lord,  
thou only art most high.

*Jesu Christe, cum sancto spiritu  
in gloria Dei Patris: Amen.*

Jesus Christ, with the Holy Ghost, in the  
glory of God the Father. Amen.

*Credo in unum Deum, Patrem omnipotentem,  
Factorem coeli et terrae, visibilium omnium et  
in visibilium et in unum Dominum Jesum  
Christum, filium Dei unigenitum,  
et ex patre natum ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero, genitum non factum  
consubstantialem patri per quem omnia facta  
sunt, qui propter nos homines et propter  
nostram  
salutem descendit de caelis.  
Et incarnatus est de spiritu sancto, ex Maria  
virgine et homo factus est.*

I believe in one God, the Father almighty,  
maker of heaven and Earth, of all things  
visible and invisible; and in one Lord Jesus  
Christ, the only-begotten Son of God, and  
born of the Father before all ages, God of  
God, Light of Light, true God of true God,  
begotten, not made, being of one substance  
with the Father by whom all things were  
made, who for us men and for our  
salvation, came down from heaven. And  
was incarnate by the Holy Ghost, of the  
Virgin Mary, and was made man.

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

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

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

Blessed is he who cometh in the name of  
the Lord.  
Hosanna in the highest!

# THE ARTISTS

## **Robert Gurney, Music Director**

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

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

A native of Ohio, he received his education at Youngstown State University and the Cleveland Institute of Music, studying conducting with William Slocum. At Youngstown, he served as Student Assistant Conductor of the Concert Choir which won first place in a college choir competition sponsored by the BBC. In Summer 1997, he was invited to participate in an international choral music festival *Music Of Our Time*, held in Parthenay, France, and directed by John Poole, Conductor Emeritus, BBC Singers.

Robert Gurney has directed the San Francisco Lyric Chorus in innovative performances of little-known works by composers of exceptional interest. The Chorus’ *Discovery Series* has introduced an eight-part *Ave Maria* by Tomás Luis de Victoria, the West Coast premiere of *Four Motets To The Blessed Virgin Mary*, by Robert Witt, 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, Thomas Tallis’ *Missa Puer Natus Est Nobis*, and premieres of works by San Francisco composer Kirke Mechem.

## **Jennifer Ellis, Soprano**

Soprano Jennifer Ellis graduated with a BMA in voice and art history from the University of Michigan, and subsequently studied with Emma Kirkby and Nancy Argenta at the Guildhall School of Music in London. Ms. Ellis has appeared with several leading baroque orchestras including Seattle Baroque Orchestra, American Bach Soloists, Apollo’s Fire (Cleveland, Ohio), Musica Angelica and Magnificat. Opera highlights include Belinda in Purcell’s *Dido and Aeneas*, title roles in Handel’s *Acis and Galatea* and Blow’s *Venus and Adonis*, and Serpina in Pergolesi’s *La Serva Padrona*. In addition, Ms. Ellis has sung with the Mark Morris Dance Group and the Berkeley Symphony Orchestra. Ms. Ellis has recorded the Monteverdi *Vespers* with Apollo’s Fire for Eclectra. She was an Adams Fellow at the 1998 Carmel Bach Festival and took part in the Pacific Music Festival in Sapporo, Japan, with Nicholas McGegan.

## **Catherine Webster, Soprano**

Catherine Webster brings her talents to repertoire from the medieval period through the contemporary but finds a special home in the brilliant vocal writing of the Baroque era. As a soloist she appears regularly with Magnificat, Musica Angelica and Camerata Pacifica. Ms. Webster has also been featured with American Baroque Orchestra and in the Bloomington and Indianapolis Early Music Festivals. She has performed under the direction of Paul Hillier, Stanley Ritchie, Wendy Gillespie and Jos van Immerseel in

## THE ARTISTS

projects ranging from French Baroque opera to new works of Arvo Pärt. Ms. Webster has toured the United States and Holland with Theatre of Voices and subsequently recorded for Harmonia Mundi with the group. Ms. Webster holds a Master of Music from the Early Music Institute at Indiana University's School of Music where she studied with Paul Hillier and Paul Elliott. She now resides in her native California but tours frequently as a member of the all-female Baroque ensemble Bimbetta.

### **Barbara Greeno, Alto**

Barbara Greeno is a native of San Francisco and studied vocal music with noted mezzo-soprano Donna Petersen. She twice won the Winifred Baker Chorale Scholarship, and has performed as soloist with the Winifred Baker Chorale, with Organist and Choirmaster Stephen Cram, and in the Marin Symphony Christmas Concerts, directed by Sandor Salgo and Gary Sheldon. She was a soloist in the San Francisco Lyric Chorus' Spring 1997 concert, singing *The Year's At The Spring* by America's first major woman composer, Amy Beach, and was a soloist in the Spring 1998 and Summer 2000 SFLC performances of Bernstein's *Chichester Psalms*. Ms. Greeno recently sang the alto solo in the Winifred Baker Singers' performance of Dvorak's *Mass in D*. She is a founding member of the San Francisco Lyric Chorus.

### **Carol Mersey, Alto**

Mezzo soprano Carol Mersey makes her San Francisco debut this evening with the San Francisco Lyric Chorus and the Jubilate Baroque Orchestra in Bach's *Magnificat*. She attended both the Eastman School and Mannes College of Music, and graduated with a BFA in Voice and Opera. Ms. Mersey was later awarded a study grant from the Licia Albanese Foundation for further private study in New York. She apprenticed and performed with Tri Cities Opera and at the Chautauqua Festival for the Arts in New York, where her roles included Cherubino in *The Marriage of Figaro*, Zerlina in *Don Giovanni* and Rosina in *The Barber of Seville*. She is presently collaborating with Peter Maleitzke of A.C.T. on a series of concert recitals in the Bay Area.

### **Scott Whitaker, Tenor**

For the past eighteen years, tenor Scott Whitaker has performed and recorded a broad range of repertoire, from 12<sup>th</sup> century organum to film soundtracks by John Williams, from Renaissance polyphony to the avant garde polyphony of Pierre Boulez. In the Bay Area, he appears regularly with American Bach Soloists and Philharmonia Baroque Orchestra. Mr. Whitaker holds a Bachelor's Degree in Music from U.C. Santa Barbara and a Master's Degree in Historic Performance Practice from Stanford University.

### **Thomas Hart, Bass**

Thomas Hart, bass-baritone, has appeared as soloist or professional ensemble member with a variety of Bay Area musical organizations including the San Francisco Opera, the San Francisco Symphony, Philharmonia Baroque Orchestra, American Bach Soloists, Magnificat, California Bach Society, San Francisco Bach Choir, Baroque Choral Guild and

# THE ARTISTS

Chanticleer. In addition to recording with and performing over 1,000 concerts in the United States and abroad with Chanticleer, he also served as the initial General Manager of the company.

Last season, he was featured as baritone soloist with Philharmonia Baroque Orchestra in works by Rameau and Campra under the direction of Nicholas McGegan. He has recently returned from his fourth consecutive season with the Carmel Bach Festival where he sang Pilate in performances of Bach's *St. Matthew Passion* under the direction of Bruno Weil.

Mr. Hart currently holds positions with the National Shrine of St. Francis of Assisi and Temple Emanu-El, both in San Francisco.

## **Matthew Halonen, Rehearsal Accompanist**

A native of Sault Sainte Marie, Michigan, Matthew Halonen was educated at the University of Michigan and Yale University, where he earned the Julia Sherman Prize for organ performance. He has taught and performed in the United States, Canada, and Germany, as well as in Turkey, where his boss was Professor Eduard Zuckmayer, an early associate of Hindemith. He is currently a pupil of Robert Noehren, the celebrated recitalist and organ builder, and only surviving student of organist Lynwood Farnam. He is organist of Trinity Episcopal Church, Menlo Park, and Nativity Parish, Menlo Park.

## **Jubilate Baroque Orchestra**

For over ten years, the Baroque orchestra Jubilate has performed hundreds of concerts of music ranging from the sixteenth to the nineteenth centuries on period instruments. Specializing in music of the baroque, the orchestra consists of outstanding musicians who combine knowledge and skill to bring alive the drama and passion of this vibrant repertoire.

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Paul Avril  
Zachary Maupin

### **Timpani**

Todd Manley

### **Organ**

Jonathan Dimmock

# SAN FRANCISCO LYRIC CHORUS

## SOPRANOS

Gail Collins  
Sarah Costanzo  
Cassandra Forth#  
Cristina Gerber  
Suzanne Gerrard  
Jennifer Kim  
Kimberly Knigge  
Suzanne LaFetra  
Mary Lou Myers  
Andrea Obana#\*  
Lorraine Padden  
Joanna Pearlstein  
Jill Roberts  
Pamela Sinclair  
Kathryn Singh  
Miranda Thorman  
Helene Whitson#  
Stephanie Wilson  
Hannah Wolf

## ALTOS

Kris Ashley  
Barbara Cary\*  
Heather D'Agnes  
Alana D'Attilio#  
Amy DelPorto  
Jane Goldsmith  
Barbara Greeno  
Susan Hendrickson  
Helena A. Klitz  
Kimberly Knigge  
Carol Mersey  
Nicola O'Sullivan  
Kym Proctor

## TENORS

Tom Abels  
Jason Bernstein  
Jeffrey Chiu  
Richard Drechsler  
Jerry Franklin  
Davey Gerhard#  
Matthew McClure\*  
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Daniel Graf  
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Daniel Hiatt  
Lee Morrow  
Bill Whitson#

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# ACKNOWLEDGEMENTS

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

Rev. Robert Warren Cromeey, Rector, Trinity Episcopal Church, San Francisco  
Richard Turley, Administrator, Trinity Episcopal Church  
Rev. Patricia E. de Jong, Senior Minister, First Congregational Church, Berkeley  
Larry Marietta, Music Program Director, First Congregational Church, Berkeley  
Jeff Graves, Events Manager and Parish Registrar, First Congregational Church  
*for their generous support in facilitating our use of their churches*

## Chorus Member Volunteers

Tom Abels	Jane Goldsmith	Mary Lou Myers
Barbara Cary	Daniel Graf	Joanna Pearlstein
Tony Cary	Mike Hall	Jill Roberts
Gail Collins	Susan Hendrickson	Kathryn Singh
Sarah Costanzo	Jennifer Kim	Marianne Staniunas
Amy DelPorto	Suzanne La Fetra	Miranda Thorman
Jerry Franklin	Matthew McClure	Stephanie Wilson
Suzanne Gerrard	Lee Morrow	Hannah Wolf

*for their hard work as volunteers carrying out the operational “chores” of running the Chorus, from rehearsal setup/cleanup, to publicity, publications, ticket sales and concert management*

## Concert Volunteer Staff

Didi Boring	Lisa Gartland	Lynn Sagramoso
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**Program Design & Layout:** Bill Whitson

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# 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 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 occasionally perform works with orchestra, as we are doing in this concert, and with other combinations of instruments, and regularly perform each program in two or more locations. 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. All contributors will be acknowledged in our concert programs. Donations to this program are tax-deductible.

# RAFFLE QUILT: “A COLLISION OF DESTINIES”

By Susan E. Hendrickson

This quilt was designed to represent, visually, our Spring and Summer concerts. In the spring we explored the ‘New Choral Sound,’ introducing our singers and audiences to composers of our time and music from the end of the 20<sup>th</sup> century. Summer brings Mozart and Bach, performing those pieces loved by so many generations before us. The challenge for me was to show differences and similarities from both of these times and composers in fabric.

The main quilt block (or design) I used is a traditional star called the Star of Destiny. I was struck by the shape of the block and also by the name. Destiny. Could Bach have been prevented from composing? Could Mozart, Mechem, Lauridsen or Conte choose not to compose? Or is creating music their destiny? Contemporary composers studying other works, new and old, are influenced in some way by them. Hence the quilt design – destinies colliding and overlapping.

The large gold star represents the place we give composers like Bach, Mozart and Beethoven. They are, to us, larger than life, solid, complete. The gold triangles in the border that touch the points of the center star suggest other stars outside the quilt, standing side-by-side with the one we see, while smaller blue stars are the contemporary composers, smaller than the gold star, but with the same shape. As a blue star ‘collides’ or touches the gold star, the color of each star changes recalling how we change each other by touching each other, by hearing music, watching trees in the wind. Tiny dark blue stars have silver specs that catch the light reflecting the shimmering promise of these artists which excites the community. You may notice that some of the blue stars are incomplete and contain only two or three arms instead of four. These are the musicians who are still developing; their destinies have yet to be fulfilled. Some of the dark blue stars are hidden in the batik fabric, barely visible without special effort but still part of the picture. Our Music Director, Robert Gurney, looks for and finds these gems for us to perform.

The back of the quilt forms another, more playful quilt full of fabrics that express who we are as a chorus and individually. Food fabrics show you what we like to eat during rehearsal breaks (and for dinner before rehearsals.) Then there are music fabrics I have been collecting for several years – notes, sheet music, dancing animals, musical instruments. The Mechem piece – Island in Space – inspired the addition of space fabrics which are some of my personal favorites. The Lauridsen piece – Dirait-on – from the Rilke poems about roses prompted the inclusion of rose fabrics. The bunnies are included to honor board member Lynn Sagramoso’s pet rabbit Joey whose company we enjoyed at board meetings held at Lynn’s house. Chorus members signed the light fabrics that spell out “SFLC.”

All fabrics for the top were purchased at **Black Cat Quilts** in San Francisco and the machine quilting was done by Toni Silvera of **TG Custom Quilting** in San Jose. The singers Barbara Bannett, Cassandra Forth and Lynn Mason helped sew blocks for the back. All fabrics are 100% cotton, all ink is colorfast and the batting is Hobbs 80/20 cotton/polyester blend. The quilt measures 80 inches square.

Raffle tickets are for sale for \$1.00 apiece or 6 for \$5.00. Please donate generously to the chorus and you might well win this quilt for yourself or a friend or family member.

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

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

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

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.

## FIRST CONGREGATIONAL CHURCH, BERKELEY

First Congregational Church of Berkeley was established on December 1, 1874, and on March 22, 1875, held its first service in its new chapel on the southeast corner of Telegraph Avenue and Dwight Way. Among the subscribers to the first building fund were Anson G. Stiles (after whom Stiles Hall is named) and Professor Joseph LeConte. On Sunday, June 12, 1882, their historic bell, Berkeley's first church bell, called the people to their service for the first time from its tower on our church lot. The congregation grew quickly. Soon, they purchased a lot on the northeast corner of Dana and Durant and there constructed a new and much larger building, Berkeley's first true "church." On the first Sunday in June, 1884, the new building was used for the first time, for a praise service. The architect was Clinton Day, the son of Sherman Day, one of the original trustees of the College of California.

The church continued to grow and in 1916 and 1924 purchased land adjacent to the original property. On August 30, 1925 they began using their new Sanctuary—the one still being used today. For seventy-two years the Sanctuary has superbly served its parish and its community—for worship services, concerts, lectures, and as a gem of New England Architecture.

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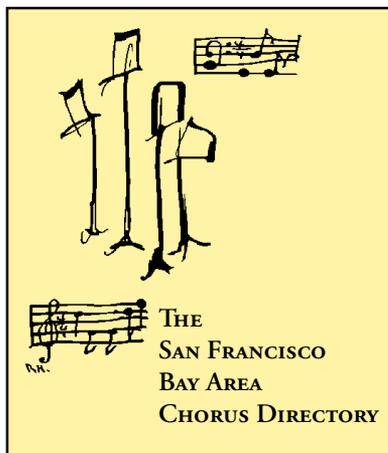
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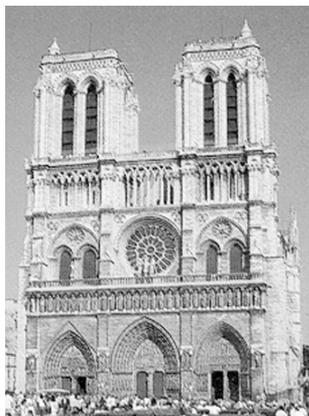
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**ROBERT GURNEY, MUSIC DIRECTOR**

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**AUDITIONS:**

By appointment

**PERFORMANCES:**

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114 Montecito Ave, Oakland

Sunday, December 2, 5 pm  
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Frederic Delius *Songs without Words*  
Others TBA

Saturday, August 24, 2002, 8 PM  
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Sunday, August 25, 2002, 5 PM  
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For more information about joining the chorus and concert activities  
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