SAN FRANCISCO
CHORAL SOCIETY

MESSA DA
VERDI
REQUIEM

Robert Geary, Artistic Director
Bryan Baker, Conductor
California Chamber Symphony

AUGUST 19, 2022 | 8PM | DAVIES SYMPHONY HALL
Good evening, welcome back, and thank you for joining us.

The San Francisco Choral Society is proud to take the stage at Davies Symphony Hall and present the Verdi Requiem. It is one of the greatest works in the choral and orchestral repertoire.

We have waited years for this moment. We offer the Requiem to you in this heartfelt gathering as a memorial and also as a celebration. Our hearts go out to those who have lost loved ones. We mourn and memorialize those lost in conflict in Ukraine, here in the United States, and wherever lives are lost to violence.

We celebrate the fact that we are able to gather to experience music in community with each other and with you. Verdi wrote for us. His passionate expression of the Requiem is not some ephemeral expression, rather it is an emotional journey that we all can call our own.

We celebrate the founding members of our Festival Chorus. For many years we have talked of having singers from around the world join us for our summer concert. This year we have singers from Singapore, Hawaii, and greater California who have rehearsed with us using Zoom and then joined us for the final week of preparations in San Francisco.

Special thanks to Associate Director Dr. Bryan Baker who is conducting tonight’s performance. I am on medical leave until the end of 2022 and we are fortunate to have such a wonderful conductor and musician taking the podium until then.

Robert Geary
Artistic Director
We’re back! And we are so glad you’re here with us. While San Francisco Choral Society returned to live performances in November 2021, tonight marks the first time we have stepped on the Davies Symphony Hall stage since August of 2019. The journey to get here has, at times, felt dark and uncertain, but our goal to bring SF Choral back to Davies never wavered. Our dedicated and passionate community of singers, supporters and audience members have shown resilience and flexibility throughout this pandemic, reimagining new directions and opportunities that align with our vision and values as a premier symphonic chorus.

Our arrival here tonight, presenting Verdi’s Requiem, memorializes all those who have lost their lives, or livelihoods, these past few years. It also urges us forward as we celebrate our inaugural Summer Festival Chorus, envisioned by Artistic Director, Bob Geary years ago, to extend SF Choral’s Society’s reach to singers who live beyond the Bay Area. We are so thankful to our Assistant Director, Bryan Baker, for picking up his most capable baton to lead us this summer and fall, until Maestro returns to us next spring.

Enjoy the concert,

Jessica House Steward
Executive Director

I feel a tremendous sense of honor and gratitude for being entrusted to fill in for Bob Geary and lead Verdi’s Requiem in concert. This work has been dear to my heart since my early days. The first of the great choral works I ever heard, it remains fresh and amazing every week. While some call this an opera in clerical garb, I think Verdi looked deep within and fully explored the drama and emotions without restraint, creating profoundly spiritual music that fills the heart.

Leading rehearsals has been a joy. The singers of SFCS are fantastic. Each week they come to rehearsal and deal with Covid precautions, like wearing masks to sing, and for two and half hours dive into the great drama of Verdi’s magnificent score. Hearing them bring the music to life keeps me fully engaged and inspired.

Verdi knew the voice like few others, and in the Requiem asks a great deal of the singers. From the hushed and gentle opening, to the cataclysmic raging of the "Dies irae", to the effervescent "Sanctus," and finally the complex fugue of the final movement, the choral writing is endlessly challenging and rewarding. When the chorus joins our amazing soloists and fantastic orchestra, this epic masterpiece becomes a spine-tingling and soul-stirring journey. We are very glad to be back in Davies, and very glad you have come to experience Verdi’s Requiem with us.

Bryan Baker
Associate Artistic Director
ROBERT GEARY, ARTISTIC DIRECTOR

Robert Geary, Artistic Director of the San Francisco Choral Society since 1995, is also the founding Artistic Director of Volti, the Piedmont East Bay Children’s Choir, and the Golden Gate International Choral Festival. His multi-dimensional commitment to the choral arts over the past 40 years has led him and his choirs to national and international prominence. For the past 22 years he has led the San Francisco Choral Society to a robust position as keeper of the traditional repertoire and an innovative force in the commissioning and performance of new works for chorus and orchestra.

Geary has conducted first performances of almost 200 new compositions. He has conducted in dozens of countries; he has served as a clinician and guest conductor in the U.S., Finland, Denmark, and Singapore; and his choirs have been recognized in the United States with invitations to perform for the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodaly Educators, and the College Music Society. His choirs have performed for radio, television, opera, symphony, and music festivals, nationally and internationally. They can be heard on many recording labels, including Other Minds, Harmonia Mundi, Koch International, Swiss International, Ablaze, and Innova.

Recipient of awards for Outstanding Conductorial Achievement at the International Children’s and Youth Choir Festival (Giessen, Germany) and Artistic Interpretation at the Międzyzdroje Choral Festival (Poland), Geary has also received the KDFC Music Educator of the Year award and the Lois B. Rawlings Educational Inspiration award. On behalf of his choirs, he has received ASCAP’s national award for Adventurous Programming nine times, more than any conductor in the history of the award. Geary has degrees in Music Theory, Composition, and Political Science, and earned his graduate degree in Choral Conducting as a student of Howard Swan.

BRYAN BAKER, ASSOCIATE DIRECTOR

Pianist and conductor Bryan Baker is in his twentieth season as Assistant Conductor and Accompanist for the San Francisco Choral Society. Baker has played solo concerts, chamber music, and accompanied vocal recitals across the United States, Europe and South America. Locally, he has performed in Davies Symphony Hall, Herbst Theater, at the Stern Grove Festival, and the Old First Concert Series. With many competition awards for contemporary music, he has also performed concertos by Beethoven, Mozart, Shostakovich, and Saint-Saëns.

Having earned bachelor’s, master’s, and doctoral degrees in music, Baker served on the faculties of the San Francisco State University, Truman University in Missouri, Arizona State, Foothill College and the College of San Mateo. He maintains an active private studio, and his students have won competitions and appeared in concerts and opera productions in the Bay Area and across the country.

An accomplished conductor, Baker is Artistic Director of Masterworks Chorale, and Director of Music at the Unitarian Universalist Church of Berkeley, and founder and director of the chamber choir Serenade. A frequent guest conductor in the Bay Area, he often leads choral clinics, and judges choral competitions. As an actor he has appeared in Driving Miss Daisy (Boolie), You’re a Good Man, Charlie Brown (Charlie), and Into the Woods (The Baker).
GIUSEPPE VERDI
MESSA DA REQUIEM
1874

Requiem and Kyrie
Dies irae
Offertorium
Sanctus
Agnus Dei
Lux aeterna
Libera me

Clarissa Lyons, soprano
Buffy Baggott, mezzo-soprano*
Christopher Bengochea, tenor*
Eugene Brancoveanu, bass

Bryan Baker, conductor
California Chamber Symphony

*Making their San Francisco Choral Society debut
Clariissa Lyons – Soprano

Lauded by the Los Angeles Times for her “luxuriant large soprano” and by the Washington Post for her “arresting, magisterial voice and presence,” Clarissa Lyons is a graduate of The Metropolitan Opera’s Lindemann Young Artist Development Program where she has performed several roles.

As a Filene Young Artist at Wolf Trap Opera in 2016, Ms. Lyons sang Stonattrilla in the highly lauded U.S. premiere of Gassmann’s L’Opera Seria and was awarded the Catherine Filene Shouse Career Development Grant. A noted recitalist, Ms. Lyons has performed at Carnegie Hall’s Weill Hall, the Park Avenue Armory, Lincoln Center’s Bruno Walter Auditorium, the Frick Collection, and Carmel’s Sunset Center. She has also collaborated with Dawn Upshaw, Mark Morris Dance Group, the Cleveland Orchestra, Bozeman Symphony, and Boston Symphony Orchestra.

Ms. Lyons has been selected as a two-time Tanglewood Music Center fellow, Bel Canto Young Artist at Caramoor, and Young Artist at Opera on the Avalon. Clarissa was named the Grand Prize winner of Florida Grand Opera’s Young Patronesses of the Opera Competition, Carmel Music Society’s competition, and West Bay Opera’s Holt competition. She has also won awards from the Loren L. Zachary Society, Shreveport Opera’s Mary Jacobs Smith Singer of the Year Competition and the James Toland Vocal Arts Competition.

Ms. Lyons holds Masters degrees from Bard College Conservatory and the Manhattan School of Music. A native California, Ms. Lyons graduated with Honors from the University of California Berkeley where she was the recipient of the 2006 Eisner Prize for Excellence in the Arts and the 2014 Hertz Memorial Traveling Fellowship. She teaches voice and lives in the East Bay with her two children, husband, and basset-hound mix.

Buffy Baggott – Mezzo-Soprano

California native Buffy Baggott has gained recognition throughout the United States as an accomplished and highly versatile lyric mezzo soprano. She studied vocal performance at UCLA and San Francisco State Universities, went on to complete two apprenticeships with the Santa Fe Opera and is an alumnus of the prestigious Lyric Opera Center for American Artists, now known as the Ryan Opera Center. Performances at the Lyric Opera Chicago include most notably: Carmen in the matinees of Carmen, The Schoolboy in Lulu, Stephano in Roméo et Juliette, Dryade in Ariadne auf Naxos, Flora in La Traviata, both Second Lady and Third Lady in productions of Die Zauberflöte, Siegrune in Die Walküre and Mrs. Hayes in Susannah.

Ms Baggott has performed various norns, rheinmaidens and valkyries in Wagner’s Ring Cycle at San Francisco Opera, Lyric Opera Chicago, Canadian Opera Company and Los Angeles Opera (among others). (cont’d. . .)
Christopher Bengochea, the critically acclaimed and prize winning international opera tenor is quickly being sought after by opera houses, concert venues, and audiences alike. Mr. Bengochea has been heralded as having "power, sure intonation, and fine diction that come in a package tied with a ribbon of 'natural sound.'" Bengochea has delighted audiences with his unique combination of vocal and dramatic interpretations in performances ranging from oratorio to opera. It is a unique, broadly-projected "wide" sound that can serve lyrical or heroic music equally well.

For three seasons Mr. Bengochea has been a resident artist of Opera San José where he has been heard in a variety of roles from Reverend Samuel Parris in The Crucible to King Gustavus in Un ballo in maschera. Richard Scheinin of The Mercury News described "to hear Bengochea expand into big, lusty high notes -- Verdi specials -- were thrilling... Bengochea could be the tenor the company has been waiting for." During his residency at Opera San Jose he performed La Boheme, Rigoletto, Die Zauberfloete, La traviata, Madame Butterfly, Lucia di Lammermoor, and the title roles of Werther and Romeo et Juliette.

Bengochea's operatic repertoire embraces a wide range of roles, including Ruggero in La Rondine, Don Jose in Carmen, Turiddu in Cavalleria Rusticana, the title role in Les Contes of Hoffmann, Radames in Aida, Canio in Pagliacci, and Cavarodossi in Tosca. Companies with which he has performed include: Opera San Jose, Atlanta Opera, Opera Idaho, Opera Canada, Opera San Luis Obispo, Charlottesville Opera, da Corneto Opera, Center City Opera, Opera Company Brooklyn, Jarvis Conservatory, Intermountain Opera, Townsend Opera, Rimrock Opera, Palm Beach Opera, Pacific Repertory Opera, Livermore Valley Opera, West Bay Opera, Teatro Felice, Caramoor Opera, Tiguilio Festival Opera, Stockton Opera Association, Opera Santa Barbara.

This Basque American tenor began his musical career as a pianist then moved into the study of opera during his time at Montana State University and later the University of Montana. After becoming an award (cont’d. . .)

She can be heard on the Santa Fe Opera recording of Emmeline, Cedille Records recordings of The Good Soldier Schweik, The Billy Collin's Suite and In Eleanor's Words: Music of Stacy Garrop, and Christopher Anderson-Bazzoli's recording of his song cycle Continent’s End.

Ms. Baggott is a tenured member of the San Francisco Opera Chorus and has been a vocal instructor/lecturer at the Bay View Music Festival and University of the Pacific Conservatory.

CHRISTOPHER BENGOCHEA – TENOR

Christopher Bengochea, the critically acclaimed and prize winning international opera tenor is quickly being sought after by opera houses, concert venues, and audiences alike. Mr. Bengochea has been heralded as having "power, sure intonation, and fine diction that come in a package tied with a ribbon of 'natural sound.'" tenor, Christopher Bengochea has delighted audiences with his unique combination of vocal and dramatic interpretations in performances ranging from oratorio to opera. It is a unique, broadly-projected "wide" sound that can serve lyrical or heroic music equally well.

For three seasons Mr. Bengochea has been a resident artist of Opera San José where he has been heard in a variety of roles from Reverend Samuel Parris in The Crucible to King Gustavus in Un ballo in maschera. Richard Scheinin of The Mercury News described "to hear Bengochea expand into big, lusty high notes -- Verdi specials -- were thrilling... Bengochea could be the tenor the company has been waiting for." During his residency at Opera San Jose he performed La Boheme, Rigoletto, Die Zauberfloete, La traviata, Madame Butterfly, Lucia di Lammermoor, and the title roles of Werther and Romeo et Juliette.

Bengochea's operatic repertoire embraces a wide range of roles, including Ruggero in La Rondine, Don Jose in Carmen, Turiddu in Cavalleria Rusticana, the title role in Les Contes of Hoffmann, Radames in Aida, Canio in Pagliacci, and Cavarodossi in Tosca. Companies with which he has performed include: Opera San Jose, Atlanta Opera, Opera Idaho, Opera Canada, Opera San Luis Obispo, Charlottesville Opera, da Corneto Opera, Center City Opera, Opera Company Brooklyn, Jarvis Conservatory, Intermountain Opera, Townsend Opera, Rimrock Opera, Palm Beach Opera, Pacific Repertory Opera, Livermore Valley Opera, West Bay Opera, Teatro Felice, Caramoor Opera, Tiguilio Festival Opera, Stockton Opera Association, Opera Santa Barbara.

This Basque American tenor began his musical career as a pianist then moved into the study of opera during his time at Montana State University and later the University of Montana. After becoming an award (cont’d. . .)
EUGENE BRANCOVEANU's virile voice and superior stagecraft have earned him critical acclaim in both North America and Europe. Following recent performances of San Francisco Opera's The Little Prince, the San Francisco Chronicle lauds the superb cast as being "led by extravagantly gifted baritone Eugene Brancoveanu as the Pilot. With his unforced charisma, vocal clarity, and total heft, Brancoveanu managed the tricky feat of doing most of the show's heavy lifting..."

In 2011-12 Eugene Brancoveanu performs the title role in Shostakovich's rarely performed opera, Orango, with Los Angeles Philharmonic, Peter Sellars directing and Esa-Pekka Salonen conducting; sings as soloist in Carmina Burana with the Fresno Philharmonic Orchestra, and continues his extensive recital career, performing with Brookings Harbor Friends of Music. In the 2010-11 season he appeared with the Philadelphia Orchestra, the New World Symphony, and the New York Philharmonic at Carnegie Hall, in Michael-Tilson Thomas' The Thomashefskys, conducted by the composer. He also returned to the Santa Cruz County Orchestra in Beethoven's Symphony No. 9, and sang as soloist in Carmina Burana with Spokane Symphony Orchestra.

Recent successes include the role of Marcello in La bohème with Virginia Opera, Gonzalvo in Schreker's Die Gezeichneten with Los Angeles Opera, the title role in Don Giovanni with Berkeley Opera, Yeletzky in Pique Dame with the Israeli Opera, singing as soloist in Carmina Burana with Santa Cruz County Symphony and with Peninsula Symphony Orchestra, an appearance in recital with California's prestigious San Francisco Performances concert series, a return to San Francisco Opera as Belcore in L'elisir d'amore, Karnak in Lalo's Le Roi d'y's with the American Symphony Orchestra, Count in Le nozze di Figaro with Livermore Valley Opera, and singing as soloist in Elijah with University of California/Davis. With the Los Angeles Philharmonic he continued his performing of Michael Tilson Thomas' The Thomashefskys, a work which he premiered at Carnegie Hall in 2005-06, has reprised with the New World Symphony and the San Francisco Symphony, and which he performed again at the Tanglewood Music Center under Seiji Ozawa in summer 2009.

Other highlights include his New York City Opera debut as Pandolfe in Cendrillon, the role of The Pilot in Portman's The Little Prince for San Francisco Opera, soloist in Brahms' Requiem with the Alabama Symphony Orchestra, and in a concert of Bernstein repertoire with the Pacific Symphony Orchestra. He made his debut with San Francisco Opera in 2005-06 as Second Prisoner in Fidelio.

Mr. Brancoveanu is a graduate of the American Institute of Musical Studies in Graz and the Universität Mozarteum Salzburg. He is also a recent winner of the National Young Opera Singer Competition in Leipzig, the International Music Award in Loenberg, and the International Opera contest "Ferruccio Tagliavini".

Mr. Brancoveanu is a graduate of the American Institute of Musical Studies in Graz and the Universität Mozarteum Salzburg. He is also a recent winner of the National Young Opera Singer Competition in Leipzig, the International Music Award in Loenberg, and the International Opera contest "Ferruccio Tagliavini".
CALIFORNIA CHAMBER SYMPHONY

1ST VIOLIN
Yun Chu - Concertmaster
Eugene Chukhlov
Ignace Jang
Anthony Chukhlov
Evan Price
Olivia Choi
Deborah Spangler
Lyly Li

2ND VIOLIN
Aaron Requiro
Dustin Breshears
Brian Lee
Loretta Taylor
Candy Sanderson
Kate Chu
Magali Pelletey
Luke Spivey

VIOLA
Patrick Kroboth
Clio Tilton
Betsy London
Nao Kubota
Sarah Lee
Cynthia Ryan

CELLOS
Monica Scott
Starla Breshears
Stephen Evans
Tyler DeVigal
Carys Goldsmith

BASS
Rob Ashley
Ari Giancaterino

FLUTES
Leslie Chin
Megumi Nomura
Gail Edwards

OBOES
Robin May
Max Hollander

CLARINETS
Bruce Foster
Karen Wells

BASSOONS
Carolyn Lockhart
David Granger
Shawn Jones
Kris King

HORNS
Suzanne Chasalow
Alicia Telford
Scott Hartman
Beth Milne

TROMBONES
Kensey Chellis
Hall Goff
C.L. Behrens

TRUMPETS (ONSTAGE)
Barbara Hull
Jonathan Knight
Carole Klein
Charles Ryan

TRUMPETS (OFFSTAGE)
Jim Rodseth
Jon Pankin
Owen Miyoshi
Mark Nemoyten

TUBA
Rod Mathews

TIMPANI
Fred Morgan

PERCUSSION
Tim Dent
SOPRANOS
Hilari Allred
Rhea Arajs
Ann Aversa
Minke Binnerts
Kenya Bonitto
Lauren Boranian
Devi Brown
Carlin Chi*
Charmaine Chow
Karina Diaz
Carol Donohoe~
Judy Garland Krebs
April Grant
Nina Greeley
Catherine Heagerty
Joan Herron
Esther Hollander
Elizabeth Hoover
Jessica House Steward
Judith Jennings
Naomi Jing
Susanne Johnson~
Amy Kelly
Elizabeth Kunz
Sally LeSchofs
Pamela Ling
Jody Loeffler
Carol M McMackin
Lise McCarthy
Abigail Millikan-States
Kit Murphy
Gitanjali Murthy*
Kristy Nguyen
Indu Pereira
Iris Hagen Ratowsky
Katherine Bird Rothrum~
Beverly Schmidt~
Jennifer Schwartz
Stephanie Sia
Laurel Sprigg
Robyn Thaw
Jennifer Tsang
Frances Verrinder
Morgen Warner
Serena Weit
Cristin Williams
Yvette Yambao-Wacher
Alice Zhang
Sophia Zimmermann

ALTOS
Sarah Alford
Sabina Alistar~
Serena Andersen
Emily Applegate
Alice Aronow
Sky Aulita
Penny Barron~
Sue Barton~
Theresa B. Bell
Cara Cantwell
Barbara Dyer°
Sue Fleming
Rita Freimanis
Jane Goldsmith
Judy Goldstein
Amy Hansen~
Kimyee Hendee
Sharon Hendee
Lisa Henderson
Wendy Heumann*
Elaine Katzenberger
Clarice Liu~
Mardith Louisell
Jane E Lovell°
Suzy Maska
Kaye McKinzie
Kathy McMahon
Jessica Meyers
Pilar Montero
Betsy Morris
Vicki Post*
Naveeno Rehm
Michelle Rios
Lily Robillard
Lezak Shallat
Betty K. Smith
Karin Snowberg
Amy Stewart
Nancy Tompkins
Jessica Vapnek°
Katie Wadley
Pazit Zohar
**Basses**

Christopher Alford
John Blankenship
James Blodgett
Phil Buonadonna
Michael Carmody
Russell Carrington
David Chase~
Sidney Chen
Jonathan Cohen*
Ed Eng
Keith Fowler
Jerry Godes*

**Tenors**

Cynthia Barbaccia
Carlin Black
Janice Bradley~
William Chiles
Arthur Colman
Roger Fong
Rich Gross*
Carl Jech
Nikolas Kirschstein
Kent MacMaster

John A. Martin
Dieter J. Meyerhoff
Paul Montes
Kelly Neal
Bill Sinn*
Lee Steward
Gordon Thrupp
Ken Tipton
Kevin Westbrooke

David Hathwell
Matthew Hobbs
Roger King
Travis Lang
Rod Lowe
Derek Mao
Kevin McCarthy
Matthew Nieder
Paul Nocero
James Stewart
Norman VanSpronsen°
SILK ROAD TEAS
RARE AND ARTISAN TEAS

Enjoy 20% Off*

*Discount cannot be combined with other offers, not valid for bulk orders of 8 items or more.
Free shipping on orders over $75 after discount has been applied.
Offer expires at 11:59 PM on August 31, 2022.

THE GUBBIO PROJECT
1661 16th Street
San Francisco, CA 94103

Save the Date - September 24th, 2022, 3 pm - 6 pm.
The Gubbio Project's first annual family-friendly Community Fair.
tickets start at $25 www.thegubbioproject.org

Celebrate, support, and get to know Gubbio at St. John the Evangelist.
Music, dancing, carnival snacks, and a silent auction in our beautiful garden.

SANCTUARY

Creating safe space for people experiencing homelessness to sleep and be during the day.
Established in 1989, the San Francisco Choral Society is a nonprofit organization dedicated to the performance of beautiful, inspiring choral music. To date, we have shared our joy and enthusiasm for choral music with more than 60,000 concertgoers. Our year-round program offers singers the opportunity to perform major choral works with professional orchestras and soloists in front of live audiences. We provide low-cost music instruction to our singers in the form of classes and workshops. We have a student internship program, inviting outstanding local high school and college students to participate with us in the rehearsal and performance experience, at no cost to them. Our auditioned chorus has earned a reputation as one of the most accomplished choruses in the Bay Area.

SF Choral has presented great choral classics to packed audiences at venues throughout San Francisco, including regular performances at Davies Symphony Hall. We have performed the Brahms, Mozart, Duruflé, and Verdi Requiems and Britten's War Requiem, the Bach B-minor, Mozart C-minor, Haydn Lord Nelson, Bruckner, and Stravinsky Masses, Handel's Messiah and Israel in Egypt, Mendelssohn's Elijah, Monteverdi's and Rachmaninoff's Vespers, Bernstein's Chichester Psalms, and Orff's Carmina Burana. We have sung pieces by living composers, including Morten Lauridsen, Arvo Pärt, Kirke Mechem, and then-living composer Moses Hogan. And we have commissioned and premiered new works by composers David Lang, Mark Winges, Donald McCullough, Stacy Garrop, Felicia Sandler, Kirstina Rasmussen, and Emma Lou Diemer. We take great joy — and pride — in bringing these great choral works to our Bay Area community.

SF Choral's educational programs, rehearsals, and performances are financed through registration fees, volunteer efforts, individual contributions, employer matching-fund programs, concert ticket sales, program advertising, and contributions from the community at large.
“He went a little further, and saw a vast stretch of land, almost wild. That’s the place! he said to himself. He bought it and began by building a villa. Then he added a garden to the villa, a park to the garden, meadows to the park, woods to the meadows; and over the whole estate he dotted fine, beautiful farms — as many as the operas he composed!” [1]

Verdi loved the countryside of his childhood and returned as an adult to secure a home for himself. He bought a rundown house and hired local people to help him remodel the house and create an oasis around it. “I do all my writing in the country; somehow there everything comes at once, quite without effort, and I am more contented,” [2] he said.

Verdi first learned music from the village organist, Pietro Baistrocchi, whose job he inherited as a teenager when Baistrocchi died. At 13, he began to compose music for church, theater, and the concert hall. In 1832, at the age of 18, Verdi left home for Milan to study counterpoint. His teacher, Vincenzo Lavigna, urged him to attend rehearsals of Haydn’s The Creation. When all three of the concertmasters fell sick at once, Verdi, who had been sitting quietly in a corner for weeks, went to the piano and conducted the rehearsal. He did so well that he was hired to conduct the concert itself.

In 1836, Verdi became maestro di cappella at Busseto and married his student, Margherita Barezzi. Their two children died in 1838 and 1839. The devastated couple moved to Milan for the production of Verdi’s first opera, Oberto, Conte di San Bonifacio, which garnered a contract for three more operas. Tragically, in 1840, his beloved Margherita died. Verdi was overcome with grief and could not work. “I was convinced that I could find no consolation in my art and decided never to compose again,” [3] he wrote.

Then a libretto, pressed upon him by a friend, awakened his creative spark. [See the article “Lionized Italian Patriot,” included in this program.] After the premiere of Nabucco in 1842, Verdi would spend the next 60 years in the public eye as Italy’s most lauded and revered composer. He also befriended his later life-partner, Giuseppina Strepponi, the soprano who premiered the role of Abigaille in Nabucco.

Through the years, Verdi spoke of earning enough money so that he could withdraw from his career in the opera houses and retire to his estate: “A time will come, and it’s not very far off, when I shall say: ‘Farewell, my public; have a good time; my career is over: I’m going to plant cabbages,’” [4] he said. Fortunately for music, this time never came. Instead, Verdi founded La Casa di Riposo (The House of Rest), a nursing home for musicians. Verdi and Giuseppina Strepponi, his partner of 50 years, are buried there.
The deaths of two men whom Verdi revered and Italians embraced as their greatest artists inspired him to compose a mass for the dead: Gioacchino Rossini (d. 1868), sometimes called “The Italian Mozart,” whom Verdi came to know while living in Paris; and Alessandro Manzoni (d. 1873), author of one of the 19th century’s greatest novels, I promessi (The Betrothed), and an ardent champion of Italian independence and unification. Verdi had not composed sacred works for

The Requiem opens with grief-laden voices that seem to have barely enough energy to sing the words “Requiem aeternam.” The dark tone momentarily gives way to a consolatory “Lux aeterna,” but then the “Dies irae” strips away the premature hope. Rather than representing mere dramatic gesture, Verdi’s Requiem reflects the human struggle to understand life’s impenetrable mysteries once childhood belief in church teachings is shattered, a conflict that engaged him throughout his lifetime.

Two large sections dominate the structure of the Requiem: the nine parts of the “Dies irae” (“Day of wrath”) which features the soloists in various combinations with each other and with the chorus, and the concluding “Libera me” for soprano soloist and chorus. These are the two most dramatic sections, full of sharp contrasts and descriptive writing. Repetitions of text and music help give them their sense of unity.

The “Dies irae” is based on a medieval poem in which a sinner pleads for salvation. Verdi gives the chorus a strenuous, chromatic line in octaves, sung full voice in the midst of a cataclysm of thunderous drums, lightening-strike chords, and plunging and climbing runs in the orchestra. The furious energy abates only for the second stanza, “Quantus tremor est futurus” (“How great a trembling there shall be”). Here the orchestra is soft and staccato as the chorus, sotto voce, stutters out its fright.
A brass fanfare builds into the blaze of sound that introduces the next stanza, “Tuba mirum spargens sonum” (“The trumpet scatters a marvelous sound”). These words, sung by the chorus in ringing tones, abruptly end with an unexpected modulation. Again the orchestra prefaces the next lines of text, “Mors stupebit et natura” (“Death and nature will stand aghast”), with a halting figure in the lowest instruments. Over repetitions of this figure, the bass soloist sings a short, gruff passage describing Judgment Day.

A long solo for the mezzo-soprano soloist follows for the next two stanzas, “Liber scriptus proferetur” and “Judex ergo cum sedebit” (“The written record shall be brought forth” and “When the Judge shall preside”). In reaction to the mezzo-soprano’s sobering description of the great book of all things to be judged, the chorus mutters “dies irae” on a single pitch. A whirling in the strings wells up into a furious reprise of the opening.

With “Quid sum miser tunc dicturus?” (“What can a wretch like me say?”), the perspective changes from that of a narrator to a first-person account by a penitent sinner. Verdi gives this lament to a trio of soloists (no bass). In a striking descant, the choral basses sing “Rex tremendae majestatis” (“King of majesty”). The third line of the stanza, “Salva me, fons pietatis” (“Save me, fountain of mercy”), embodies personal supplication as all four soloists and the full chorus sing an upwardly arching melody. The basses intervene with their menacing “Rex tremendae,” but the repetitions of “Salva me” continue until the phrase finally blooms with the combined forces of soloists and chorus.

The next stanzas, still in first-person perspective, are given to the soloists: a beautiful duet for soprano and mezzo (“Recordare”), a lyrical arioso for tenor (“Ingemisco”), and a mournful aria for bass (“Confutatis”). The “Dies irae” returns with its original fury, only to disappear into the beautiful “Lacrymosa dies illa.” (“Tearful shall be that day”). The mezzo-soprano introduces the touching melody, which the chorus takes up. A progression of key changes makes a transition into the graceful prayer for eternal rest.

The four soloists sing the third movement, the “Offertorium,” in which the soprano’s delayed entrance delivers hopeful words about Saint Michael. A dignified march, “Quam olim Abrahae,” precedes and follows the tenor’s introduction of the “Hostias,” a passage of transcendent beauty.
A brilliant and uplifting fugue for double chorus follows. The “Sanctus,” which begins with a double fugue, is the most extended cheerful music in the composition. Verdi was not inclined to write pure fugues in the manner of his musical predecessors. He ends the movement with the melodic line stretching out part of the opening subject and the choral treatment reaching a rousing conclusion.

The haunting peacefulness of the “Agnus Dei,” sung by the female soloists and the chorus, is followed by the “Lux aeterna,” set for the lower three solo voices. Luminous harmonic changes, shimmering tremolos in the strings, colorful instrumentation, and subtle shifts of mood create a rare sense of mystery and, finally, wholeness.

The last movement, “Libera me,” begins with the soprano soloist’s plea to be spared from judgment. The chorus echoes her words in hushed chords until the raging “Dies irae” explodes on the scene once more. After the storm dies down, the gentle music that began the entire piece returns, but the orchestra’s part is now taken by the chorus and soloists a cappella, in a hushed and painfully touching passage.
This moment of magical stillness is shattered as the soprano cries out in terror, leading to a full-fledged fugue for the chorus. The subject of this fugue, with its odd intervals and dizzying changes of direction, has an almost jaunty rhythm that propels it through various melodic permutations and keys. Twice the soprano joins in and brings a gentler character to the music; but once the basses put a short, sinister fragment of the fugue subject to the words “dum veneris,” the music inexorably grows to its enormous climax.

The last bars of the work bring back for a third time the soprano soloist’s desperate call of “Libera me,” now an octave lower, nearly exhausted. The concluding C-major chord of this mighty composition offers only a shadow of hope.

The phenomenal success of the Requiem would have been a fitting end to an incomparable career. But Verdi, disillusioned by the lack of Italian political unity and indignant over Italy’s dwindling musical heritage, did not retire to tend his cabbage patch. He continued to write great music, including the operas Otello and Falstaff, and the choral work Quattro Pezzi Sacri (Four Sacred Pieces).

The 1944 performances of the Requiem by a chorus of 150 Jews in Terezín, a Nazi concentration camp in Czechoslovakia, is a fitting postscript to the history of this great work. With only a broken piano and one score, the inmates learned the powerful, inspiring Requiem and sang it for the only audience they had —their captors and fellow prisoners. Marianka May, one of the survivors, said, “This is our way of fighting back —we have a vision of high art. The Verdi Requiem is the pinnacle of defiance.”

— Carol Talbeck

4. Ibid.
cont’d…
5. “An Interview with Verdi (1887),” by Gino Monaldi, in Encounters with Verdi.
6. Verdi first conceived of the Requiem as a collaborative effort among Italy’s leading composers; it was to be performed on the first anniversary of Rossini’s death. Although Verdi was able to put together the “Rossini Requiem,” the logistics of assembling so many performers in one place at one time became prohibitive, and he sent back the scores to the composers. The Messa per Rossini was finally recompiled and performed in 1988, when Helmuth Rilling conducted it in Stuttgart. Manzoni’s death, four years after Rossini’s, inspired Verdi to compose an entire requiem mass himself.
7. Quoted in many sources, among them the San Francisco Symphony program notes by Michael Steinberg, 1983.
8. Reflecting on his early studies with Lavigna, Verdi said, “In the three years spent with him, I did not do anything but canons and fugues, fugues and canons of all sorts. No one taught me orchestration and how to treat dramatic music” (from The Man Verdi).
Perpetua Society

“The exhilarating experiences I have had over the years with the San Francisco Choral Society come to a head each semester when pure hard work and the artistic talents of the chorus come to a crescendo with performances. I have been inspired by the joy of singing and hearing the San Francisco Choral Society deliver outstanding performances of choral masterpieces and new commissioned works. Considering the immeasurable enjoyment I have received, how could I not want to give something back in return?”

—John Chapman

John Chapman passed away in the summer of 2014, within days of having performed with the San Francisco Choral Society his favorite piece — Brahms’ A German Requiem. He, and his passion for choral music, will be sorely missed.

Helen Ishida Abramson
Stanley R. Abramson*
Anonymous
Linda K. Brewer
John Chapman*
Caroline Damsky

Peggy Hinrichs
R. Mackenzie Gordon*
Paul Nocero
Cheryl Thompson*
Ortha Zebroski*
Julia Young

*Deceased

Please consider these easy ways to support the San Francisco Choral Society:

Bookmark our Amazon Smile link and when you shop, SF Choral Society will receive .05% every purchase you make on Amazon!

You can donate a used car!
Call 1-800-320-0476 to arrange, and tell the operator you’d like the proceeds to benefit SF Choral.

We would be grateful for your contribution, no matter how big or how small. All donations are tax-deductible to the maximum extent allowed by law.

SF CHORAL IS A 501(C)(3) ORGANIZATION.
OUR FEDERAL TAX IDENTIFICATION NUMBER (TAXPAYER ID) IS #94-3107344.
I. Requiem and Kyrie

Chorus:
Requiem aeternam dona eis, Domine; et lux perpetua luceat eis. 
Te decet hymnus, Deus, in Sion, et tibi reddie tur votum in Jerusalem. 
Exaudi orationem meam: ad te omnis caro veniet.

Quartet and Chorus:
Kyrie eleison. 
Christe eleison. 
Kyrie eleison.

II. Sequence

Chorus:
Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla. 
Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus! 
Tuba mirum spargens sonum, per sepulcra regionem, coget omnes ante thronum. 

Bass:
Mors stupebit et natura, cum resurget creatura, judicanti responsura. 

Mezzo-soprano and Chorus:
Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. 
Judex ergo cum sedebit, quidquid latet apparebit: nil inultum remanebit. 
Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla. 

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis, qui salvandus salvas gratis: salva me, fons pietas.
Soprano and Mezzo-soprano:
Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.
Juste judex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:
[Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvesti,
et latronem exaudisti,
mihii quoque spem dediti.
Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequstra,
statuens in parte dextra.]

Bass and Chorus:
[Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.]

Chorus:
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:
Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

Soprano and Mezzo-soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily; enduring the
Cross, you redeemed me:
do not let these pains to have been in vain. Just
Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.
My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.
I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:
That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus:
grant them peace.
Amen.

III. Offertorio

Quartet:
Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelium

cont’d.
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.
Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie
memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.
Libera animas omnium fidelum defunctorum
de poenis inferni;
fac eas de morte transire ad vitam.

defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.
Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie
memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.
Libera animas omnium fidelum defunctorum
de poenis inferni;
fac eas de morte transire ad vitam.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura irae,
quando coeli movendi sunt et terra.
Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine,
de morte aeterna in die illa tremenda.
Libera me, Domine,
quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.
Libera me, Domine,
de morte aeterna in die illa tremenda.
Libera me.

I tremble, and I fear the judgment
and the wrath to come,
when the heavens and the earth shall be moved.
The day of wrath, that day of calamity and misery;
a great and bitter day, indeed.
Grant them eternal rest, O Lord,
and may perpetual light shine upon them.
Deliver me, Lord,
from eternal death on that awful day.
Deliver me, O Lord,
when the heavens and the earth shall be moved;
when you will come to judge the world by fire.
Deliver me, Lord,
from eternal death on that awful day.
Deliver me.
Join us for two great masterpieces, full of radiant melody, that call for a gentling of the world.

We’ll pair these with two rarely heard but absolutely delight-filled works by living American composers.

Rehearsals:
Weekly rehearsals on Tuesday evenings begin September 6 and run through November 8.

Dress rehearsals:
Wednesday, November 9 and Thursday, November 10

Concert performances (Location TBA):
Saturday, November 12 at 7pm and Sunday, November 13 at 4pm

Auditions via Zoom
Tuesday 8/23
Wed 8/24
Sign up on sfchoral.org

Find all the details at sfchoral.org
EXIT DIAGRAM
DAVIES SYMPHONY HALL
In an emergency, follow any lighted exit sign to the street. Do not use elevator or lobby stairs. Walk, don’t run.

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER

LOUISE M. DAVIES SYMPHONY HALL

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

The Honorable London N. Breed, Mayor

TRUSTEES

Thomas E. Horn, President
Corretti Lo Lui, Vice-President
Sakurako Fisher
Stanlee Ray Gatti
Judge Quentin L. Kopp (Ret.)
Maryam Muduroglu
Paul F. Pelosi
Diane B. Wilsey
Brenda Wright

John Celdon
Managing Director

Rod Levin
Assistance Managing Director

Elizabeth Murray
Managing Director Emerita
The Gift of New Music

One of the pillars of SF Choral’s mission is to contribute to the choral music repertoire by investing in new compositions by leading contemporary composers.

Once upon a time, the important responsibility of commissioning new music was held by clerics and princes, kings, and queens, wealthy benefactors and powerful patrons. These days, ordinary music lovers can be a part of creating the music which helps us come to terms with the world in which we live. We can pool our resources, no matter how modest, and ensure that the composers of our time are supported and encouraged to compose the works of today that will speak to future generations about the issues of import to us.

San Francisco Choral Society has a long history of investment in new music:

- *To a Lost Year* by Chiayu Hsu, 2022
- *teach your children* by Pulitzer Prize winning composer David Lang, 2019
- *Terra Nostra*, a full-length oratorio by Stacy Garrop, 2015
- *Seven Songs for Planet Earth* by Olli Kortegangas, West Coast premiers in 2011, co-commissioned by the Choral Arts Society of Washington and Finland’s Tampere Philharmonic Orchestra, in partnership with the San Francisco Choral Society, the Piedmont East Bay Children's Choir, and the Children’s Chorus of Washington
- *Contraries: The Human Condition* by Donald McCullough, 2009
- *pax penetralis* by Mark Winges, 2007
- *Time Does Not Bring Relief* by Felicia Sandler, 2006
- *Songs from the Earth* by Emma Lou Diemer, 2005

New Music Fund

These donors made generous gifts to our New Music Fund, which enables us to commission and present new compositions. Together, we’re helping build the world choral repertoire. Many thanks to all!

Emile Chi
Siang-in Chou
Caroline Damsky
James Estey
Roger Fong
Robert Geary
Chesley Herbert
Margaret Hinrichs
Sharon Keeton
Elizabeth Kunz
Dieter Meyerhoff
Judith Murio
Thomas Nienow
Susan Pace
Sydni Roberson
Betty Smith
Listed here are generous donors who gave to the SF Choral Society General Fund between July 1, 2021 and August 4, 2022.

**Our Donors**

#### Angels

**$2,000 or more**

- Alice Aronow
- Judy Garland Krebs
- Ken Lyons
- Betsy Morris
- Judith Murio & Todd Jolly
- Sydni Roberson
- Vanguard Charitable
- Leslie & John Woodward
- Julia Young

#### Benefactors

**$1,000 to $1,999**

- Anonymous
- Stephen Burke
- Siang-in Chou
- Silk Road Teas
- Rita Freimanis
- Roger Fong
- Nina Greeley
- Rich Gross
- Wendy Heumann
- Elizabeth Kunz
- John Martin
- Suzy Maska & Jon Cohen
- Dieter Meyerhoff
- Paul Nocero
- Melanie Pena & Mark Perry
- Joanne Ruzek
- The San Francisco Foundation
- Beni Strebel

#### Impresarios

**$500 to $999**

- Sue Barton
- Minke Binnerts
- Carlin Black
- James Blodgett

- Linda Brewer
- Devi Brown
- Emile Chi
- Charmaine Chow
- Nicole Conkling
- Margaret Droesch
- Carol Ghinger
- Robert Geary
- Jerry Godes
- Catherine Heagerty
- Chesley Herbert
- Jessica House Steward
- Katherine & James Kirkham
- Kathleen Leones
- Pamela Ling
- Kathy McMahon
- Jessica Meyers
- Abigail Millikan-States
- Morgan Stanley Global Impact Fund

- Nolo Press—*in memory of Barry Portman, who loved singing with his friends*

- Nicholas Raimondo
- William Sinn
- Nancy Tompkins
- Katie & Adrian Wadley

#### Patrons

**$240 to $499**

- Louise Anderson
- Ann Aversa
- John Blankenship
- Emile Chi
- Terence Chu
- Merilou Clapper
- Robert Gorlin
- Joan Herron
- Elizabeth Hoover

- Sharon Keeton
- Jane Lovell
- Amy Markowitz
- Patrick McCabe
- Shana Millstein
- Pilar Montero
- Matthew Nieder
- Victoria Post
- Naveeno Rehm
- Lily Robillard
- Cricket Rothrum
- Beverly Schmidt
- Jennifer Schwartz
- Douglas Scott
- Janet Scott
- Amy Stewart
- Cathy Sweetman
- Robyn Thaw
- Pazit Zohar

#### Sponsors

**$100 - $249**

- Ameriprise Financial
- Rhea Arajs
- Cynthia Barbaccia
- Penny Barron
- Jane Centers
- Kathy Chaikin
- Arthur Colman
- Kellie Cox
- Linda Crawford—*in memory of Boyd Jarrell*
- Margaret De Jong
- Fidelity Charitable
- Rick Foster
- Deborah G Frangquist
- Chris Gilbert
- Deborah Gitin
- Gail Harriman
Our Donors cont'd.

Stacey Helley
Elaine Katzenberger
Rosemary Kenney
Rozelle Lee
Kaye McKinzie
Carolyn Miller
Joyce Muns
Kit Murphy
Thomas Nienow
Susan Pace & Jeff Labovitz
William Perry
Victoria Post
Naveeno Rehm
Michelle Rios
Laurel Sprigg
Philip Thomas
Chris Thorman
Gordon Thrupp
Thomas Traylor
Jessica Vapnek
Sean Wales
Amanda Williford

Elizabeth Frey
Nina Anne Greeley
Amy Hansen
Jane Hiatt
Linda Holbrook
Catherine Homoelle
Elinor B. Liberman
Mardith Louisell
June Nelson–
in memory of Barrie Chi
Marjanne Pearson
Rebecca Peters
Judy Strachan
Cindy Thompson
Lauri Thrupp
Ann Thrupp
Ken Tipton
Frances Verrinder

Grants
California Arts Council
Marin Community Foundation
National Endowment for the Arts
The San Francisco Foundation

Matching Grants and Corporate Gifts
Amazon.com, Inc.
Apple, Inc.
Charitable Adult Rides & Services (CARS)
Community Thrift Store
Network for Good

Thank you to all!

Listed here are generous donors who gave to the SF Choral Society General Fund between July 1, 2021 and August 4, 2022

Donors
$50 - $99
Theresa Bell
Janice Bradley
Joan Brinkley Smith
Mary Brutger
Rev. Gwen Buehrens
David Chase
Carlin Chi
Ian Crane
Carol Donohoe
Diana Feinberg
Sue Fleming
Producers’ Circle

These producers made generous loans or gifts that enabled us to present this concert at Davies Symphony Hall.

Alice Aronow
Ann & Fabio Aversa
Cynthia Barbaccia
Sue Barton
Minke Binnerts
John Blankenship
Carlin Chi
Emile Chi
Charmaine Chow
Suzy Maska & Jonathan Cohen
Nicole Conkling
Roger Fong
Rita Freimanis
Judy Garland Krebs
Jerry Godes & Kevin High
Nina Greeley
Richard Gross
David Hathwell
Joan Herron
Wendy Heumann
Elizabeth Hoover
Elizabeth Kunz
Pamela Ling
Jane Lovell
Kent MacMaster
Kaye McKinzie
Dieter Meyerhoff

Abigail Millikan-States
Pilar Montero
Betsy Morris—
in honor of Dr. Julia Nielsen
Judith Murio & Todd Jolly
Paul Nocero
Nolo Press—
in memory of Barry Portman, who loved singing with his friends
Mark Perry
Naveeno Rehm
Sydni Roberson
Lily Robillard
Cricket Rothrum
Beverly Schmidt
Jennifer Schwartz
Janet Scott
Catherine Heagerty
William Sinn
Betty Smith
Miles Handley & Amy Stewart—
In Memory of Nan Budinger
James Stewart
Robyn Thaw
Nancy Tompkins
Jessica Vapnek
Frances Verrinder
Katie and Adrian Wadley

Julia Young
This promises to be an exciting time of transition, and to guide us through it, we want to add several members to our Board of Directors. We seek talented and enthusiastic individuals from inside or outside our organization who understand the Choral Society’s mission and can help ensure its continued impact and success.

**No prior board experience is necessary.**
**Visit our website for details and how to apply.**

---

**Advertise with Us**

Reach a discerning audience at very low cost!

Your ad will be seen by our in-person and virtual audiences, as well as members of the chorus, soloists and orchestra.

A three-concert package is available for the 2022-23 season. Rates are a considerable savings over the per-concert price.

Whichever you choose - this investment will pay for itself!

Interested in purchasing an ad? Please reach out to Stacey Helley at stacey@sfchoral.org to discuss your artwork specs prior to payment.
New from acclaimed poet (and baritone) David Hathwell.

In his shining collection, David Hathwell gathers his previously published poems, enhancing the luster of the whole with illuminating commentaries.

Richard Wilbur, twice a Pulitzer Prize winner, praised Hathwell's work as "concretely evocative, with a clear flow of argument, and a seriousness that allows itself to be locally playful."

California poet laureate Dana Gioia commended Hathwell for "writing with quiet intensity about significant things."

The poems are taut, measured, and shapely, like svelte dancers. —James Fowler

Hathwell's incremental modulations create subtle states of perception and mood with a musical precision. —Rebecca Starks

PUBLISHED BY ARC LIGHT BOOKS • AVAILABLE AT ONLINE OUTLETS & BOOKSTORES

San Francisco Choral Society

Join us as we prepare to sing two choral masterpieces, Gabriel Fauré's Requiem and Leonard Bernstein's Chichester Psalms, alongside Kevin Allen's Missa Rex Genitor and Eric Whitacre's Five Hebrew Songs. Weekly rehearsals on Tuesday evenings begin September 6th and run through November 8th. Dress rehearsals take place on Wednesday, November 9 and Thursday, November 10. Concert performances (Location TBA) will take place on Saturday, November 12th at 7pm and Sunday, November 13th at 4pm. Singers have the option to participate with the in-person ensemble or as a virtual singer. All new singers to SF Choral Society must complete an audition. All the details are at:

sfchoral.org

Visit sfchoral.org
Email us at inquire@sfchoral.org
236 West Portal Suite #775 | San Francisco CA 94127