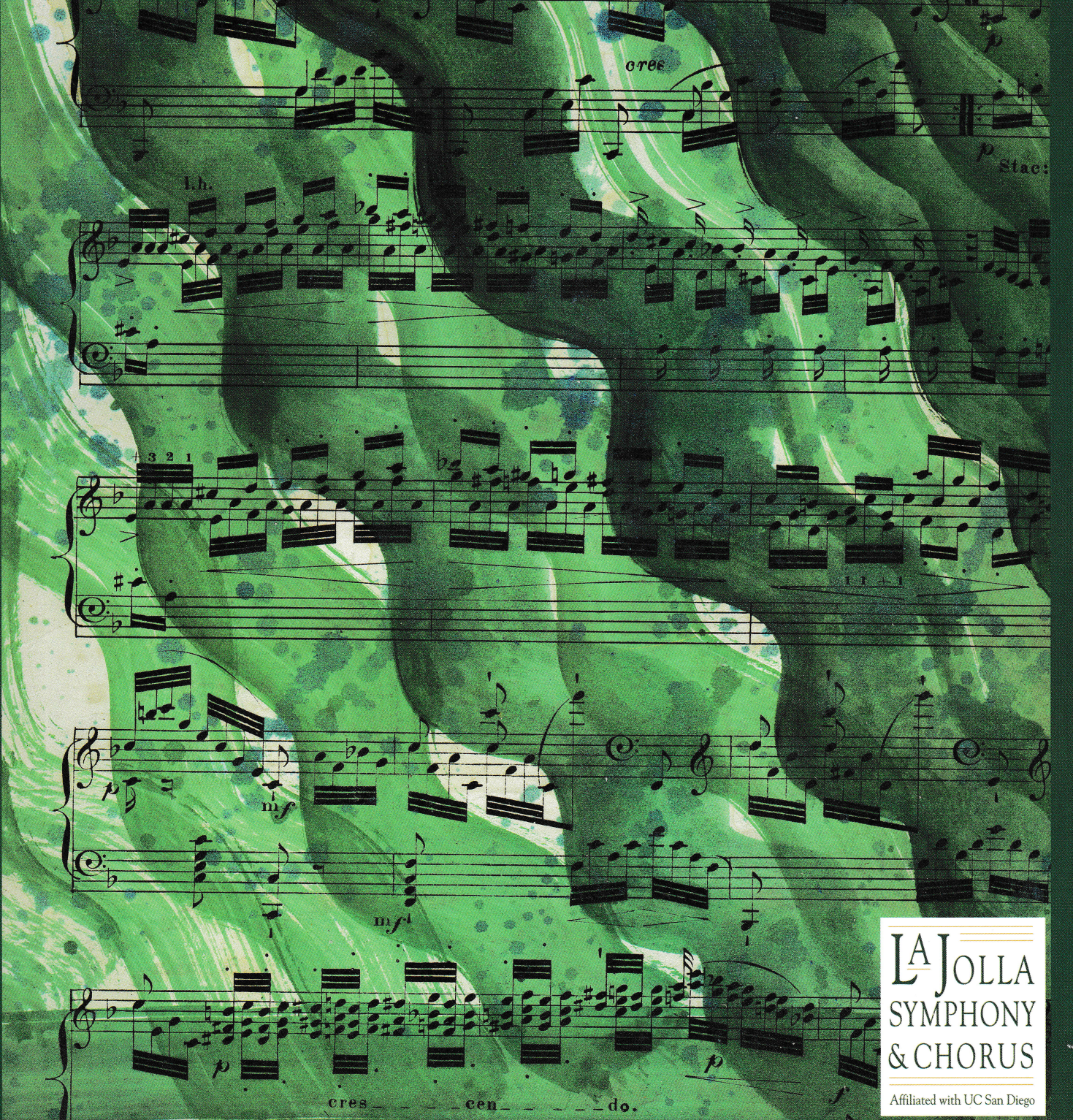


MUSIC ACROSS THE CENTURIES

2000/2001 SEASON



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& CHORUS

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Harvey Sollberger, Music Director
 David Chase, Choral Director
 Thomas Nee, Music Director Emeritus

A BRITISH CHRISTMAS

MANDEVILLE AUDITORIUM
 SATURDAY, DECEMBER 9, 2000, 8 P.M.
 SUNDAY, DECEMBER 10, 2000, 3 P.M.

VAUGHAN WILLIAMS **Fantasia on a Theme of Thomas Tallis**
THOMAS **A Child's Christmas in Wales**
Welsh carols interpolated by David Chase

Mary Corrigan and Jonathan McMurtry, readers

INTERMISSION

VAUGHAN WILLIAMS **Hodie**
Prologue
Narration
Song
Narration
Choral
Narration
The Oxen
Narration
Pastoral
Narration
Lullaby
Hymn
Narration
The March of the Three Kings
Choral
Epilogue

Ann Chase, soprano
Todd Strange, tenor
Gregorio González Villagómez, baritone

North Coast Singers
Sally Husch Dean, director

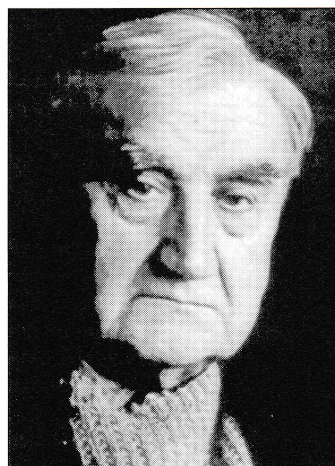
David Chase, conductor

Ralph Vaughan Williams' *Hodie* by arrangement with
 Oxford University Press, Inc.
 198 Madison Avenue, New York, NY 10016

PROGRAM NOTES

by Eric Bromberger

Fantasia on a Theme by Thomas Tallis
RALPH VAUGHAN WILLIAMS
 Born October 12, 1872, Down Ampney
 Died August 26, 1958, London



In 1904 Ralph Vaughan Williams, then 32 and a respected if not widely-known composer, was asked to edit a new edition of the *English Hymnal*. He was at first reluctant to take on the task, fearing that it would demand too much of his time, but he finally accepted the responsibility and for the next two

years gave virtually all his energies to editing hymns from England's past. The immediate result of his labors was the new hymnal, published in 1906, but a more important effect was that he became interested in the music of England's past, a discovery that was to have a powerful effect on his subsequent career as a composer.

One of the hymns he edited drew his particular attention. In 1567, Thomas Tallis (1505?-1585) had contributed nine tunes to Archbishop Parker's Metrical Psalter, and the third of these was later set with Addison's words: "When rising from the bed of death." When Vaughan Williams was asked to contribute a work of his own to the Gloucester Festival of 1910, he wrote a piece for string orchestra based on Tallis' tune. *The Fantasia on a Theme by Thomas Tallis* was first performed on September 6, 1910, in Gloucester Cathedral, the composer conducting.

THE LA JOLLA SYMPHONY & CHORUS
 would like to thank



ITALO
SCANGA

for generously creating
 the program guide's cover art
 for this season.

MEET THE SOLOISTS



MARY CORRIGAN

Mary Corrigan has won several Best Actress Awards and has acted in several award winning tapes for National Public Radio. Professor Corrigan travels widely as a Master Teacher of Voice for the Theatre. She has conducted numerous workshops and master classes in England, Egypt, Canada, in addition to major actor training institutions throughout the United States. She has taught in England at Balliol College, Oxford University, for the past sixteen years. She is an Emerita Professor of the University of California San Diego's Department of Theatre and Dance. She appeared with the La Jolla Symphony and Chorus in it's first performance of *A Child's Christmas in Wales* in 1989, and as The Witch of Endor in Honneger's dramatic oratorio *King David*.

JONATHAN McMURTRY

Jonathan McMurtry has performed in over 60 Old Globe Theatre productions since 1961, including *Henry V*, *The Seagull*, *The Merry Wives of Windsor*, *Romeo and Juliet*, *Macbeth*, *American Buffalo*, *Henry IV*, *Home*, *Hamlet*, *Waiting for Godot*, *Timon of Athens*, *There's One in Every Marriage* (SD Critics' Circle Award), *King Lear*, *Roshomon*, *Dear Liar*, *Moby Dick Rehearsed*. Elsewhere his stage credits include *A Life in the Theatre* (SD Critics' Circle Award), Gaslamp Theatre; *Picasso at the Lapin Agile*, *A Christmas Carol*, *Uncle Vanya*, San Diego Rep; leading roles at theaters throughout the U.S., including South Coast Rep, Alley Theatre, Studio Arena, Syracuse Stage, Arizona Theatre Co, San Jose Rep, Alaska Rep, Ahmanson Theatre, Mark Taper Forum, LATC, Indiana Rep, Berkeley Rep and the roles of Shylock and Macbeth at Walnut Creek's Regional Center for the Arts. Mr. McMurtry has been the recipient of 30 Drama-Logue Awards, the '92 Joe Callaway Award, and the LA Critics' Circle Award for the title role in *Uncle Vanya*. His television and film credits include *Encore! Encore!*, *The Skin of Our Teeth* (live PBS telecast from the Old Globe), *thirtysomething*, *Cheers*, *Almost Perfect*, *The Naked Truth*, *Wings*., *Beautiful Joe* (with Sharon Stone), *Little Nikita*, *Best Laid Plans* and *The Settlement*.



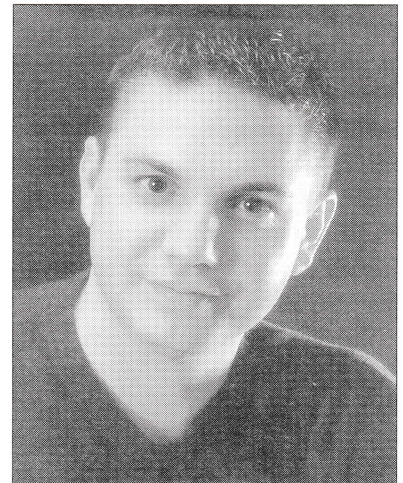


ANN CHASE

Ann Chase has performed with the La Jolla Symphony and Chorus on several occasions in the past: she was featured during the 1999 season in Samuel Barber's *Knoxville Summer of 1915*; as Marie in *Excerpts from Wozzeck* by Alban Berg; as the Princess in *L'enfant et le Sortilèges* by Ravel; as Constance Fletcher in *The Mother of Us All* by Virgil Thompson; as Mrs. Hargraves in *Boojum!* by Martin Wesley Smith; as well as soprano soloist in oratorios such as Beethoven's *Ninth Symphony*; Mozart's *C-Minor Mass*; Mozart's *Requiem*; Bach's *Magnificat*, Britten's *Spring Symphony*, and others. She has also been featured with the Sacramento Chamber Music Society, the Nevada Symphony, Piccolo Spoleto, SONOR, the San Diego Master Chorale, Music on the Edge, and others. She has toured with the La Jolla Symphony Chamber Chorus on two tours of southern France, in 1996 and 1998, as well as Central Europe, and has participated for several years in the Robert Shaw Festival Chorus at Carnegie Hall and Quercy, France. She is co-founder of CAMARADA, an ensemble that performs chamber music of all eras in intimate and unusual spaces. In addition to performance, Ms. Chase has an active private studio in her home in Leucadia, and teaches at Palomar Community College and Cal State San Marcos as well. Her true inspiration is her family: husband, David Chase, conductor of the La Jolla Symphony Chorus; son Darren, an aspiring opera singer now living in New York City; and daughter Claire, a flutist at Oberlin Conservatory.

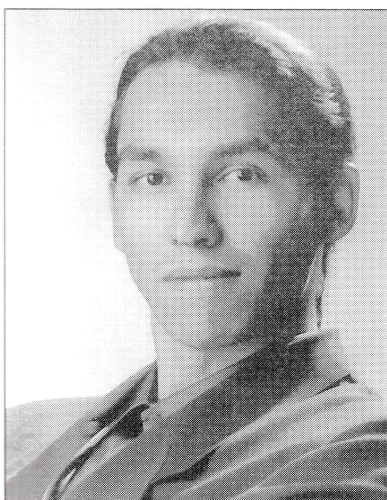
TODD STRANGE

Todd Strange is a native to Northern California, born and raised in Yuba City. He is currently working on his Masters in Vocal Performance at the University of Arizona. He is a student of Prof. Robert Swensen. Todd has just completed the title role in Benjamin Britten's *Albert Herring* at the U of A. He will also be singing in Arizona Opera's production of *La Fanciulla el West* by Puccini. Todd has a great love for opera and the classical repertoire. Other recent roles performed are Ferrando in Mozart's *Così Fan Tutti*, Ralph Rackstraw in Gilbert and Sullivan's *HMS Pinafore*, and Henrick in Sondheim's *A Little Night Music*.



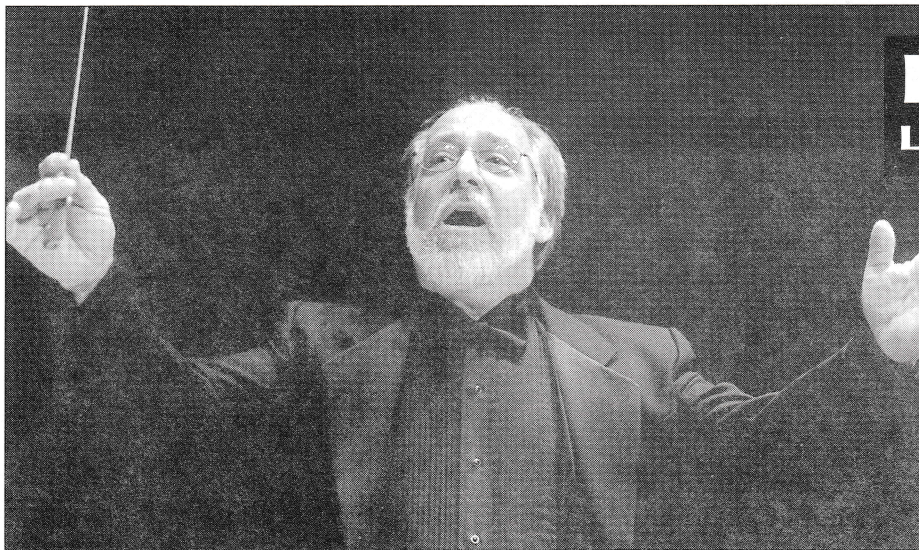
GREGORIO GONZÁLEZ VILLAGÓMEZ

Gregorio González Villagómez, baritone, grew up in the central Mexican state of Guanajuato, where his earliest performing experience was with a guitar and voice ensemble. A resident of North San Diego County, he has performed throughout Southern California, the Mid-West, and central México. He has sung with the San Diego Opera Chorus; the vocal ensemble, "Glory...!"; and the Khajavi Quartet (with which he has recorded a CD of Iranian music). He has been featured in concert with the Orquesta Sinfónica de Guanajuato, México; the Palomar Orchestra and Chorale, and in solo performances for the Long Beach Opera Guild. His most recent engagements include the role of Pablo in the San Diego Opera production of *Streetcar Named Desire*; Cascada in the San Diego Comic Opera production of *The Merry Widow*; and Lun Tha in *The King and I* at the Moonlight Amphitheatre.



Mr. González currently studies with David Sannerud. His many awards include second place in the Western Region Metropolitan Opera Auditions, second place in the National Association of Teachers of Singing Competition in Los Angeles, and first place in the Virginia Hawk vocal competition. He has won first and second prizes in the Vocal category of the La Jolla Symphony and Chorus Young Artists Competitions.

In addition to music performance, Mr. González is the cantor, section leader and soloist at St. Mary Star of the Sea Catholic Church in Oceanside. He also offers professional computer-oriented services relating to music scoring, transposing, recording and sequencing.



DAVID CHASE LJS&C CHORAL DIRECTOR

Photo: Chris Juracka

Vision Statement 2000

Now in my third decade of working with the La Jolla Symphony Chorus, I have stronger feelings than ever about its future as a cultural symbol as well as a vehicle for great music. If, in the future, music is to remain the province of the community and of the individuals in the community, rather than a product that is packaged and sold to consumers, community choruses like the La Jolla Symphony Chorus will be an important force. In order for that force to be strong and positive, we must not only maintain the strengths of the choral tradition—its egalitarian access to art music, its communal bonding, its direct relationship to both traditions and trends in literary arts—but we must also develop new repertoire and a new audience. I see the LJS&C as an exemplary vehicle for these developments.

Above all, the Chorus must continue to grow musically. To do this, we will continue to use professional musicians to train and inspire the non-professionals who will always be the heart of our ensemble. And we will challenge those singers with repertoire, both new and traditional, that they will not experience elsewhere in our area. Because this is a community organization, all development within the ensemble is also an investment in the community's vision and understanding of the art.

Our programming and performance techniques will continue to seek new ways to engage our audiences. Unlike the choirs that are appended to religious or patriotic organizations, our repertoire and performance style are not circumscribed by a function within a larger community tradition and should not be limited in that way. We, therefore, will continue to experiment with programming and presentation, seeking to reinvigorate the choral art. This will include the commissioning of new works to extend the repertoire, the formation of new chamber vocal ensembles to provide flexibility and variety in programming, and experimenting with aspects of theatricality in order to more actively engage the audience in the performance.

The ultimate goal of these concerns is to make our choral music relevant and exciting to a broader, more secular and diverse community, while consciously and conscientiously extending what has been an important cultural tradition for more than five hundred years.

David Chase
La Jolla Symphony & Chorus
Choral Director

Conductor of the La Jolla Symphony Chorus since 1973, Dr. Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertoire with new or unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; a KPBS-TV broadcast of Bach's *Mass in B Minor*, and the American premiere of the musical-theatre piece, *Boojum!* by Australian composer Martin Wesley-Smith. Dr. Chase and members of the chorus traveled to Europe in 1988 where they gave performances in Germany, Austria and Italy. In 1992 the ensemble was the only adult choir chosen to represent the United States in the International Choral Kathaumixw held in Canada. In July 1996 and again in 1998 they presented the *Musique des Ameriques* concert series throughout Southern France. David Chase is a graduate of the Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov.

Hodie: A Cantata for Christmas

RALPH VAUGHAN WILLIAMS

Born October 12, 1872, Down Ampney

Died August 26, 1958, London

Vaughan Williams wrote his Christmas cantata *Hodie* (he translated that title as "This Day") in 1953-54, when he was 81 years old. Though he described himself as "a cheerful agnostic," Vaughan Williams had for some time wanted to write a Christmas piece, and he and his wife Ursula assembled this collection of texts themselves, combining both sacred and secular verses to re-tell the Christmas story. The resulting work, as many have noted, is composed in quite different musical styles, as Vaughan Williams fitted his music to quite different texts, but the genial spirit of *Hodie* easily reconciles the parts. First performed at the Three Choirs Festival in Worcester Cathedral on September 8, 1954, *Hodie* remains an infrequently-heard work, perhaps because of the massive forces it requires: soprano, tenor, and baritone soloists, children's choir, full chorus, organ, and huge orchestra. Vaughan Williams uses what he calls Narrations (for children's choir and organ) to structure *Hodie*, and between these Narrations he sets his texts for various instrumental and vocal combinations. With the exception of the opening chorus, the entire work is in English, and Vaughan Williams' skillful scor-

ing allows the texts to be heard easily. The following summary offers a general guide to *Hodie*.

1. Prologue. The festive opening, full of brass fanfares, is the most musically complex movement of *Hodie*, traversing a range of musical styles (and rhythmic difficulties). The text, from the Vespers for Christmas Day, joyfully announces the Nativity: "Hodie Christus natus est."
2. Narration. The children's choir and tenor soloist sing a text drawn from Matthew and Luke about the angel's appearance to Joseph.
3. Song. The soprano, joined by the women's voices and the orchestra, sings a gentle song on the text "It was the winter wild" from Milton's *Hymn on the Morning of Christ's Nativity*.
4. Narration. This narration, from Luke, tells of Joseph and Mary's trip to Bethlehem and the birth of Christ.
5. Choral. This gorgeous song, on a text by Miles Coverdale, is for unaccompanied chorus. Each of the stanzas concludes with a beautifully-resolved *Kyrieleison*.
6. Narration. In this setting of a text from Luke and the Book of Common Prayer, the children's choir begins quietly but is soon joined by tenor and soprano soloists, chorus, and orchestra. The tale of shepherds in the fields explodes at the triumphant "Glory to God in the highest, and on earth peace, good will toward men."

LA JOLLA SYMPHONY & CHORUS MUSIC LITERACY EDUCATIONAL OUTREACH PROGRAM CONCERT SEASON, 2000 - 2001



"I would teach children music, physics and philosophy; but most importantly music, for in the patterns of music and all arts are the keys to learning." - Plato



The "Residency" - An introduction to all families of music: vocal, string, woodwind, brass and percussion. Each ensemble performs a 45-minute educational program designed to complement the other "Residency" ensembles. Rates vary depending on size of ensemble and number of performances per visit (e.g. quintet, three back-to-back, 45-minute performances, \$500). **Please call for more information.**



The "Specialist" - Tailored more to small groups, this program offers a close-up look at the manner in which sound is produced and musical expression is achieved. **\$30/hr, two back-to-back programs.**

The "Trio" - Energetic, educating and interactive. The Trio is comprised of the flute, violin and cello. Experienced and entertaining players from the La Jolla Symphony have created a program of great variety and depth: *exploration of sound, creation of rhythm and an opportunity for students to compose and conduct.* **\$135/hr.**

The "Coach" - Experienced and qualified musicians provide individual or small-group instruction. This program has proven invaluable to furthering the development and success of school music programs. **\$30/hr**

Financial aid is available on a limited basis.

For more information on any of the programs listed above, please call or send an email to Victoria Eicher, Chair of Educational and Community Outreach, La Jolla Symphony & Chorus (858-695-0719 or victrola@san.rr.com).

42nd Annual
*Young Artists Competition
 and Showcase Concert*



Competition:

Saturday, February 3, 2001
 Mandeville Center, UCSD

Showcase Concert:

3 P.M. Sunday,
 February 4, 2001

FREE ADMISSION!

Held this year for the first time
 at the wonderful

Neurosciences Institute Auditorium, La Jolla

Competition Eligibility

Instrumental: Age 14-26 at time of contest

Vocal: Age 18-28 at time of contest

Prizes

First place: \$1500

Second place: \$1000

Third place: \$500

Most Promising: \$250

Each level of prize will be awarded in
 instrumental and vocal divisions.
 First place winners will perform as soloists
 with the La Jolla Symphony & Chorus
 during the 2001-2002 season.

Call for information and applications
 (858) 534-4637

All eight winners will perform at the
 Young Artists Showcase Concert.



SALLY HUSCH DEAN
Caprice Music Director

Sally Husch Dean, Music Director, holds a Bachelor's degree in Voice Performance from UCSD and has completed a special project in choral conducting at Palomar College. In 1997 Sally was one of six choral directors in the United States selected

to study composition with the well known composer/arranger, Alice Parker. Her composition *Christmas Bells* is published by Colla Voce Music. She is pursuing post-graduate music education certification through the Organization of American Kodaly Educators. A long time member of the La Jolla Symphony Chorus, she also founded and directed the Capri Elementary School Chorus for ten years. She recently directed the San Diego City Schools Elementary Honor Choir 2000.

NORTH COAST SINGERS
CAPRICE

Sally Husch Dean, Music Director
Jeanne Saier, Accompanist

- | | |
|-----------------------|-------------------|
| Chloe Asano | Gabrielle McHugh |
| Lauren Bagby | Vanessa Marangos |
| Mary Bozigian | Tina Marchand |
| Rachel Burnitt | Elizabeth Moroney |
| Jeanette Cesena | Julia Overman |
| Fatima Cheatom | Robin Park |
| Ellie Damashek | Michelle Peltz |
| Chelsea Davidson | Josh Perkins |
| Tom Dean | Adrienne Pope |
| Kathleen Dowling | Natalie Pope |
| Robert Dowling | Michelle Risling |
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| Brenda Guzman | Amanda Specht |
| Tyler Hauptman | Natalie Thompson |
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| Anna Hoff | Sarah Vahalla |
| Sara Hunt | Anna Waite |
| Casey Kloehn | Lexi Wilson |
| Julie Koopmans | Rachel Woolf |
| Pilar Landon | Gillian Wright |
| Jennifer Lee | Mari Wright |

Hodie (This Day)

A CANTATA FOR CHRISTMAS
RALPH VAUGHAN WILLIAMS

I. PROLOGUE

Nowell! Nowell! Nowell!

Hodie Christus natus est: hodie salvator apparuit:

Hodie in terra canunt angeli, laetantur archangeli:

Hodie exultant justi, dicentes: gloria in excelsis Deo: Alleluia.

From the Vespers for Christmas Day

II. NARRATION

Now the birth of Jesus Christ was on this wise: when as his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost.

Then Joseph her husband, being a just man, was minded to put her away privily. But while he thought on these things, behold the angel of the Lord appeared unto him in a dream.

ANGEL: "Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name Jesus: He shall be great, and shall be called the son of the Highest: Emmanuel, God with us."

From Matt. 1, 18-21 and Luke 1, 32

III. SONG

It was winter wild,
While the Heaven-born child,
All meanly wrapt, in the rude manger lies;
Nature in awe to him
Had doff'd her gaudy trim
With her great Master so to sympathise.

And waving wide her myrtle wand,
She strikes a universal peace through sea and land.
No war, or battle's sound,
Was heard the world around:
The idle spear and shield were high uphung;
The hooked chariot stood
Unstain'd with hostile blood;
The trumpet spake not to the armed throng;
And kings sate still with awful eye,
As if they surely knew their sovran Lord was by.

But peaceful was the night,
Wherein the Prince of light
His reign of peace upon the earth began
The winds, with wonder whist,
Smoothly the water kiss'd
Whispering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.

From Hymn on the Morning of Christ's Nativity. Milton

IV. NARRATION

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, everyone to his own city. And Joseph also went up into the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife, being great with child.

And so it was that while they were there, the days were accomplished that she should be delivered. And she brought forth her first born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

From Luke II, 1-7

V. CHORAL

The blessed son of God only
In a crib full poor did lie;
With our poor flesh and our poor blood
Was clothed that everlasting good.
Kyrieleison.

The Lord Christ Jesu, God's son dear,
Was a guest and a stranger here;
Us for to bring from misery,
That we might live eternally.
Kyrieleison.

All this did he for us freely,
For to declare his great mercy;
All Christendom be merry therefore,
And give him thanks for evermore.
Kyrieleison.

Miles Coverdale, after Martin Luther

VI. NARRATION

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them.

"Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a saviour, which is Christ the Lord. And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, "Glory to God in the highest, and on earth peace, good will toward 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, God the Father Almighty."

"Let us go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us."

And the shepherds came with haste, and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds.

Adapted from Luke II, 8-17 and the Book of Common Prayer

VII. THE OXEN

Christmas Eve, and twelve of the clock.
"Now they are all on their knees,"
An elder said as we sat in a flock
By the embers in hearth side ease.

We pictured the meek mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.

So fair a fancy few would weave
In these years! Yet, I feel
If someone said on Christmas Eve,
"Come; seen the oxen kneel,

In the lonely barton by yonder coomb
Our childhood used to know,"
I should go with him in the gloom,
Hoping it might be so.

*Thomas Hardy (By permission of the Society of Authors,
the Thomas Hardy estate, and the Macmillan Co., Inc.,
New York)*

VIII. NARRATION

And the shepherds returned, glorifying and praising god for all the things
that they had heard and seen, as it was told unto them.

Luke II, 20

IX. PASTORAL

The shepherds sing; and shall I silent be?
My God, no hymn for thee?
My soul's a shepherd too: a flock it feeds
The pasture is Thy Word; the streams, Thy Grace
Enriching all the place.
Shepherd and flock shall sing, and all my powers
Out-sing the daylight hours.
Then we will chide the sun for letting night'
Take up his place and right:
We sing one common Lord; wherefore he should
Himself the candle hold.
I will go searching, till I find a sun
Shall stay till we have done;
A willing shiner, that shall shine as gladly
As frost-nipt suns look sadly.
Then we will sing, and shine all our own day,
And one another pay;
His beams shall cheer my breast, and both so twine
Till even his beams sing, and my music shine

George Herbert

X. NARRATION

But Mary kept all these things, and pondered them in her heart.

Luke II, 19

XI. LULLABY

Sweet was the song the Virgin sang,
When she to Bethlem Juda came
And was delivered of a son,
That blessed Jesus hath to name.
"Lulla, lulla, lulla-bye,
"Sweet babe," sang she,
And rocked him sweetly on her knee.

"Sweet babe," sang she, "my son,
And eke a saviour born,
Who has vouchsafed from on high
To visit us that were forlorn:
Lalula, lalula, lalula-bye;
"Sweet babe," san she,
And rocked him sweetly on her knee.

W. Ballet

XII. HYMN

Bright portals of the sky,
Emboss'd with sparkling stars,
Doors of eternity,
With diamantine bars,
Your arras rich uphold,
Loose all your bolts and springs,
Ope wide your leaves of gold,
That in your roots may come the King of Kings.

O well-spring of this All!
Thy father's image vive;
Word, that from naught did call
What is, doth reason, live;
The soul's eternal food,
Earth's joy, delight of heaven;
All truth, love, beauty, good:
To thee, to thee be praises ever given!

O glory of the heaven!
O sole delight of earth!
To thee all power be given,
God's uncreated birth!
Of mankind lover true,
Indearer of his wrong,
Who dost the world renew,
Still be though our salvation and our song!

William Drummond

XIII. NARRATION

Now when Jesus was born, behold, there came wise men from the east saying
"Where is he that is born King? For we have seen his star in the east, and
are come to worship him." And they said unto them, "In Bethlehem."
When they had heard that they departed; and, lo! The star, which they saw
in the East, went before them, till it came and stood over where the young
child was. When they saw the star, they rejoiced with exceeding great joy.
And when they were come into the house, they saw the young child with
Mary his mother, and fell down and worshipped him; and when they had
opened their treasures, they presented unto him gifts; gold, and frankincense,
and myrrh.

Adapted from Matthew II, 1, 2, 11

XIV. THE MARCH OF THE THREE KINGS

From kingdoms of wisdom secret and far
come Caspar, Melchior, Balthasar;
they ride through time, they ride through night
led by the star's foretelling light.

Crowning the skies'
the star of morning, star of dayspring calls,
lighting the stable and the broken walls
where the prince lies.

Gold from the veins of earth he brings,
red gold to crown the King of Kings.
Power and glory here behold
shut in a talisman of gold.

Frankincense from those dark hands
was gathered in eastern, sunrise lands,
incense to burn both night and day
to bear the prayers a priest will say.

Myrrh is a bitter gift for the dead.
birth but begins the path you tread;
your way is short, your days foretold
by myrrh and frankincense and gold.

Return to kingdoms secret and far,
Caspar, Melchior, Balthasar,
ride through the desert, retrace the night
leaving the star's imperial light.

Crowning the skies
the star of morning, star of dayspring, calls:
clear on the hilltop its sharp radiance falls
lighting the stable and the broken walls
where the prince lies.

Ursula Vaughan Williams (by permission)

XV. CHORAL

No sad thought his soul affright;
Sleep it is that maketh night;
Let no murmur nor rude wind
To his slumbers prove unkind;
But a quire of angels make
His dreams of heaven, and let him wake
To as many joys as can
In this world befall a man.

Promise fills the sky with light,
Stars and angels dance in flight;
Joy of heaven shall now unbind
Chains of evil from mankind,
Love and joy their power shall break,
And for a new born prince's sake;
Never since the world began
Such a light such dark did span.

Verse 1, anonymous

Verse 2, Ursula Vaughan Williams (by permission)

XVI. EPILOGUE

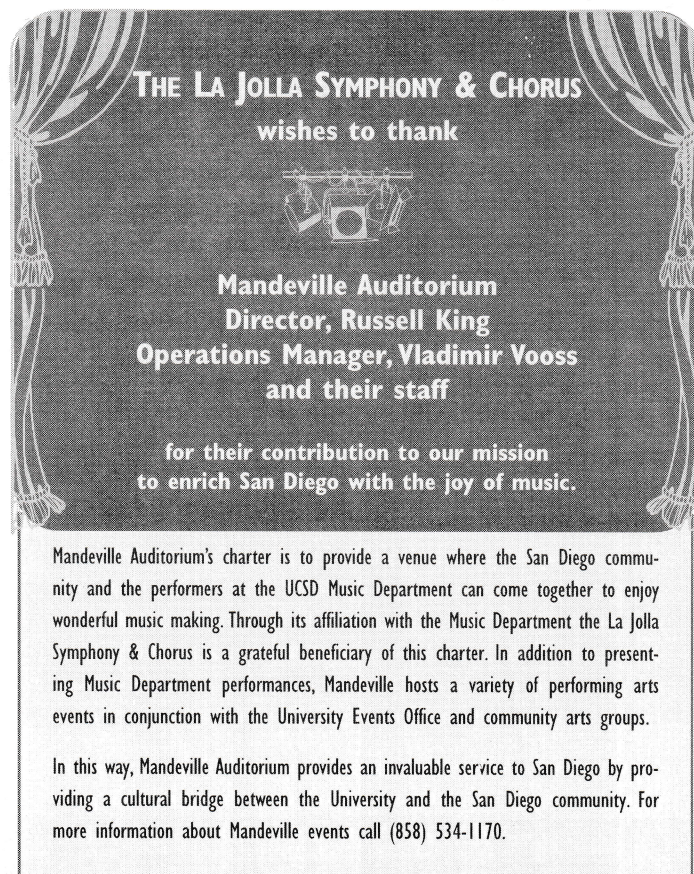
In the beginning was the Word, and Word was with God, and the Word
was God. In Him was life; and the life was the light of men. And the Word
was made flesh, and dwelt among us, full of grace and truth. Emmanuel, God with us.

Adapted from John 1, 1-14

Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time,
And let the bass of heaven's deep organ blow;
And, with your ninefold harmony,
Make up full consort to the angelic symphony.

Such music (as 'tis said),
Before was never made,
But when of old the sons of morning sung,
While the Creator great
His constellations set,
And the well-balanced world on hinges hung;
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.
Yea, truth and justice then
Will down return to men,
Orbed in a rainbow; and, like glories wearing,
Mercy will sit between,
Throned in celestial sheen,
With radiant feet the tissue'd clouds down-steering;
And heaven, as at some festival,
Will open wide the gates of her high palace hall.

From Hymn on the Morning of Christ's Nativity. Milton



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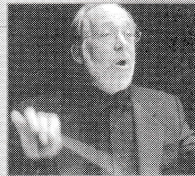
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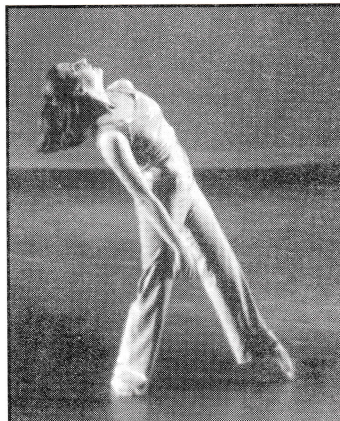
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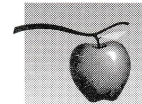
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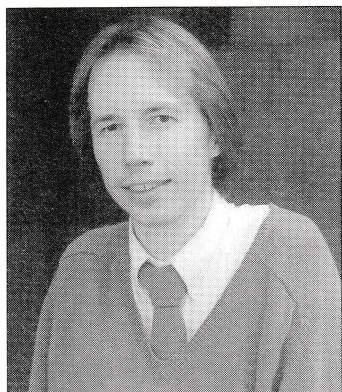
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Mr. Burkhardt's new LJS&C commissioned work, written for orchestra and chorus, will debut at the "**American Voices**" concert March 17-18. **Maestro David Chase** will conduct the new work along with pieces by **Hindemith, Avshalomov, Barber** and **Argento**. The concert promises to be one of the most original and exciting this season.

As part of letting you, the audience, in on his process of creating a new choral and symphonic work, **Mr. Burkhardt** is writing a series of letters that will be printed in the LJS&C concert program guides leading up to "**American Voices**." This is the second of those letters.

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One of the things I'm exploring in this piece is: ways people use "hybrid" tones of voice. For example, I've noticed that these days, people accuse themselves preemptively. I'll walk past a store with a friend who will appraise a product in the window. Then the friend will turn to me and say "I'm a capitalist". (Usually they're not particularly—most of my friends do not own the means of production of anything really.)

Is it an apology in the form of a self-accusation? Or is it boasting? It seems designed to prevent ME from suggesting that they are capitalists (if they were), because they've already used that idea up. So really, it's an apology and a boast at once: it says "I know I am open to an accusation, but you are powerless to accuse me in that way—I've already done it!"

Right now, I'm working on a section of the piece wherein I've divided the chorus into two choruses, each with five "tones of voice" they can use: apologetic, panicked, awed, authoritative, boastful, etc. And I'm trying to create a kind of counterpoint which explores all the meanings a voice can derive from using two tones at once. I've also selected a group of instruments for their ability to exaggerate characteristic tones of voice: sarcastic trumpets, misty-eyed violas, documentary percussion.

It has the potential to be kind of comical. One of the questions I'm most frequently asked is: "Is it okay to laugh?" Of course. Thanks for asking.

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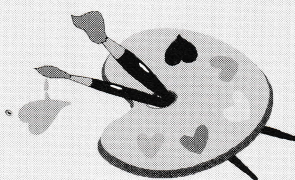
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