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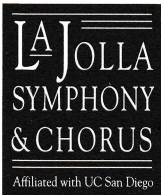
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CORONATION MASS

MANDEVILLE AUDITORIUM, UCSD
SATURDAY, DECEMBER 2, 2006 / 8 PM
SUNDAY, DECEMBER 3, 2006 / 3 PM

KARLA LEMON, CONDUCTOR

BERLIOZ Overture to *Benvenuto Cellini*, Opus 23

CHEN YI Chinese Folk Dance Suite

Lion Dance
Yangko
Muqam

David Buckley, violin

INTERMISSION

MOZART Mass in C Major, K.317 "Coronation"

Kyrie
Gloria
Credo

Sub tuum praesidium, K.198

Sanctus
Benedictus

Ave verum corpus, K.618

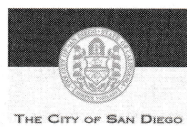
Agnus Dei

Renee Calvo, soprano

Victoria Robertson, mezzo-soprano

Martin Green, tenor

Lóránt Najbauer, bass



We gratefully acknowledge

**Colin and Maxine Bloor, and
Otto Sorensen and Mary Gillick**

for underwriting this concert.

CONDUCTOR'S NOTE

by Karla Lemon

It is a delight and privilege to be a candidate for the Music Director of this wonderfully unique, outstanding organization. The LJS&C charter holds that the organization is dedicated "to perform(ing) ground-breaking orchestral and choral music, from both traditional and contemporary repertoire." Upon reading this my pulse quickened, my first thought: "This is an orchestra created in heaven." As an openhearted interpreter of music hot off the press as well as music from the standard repertoire, it is a revelation to read the words "contemporary repertoire" in the first sentence of an orchestral mission statement. My infatuation continued when I was invited last November to conduct the first movement of Tchaikovsky 4. I experienced first hand the musical excellence, vitality and generosity of the players. During this visit, having heard the chorus rehearse with David Chase, I began to dream of conducting a program which would illuminate the vision and spirit of this organization. As I write this in the afterglow of our first rehearsal for this concert set, I am ever mindful of the "truth" of this orchestra—imaginative, vibrant and artful music making.

Music Performance as Extreme Sport could be the theme for the program upon which we are about to embark: demonstration of extreme technical ability, mental and physical stamina, strength of sound, and playing with fearless spontaneity while nailing a troika of musical styles. This repertoire is a triathlon to exercise the virtuosic power of the orchestra and the players' ability to perform three distinct and challenging works, bringing together technical brilliance, transparency and "sprezzatura*."

*sprezzatura—the art of making what is difficult appear to be easy

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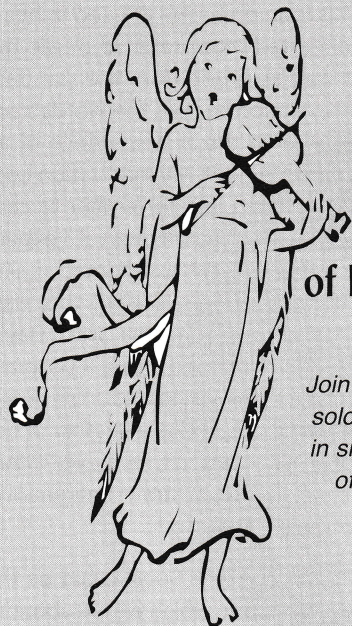
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Messiah-Sing

David Chase, conductor

Sunday, December 10, 2006 / 4 PM
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KARLA
LEMON

Conductor

Karla Lemon has appeared as a guest conductor with numerous orchestras including the Santa Barbara Symphony, Santa Rosa Symphony, the San Francisco Ballet Orchestra, the Spokane Symphony, the Women's Philharmonic and the Berkeley Symphony. Last December Ms. Lemon made her New York debut in Alice Tully Hall as conductor with the Chamber Music Society of Lincoln Center. During the 2006-07 season she will appear as a guest conductor with the La Jolla Symphony and Chorus and the Nashua Symphony. Ms. Lemon was Director of Orchestras and Music Director of the Alea II Ensemble for Contemporary Music at Stanford University for ten years. During that time she led the Stanford Symphony Orchestra on three international tours performing in major venues throughout the United States (including Carnegie Hall), Europe and China. Recent highlight performances have included collaborations with guest artists Lorraine Hunt Lieberson, Christine Brandes, Fred Sherry, Maria Bachmann, Ida Kafavian and Richard Todd. Ms. Lemon has recorded for the Koch International, Albany, Innova, Vienna Modern Masters and Dorian labels.

In addition to highly acclaimed performances of the standard repertoire, Ms. Lemon's name is associated with innovative programming and presenting works by living composers. As such she has conducted the San Francisco Contemporary Music Players, the "Works and Process Series" in New York City, the "Fresh Ink" series at the Kimmel Center in Philadelphia, the Chamber Music Society of Lincoln Center (midwest tour), Pittsburgh's Music from the Edge, the Emyrean Ensemble, the Oberlin Dance Collective, and the Scotia Festival in Halifax. She has premiered over thirty works by composers including Pulitzer Prize winners Melinda Wagner, Wayne Peterson, and Ellen Taffe Zwilich, as well as Chen Yi, Libby Larsen, John Corigliano, Philip Glass, Joan Tower, Peter Lieberson, and Eric Moe.

As an educator Ms. Lemon has served as the resident conductor of the Henry Mancini Institute, guest conductor with the San Francisco Conservatory Orchestra and the San Francisco Symphony Youth Orchestra. She has offered master classes in conducting at the Mancini Institute and the Beijing and Shanghai Conservatories. Currently she is on the conducting staff at UC Davis teaching in the graduate conducting program.



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PROGRAM NOTES

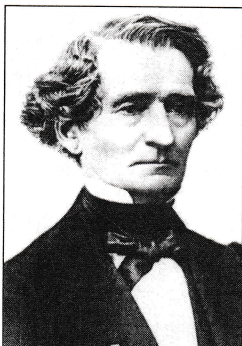
by Eric Bromberger

Overture to *Benvenuto Cellini*, Opus 23

HECTOR BERLIOZ

Born December 11, 1803, La Côte-St. André, Grenoble

Died March 8, 1869, Paris



Berlioz based his first opera on the life of Benvenuto Cellini (1500-1571). The French composer recognized a kindred spirit in Cellini—a goldsmith, sculptor, musician, soldier, lover, duelist, rogue, adventurer, and autobiographer—but the opera was a crashing failure at its premiere in Paris in September 1838. Burdened with a libretto that manages to be both complex and undramatic at the same time, *Benvenuto Cellini* ran for only three performances. Parisian audiences sneered at it as “Malvenuto Cellini,” and Berlioz noted (with typical detachment) that after the overture “the rest was hissed with admirable energy and unanimity.” Liszt led a revival at Weimar in 1852, but a further production in London in 1855 was a failure, and *Benvenuto Cellini* has not held the stage.

The only part of *Benvenuto Cellini* to have any success was its rousing overture. Everything after that may have been hissed, but Berlioz observed that the overture drew “exaggerated applause,” and it has enjoyed a long life in the concert hall. As well it should—the overture blazes with all the fiery energy of Cellini himself. Berlioz wrote the overture after the opera itself was complete, and he incorporated a certain amount of material from the opera in the overture, but the explosive opening was composed specifically for the overture, and it appears to be a portrait of the hero. Marked *Allegro deciso con impetuo*, this opening rushes forward on a main theme full of rhythmic snap, but quickly this energy subsides and the music slows to a *Larghetto*. Over pizzicato accompaniment, woodwinds sing themes from Cardinal Salviati’s “A tous péchés pleine indulgence” and the “Arriete d’Arlequin” from a dumb show that takes place during carnival season in Rome. The opening *Allegro deciso con impetuo* returns, but once again Berlioz interrupts this with more lyric music, this time from the love-duet sung by Cellini and his 17-year-old lover Teresa. Back comes the blazing opening material, and the overture reaches its climax as Berlioz presents several of its themes simultaneously. It is a very exciting (and very loud) moment, and then the overture whips to a grand conclusion.

If only the rest of the opera were as good as this overture! ☒

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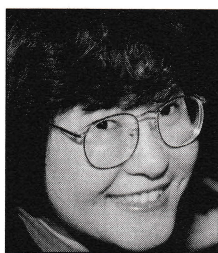
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Chinese Folk Dance Suite

CHEN YI

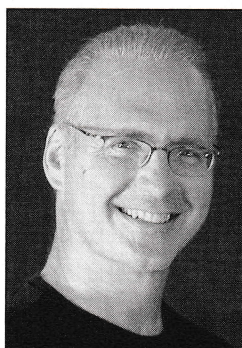
Born April 4, 1953, Guangzhou, China



Born in southern China, Chen Yi came to know Western classical music at an early age, but her education was interrupted by the Cultural Revolution. Western music was banned during the 1960s, and as a girl Chen Yi practiced the piano with a blanket between the strings and hammers as a way of muffling the sounds and keeping her practicing a secret. She resettled in the United States in the 1980s and has established a successful career as a composer in this country, where her music combines traditional Chinese materials with the most recent techniques of Western classical music.

The composer has written a program note for the *Chinese Folk Dance Suite*:

Supported by a major commissioning award from the Serge Koussevitzky Music Foundation in the Library of Congress, my *Chinese Folk Dance Suite* is written for violin solo and orchestra, and premiered by The Women's Philharmonic with violin soloist Terrie Baune, conducted by Apo Hsu, on March 10, 2001, at Yerba Buena Center For the Arts Theater in San Francisco. Inspired by various Chinese traditional folk dances, I've composed three movements in the suite: 1) *Lion Dance*. Traditionally, people dance with richly decorated hand made lions, accompanied by percussion ensemble, to celebrate happy occasions and major festivals throughout the country. In the composition, I use Chinese drum and other percussion instruments in the background, to form a dynamic and rhythmic texture responding to the solo part, which imitates the tunes played on the *suona* (traditional Chinese trumpet); 2) *Yangko*. Originated in northern China, it's a major folk dance form in mass performance popularized in the country. In *Yangko* performance, people always play rhythmic patterns on the drums hung around their waists while singing and dancing. In my second movement, I have imagined a warm scene of *Yangko* dancing in the distance. The solo violin plays a sweet and gracious melodic background, to imitate the percussion sound which produces the ever going pulse. 3) *Muqam*. It is a large scale traditional music and dance form from *Uygar* nationality in Xinjiang province, originated in the 15th century. In my third movement, I keep the meter of seven eight and the melodic style of *Muqam* music. The fiery dancing gesture cumulates the sustained climax section at the end of the work, after a colorful violin cadenza in both improvisational singing style and polyphonic writing with woven lines. ☒



DAVID
BUCKLEY

Violin

Violinist David Buckley is co-concertmaster of the La Jolla Symphony and has been a member of the orchestra since 1997 as well as a member of the San Diego based chamber music ensemble Camarada. In addition to the La Jolla Symphony, he has performed as soloist with the Fargo-Moorhead Symphony, Ohlone Chamber Orchestra and St. Olaf College Orchestra. Dr. Buckley is a physician with Radiology Medical Group and past department chair at Scripps Mercy Hospital. In 2006 he was selected by his peers as one of San Diego's top physicians.

Mass in C Major, K.317 "Coronation"

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna



Mozart returned to Salzburg in January 1779 after a sixteen-month absence. He and his mother had made a long trip through Mannheim and Paris in search of a position for the young composer, but the trip had proven a disaster: Mozart found no new position, and his mother died suddenly in Paris. Upon his return, Mozart needed to resume a role

in Salzburg's musical life, and he asked Archbishop Colloredo to appoint him court organist, a position that made him responsible for all liturgical music in the Salzburg cathedral.

One of Mozart's first responsibilities in this new role was apparently to compose a mass for an occasion unique to Salzburg. In 1744, in a church outside the city called the Church of Maria on the Plain, an image of the Virgin Mary had appeared. Every year on the fifth Sunday of Pentecost this image was crowned, and in the winter of 1779—during his first months in his new position—Mozart was asked to compose a mass for this event. He completed the *Mass in C Major* on March 23 of that year, and as a result it acquired the nickname "Coronation" Mass. Some doubt the authenticity of this account, but the performance of this mass at several subsequent royal coronations solidified that nickname.

One of the striking features of this setting is the orchestra Mozart wrote for. His church orchestra in Salzburg lacked violas (if violas were available, they usually doubled the cello part an octave higher), and so in his liturgical music for Salzburg Mozart wrote for an orchestra with two violin parts and a bass line, which could consist of both cellos and basses. For the "Coronation" Mass, Mozart adds pairs of oboes and horns, and then makes some unusual additions: a pair of trumpets and timpani, plus three trombones. The trombone parts double the lower choral lines, giving them extra heft, but the trumpets and drums lend a grand, ceremonial spirit to this music (and probably dictated the choice of key: the trumpets of Mozart's day sounded particularly good in C major). Beyond this, Mozart often combines the first and second violins into one section and then writes music of surprising virtuosity for them. The result is a mass setting of splendor and brilliance.

Archbishop Colloredo did not want liturgical music to run too long, and so Mozart keeps this setting compact (it lasts only about 25 minutes); he also makes some unusual connections between movements, and music heard in one movement may re-appear in later movements. The opening *Kyrie* establishes the solemn mood of this mass; the tempo eases ahead at the entrance of the soprano and tenor soloists. In the powerful *Gloria*, marked *Allegro con spirito*, all four solo voices emerge from the texture of the larger chorus; the piercing sound of the trumpets underlines the grand character of this movement. At the *Credo* the music seems to erupt, racing ahead on ringing fanfares from the orchestra and a brilliant part for the violins that—in its virtuosity—feels as if it should more properly belong to a violin concerto. Mozart reins

this energy in for the mysterious "Et incarnatus," sung by the soloists, then unleashes it again at the "et resurrexit."

At this point, Mozart's offertory *Sub tuum praesidium* is interpolated into the sequence of the Mass (program note below).

The brief *Sanctus* falls into two parts: the opening *Sanctus* is measured and solemn, but the music grows more animated at the "Hosanna in excelsis." Mozart uses only the soloists in the poised *Benedictus*, though he brings back the full chorus (and the music) for a reprise of the "Hosanna."

Between the *Benedictus* and *Agnus Dei*, the chorus will sing Mozart's motet *Ave verum corpus*.

The *Agnus Dei* begins with a long soprano solo, and many have noted the similarity between this solo and the Countess's aria "Dove sono" from Act III of *The Marriage of Figaro*, composed seven years later. A mass should conclude with a *Dona nobis pacem*, and when Mozart reaches these words, he sets them to music from the opening *Kyrie*, and this in turn accelerates to the *Allegro con spirito* that drives the "Coronation" Mass to its ringing close. ☒

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Sub tuum praesidium, K.198

Ave verum corpus, K.618

WOLFGANG AMADEUS MOZART

At these performances, two brief choral works by Mozart—composed very early and very late in his career—will be interpolated into the sequence of the *Coronation Mass*. Between the *Credo* and *Sanctus* the chorus will sing *Sub tuum praesidium, K.198*, and between the *Benedictus* and the *Agnus Dei* will come *Ave verum corpus, K.618*.

Sub tuum praesidium appears to date from 1774, when Mozart was 17, but it should be noted that the authenticity of this music is in question. No manuscript survives, and while it has long been attributed to Mozart, there are a variety of theories about its source: that it was written by someone else, that it is by Mozart but is derived from a work by Michael Haydn, that it is by Mozart but was originally composed for one of his Italian operas, and so on; some have even theorized that the music itself is by Mozart but that this text was adapted to the music after his death. The exact provenance of this music may never be known—and the most recent *New Grove* has removed it from the list of Mozart's works—but it remains a beautifully-made piece of music, it sounds like Mozart, and many have been ready to accept it as his work.

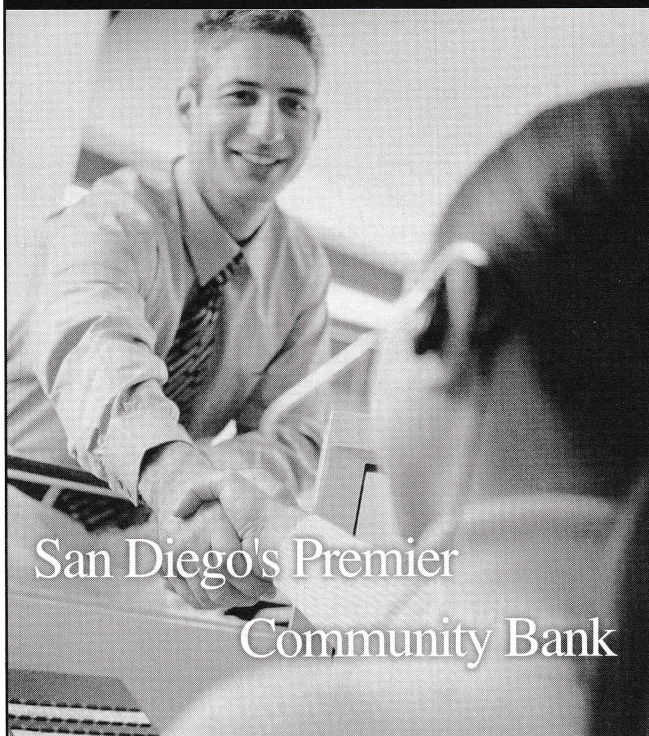
Sub tuum praesidium is an offertory, that part of the mass sung as the bread and wine are being distributed for communion.

Mozart's setting of the text is slow (the marking is *Andante*), and it opens with a long prelude for strings. But once the voices enter, it is easy to understand why some feel that this melodic and expressive music was derived from one of Mozart's Italian operas.

In the spring of 1791, Mozart's wife Constanze—expecting the couple's sixth child—went to take the waters at the small town of Baden outside Vienna. Mozart, who was working on *The Magic Flute* at this time, joined her there in June and in the process met an old friend, Anton Stoll, who was music director of Baden. On June 17 Mozart wrote for Stoll the motet *Ave verum corpus*, a brief setting of a Eucharistic hymn that speaks of the importance of Christ's suffering as a part of redemption. One of the most striking things about *Ave verum corpus* is the sharp contrast between the violence of its text and the calm beauty of Mozart's setting—had Verdi set this text, he would have unleashed its latent fury, but Mozart keeps his eyes fixed calmly on salvation. His three-minute setting—for four-part chorus and strings in D major—is straightforward and simple in the best sense of that term; even his polyphonic treatment of the final lines does not alter the atmosphere of calm acceptance.

Mozart apparently wrote *Ave verum corpus* in the space of one day, and it was performed by Stoll's chorus the following Sunday as part of a Corpus Christi service. Mozart may just have dashed this music off, but it is one of the great works of his final year—six months after composing it, he was dead at the age of 35. ☐

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RENEE CALVO

Soprano

1st Place, LJS&C Young Artist Competition, 2006

Renee Calvo started her musical studies of piano at the age of 6, while growing up here in San Diego.

She studied for 2 years at the University of Miami focusing on studio music and jazz vocal. While in Miami, she was a featured singer in many jazz venues and churches as a soloist and pianist. She finished her degree at Point Loma Nazarene University in Vocal Performance and also focused on her accompanying skills as a musical theatre pianist and choral accompanist. She has won many vocal competitions including the National Association Teachers of Singing San Diego Chapter Classical and Musical Theatre Divisions, the H.B. Goodlin Foundation Vocal Scholarship Competition, San Diego Choral Club, and has also been a Musical Merit of San Diego Foundation Finalist. Last summer she was accepted into the Opera Training Seminar at the American Institute of Musical Studies in Graz, Austria. Most recently, she was featured in Classics 4 Kids production of *The Magic Flute* as Papagena. Her professional involvements are with the University of San Diego as an accompanist, College Avenue Baptist Church as an accompanist, the San Diego Opera Chorus as a soprano chorister, San Diego Junior Theater Teaching Artist, as well as performing in many venues throughout San Diego. She maintains her own private studio of voice and piano at the College Avenue School of the Arts.



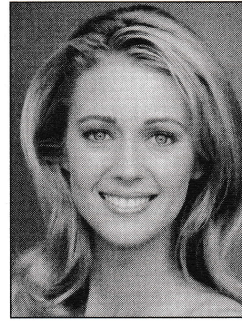
LÓRÁNT NAJBÁUER

bass

3rd Place, LJS&C Young Artist Competition, 2006

Lóránt Najbauer is a senior at the University of California, San Diego. In the past he has sung the role of

Figaro in Mozart's *Le Nozze di Figaro* as well as the role of Don Alfonso in scenes from Mozart's *Così fan Tutti*, both with UCSD Opera Ensemble. Over the past few summers he has participated in several summer opera programs including the American Institute of Music in Graz program, the Bükk Baroque Music Festival in Hungary as well as the Aestas Musica Baroque Festival in Croatia. He has received awards from numerous vocal competitions including 1st place in the H.B. Goodlin Scholarship Competition and has been a member of the San Diego Opera chorus for two years. Lóránt has been the bass section leader at St. James by the Sea Episcopal Church for three years.



VICTORIA ROBERTSON

Mezzo-soprano

2nd Place, LJS&C Young Artist Competition, 2005

Victoria Robertson is a music and film graduate from UCSD and currently resides in San Diego, CA. She

has been a member of the San Diego Opera Chorus since 1999 and has performed in fourteen operas and seventeen musical theater productions. For the past nine years Victoria has made great efforts to support the American troops and has sung with the USO overseas, aboard aircraft carriers, and in desert training grounds. This volunteer work earned her the honorary title of Miss USO, San Diego, and she has performed for several distinguished personnel including Military Generals, Congressmen, and the Governor of CA. Victoria is the annual National Anthem singer at many military events such as the Miramar Air Show. She has also completed two international tours with the Armed Forces Entertainment Co. Victoria has released three CDs including an album of patriotic favorites, entitled *Celebrating America*, which has been included in hundreds of care packages sent to troops overseas. Victoria continues to study opera with renowned opera singer, Mary Mackenzie, and will be a soloist with San Diego Symphony and the La Jolla Symphony and Chorus this season.



MARTIN GREEN

Tenor

Martin Green, a native San Diegan, began his musical career as a boy chorister at age seven. Currently Organist and Director of Music of St. Paul's

Cathedral, San Diego, he is seen locally in various roles as a solo artist, conductor, accompanist, tenor and counter-tenor soloist.

Mr. Green began his study of the organ at age twelve. By age thirteen, he was playing at several churches on a regular basis and over the next four years was the recipient of three American Guild of Organists awards and remains active in the National circuit of the Guild as a performer, teacher, and clinician.

Along with presenting concerts throughout the U.S., Mexico, Canada, England, and Finland, Mr Green has also served as Organist-in-Residence at Ely Cathedral, Cambridgeshire, England. Martin is a member of both the Bach Collegium, San Diego and its instrumental counterpart the Bach Collective. His first recording as a choral conductor was recently completed, featuring the choir of girls and men from St Paul's Cathedral, San Diego. Last season, he was featured as tenor soloist in the La Jolla Symphony's performance of *Pedra Mistica* by Antonio Cunha.

CORONATION MASS

Texts & Translations

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory be to God on high,
and on earth peace, good will towards 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.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

CREDO

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filiium 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 coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very 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.
And was crucified also for us under Pontius Pilate:
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father

Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio
simul adoratur, et conglorificatur:
Qui locutus est per Prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

§UB TUUM

Sub tuum praesidium confugimus, sancta
Dei Genetrix; nostras deprecationes ne
despicias in necessitatibus, sed a periculis
cunctis libera nos semper, Virgo gloriosa et benedicta.

Domina nostra, mediatrix nostra,
advocata nostra,
Tuo filio nos reconcilia,
nos commenda, nos representa.

§ANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

BENEDICTUS

Benedictus qui venit in
nomine Domini.
Hosanna in excelsis.

AVE VERUM CORPUS

Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum in
cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.

AGNUS DEI

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

And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.
And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.
And in one holy catholic and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

We turn to you for protection, holy Mother of God.
Listen to our prayers and help us in our needs.
Save us from every danger,
glorious and blessed Virgin.

Glorious and blessed Virgin,
our mistress, our intermediary, our advocate;
reconcile us, commend us
intercede for us with your son.

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

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

Hail the true body,
born of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
give us peace.

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Kenneth Bell, *Assistant Conductor*

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Marianne and Dennis Schamp, *Librarians*

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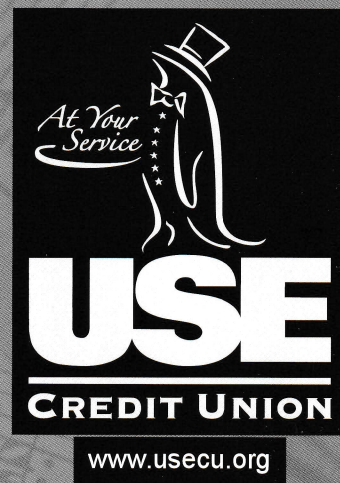
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