

**LA JOLLA
SYMPHONY
& CHORUS**

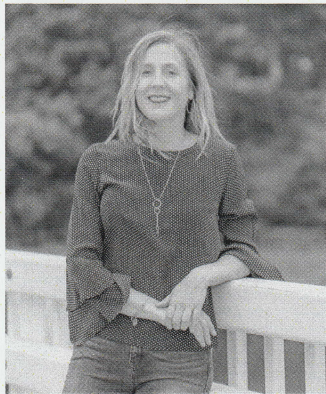
**2025-2026
LEGENDS**

**ECHOES OF THE DIVINE
JUNE 6 & 7**

**LA JOLLA
SYMPHONY
& CHORUS**

Affiliated with UC San Diego

From the Executive Director



Dear Friends,

As we bring our 2025–2026 season to a close, I am filled with gratitude for the music we have shared, for the remarkable community we continue to build together, and for the generosity and support that make this work possible. This final concert celebrates a season of discovery, expression, and connection—a journey that has reminded us again and again of music’s enduring power to connect us, inspire us, and reflect the richness of our shared

humanity. The La Jolla Symphony & Chorus is a unique body of more than 230 volunteer musicians who give their time, talent, and hearts. Their commitment to one another, to our community, and to artistic excellence is at the core of everything we do. We are living in a time when investment in the arts is profoundly important. Music helps us listen more closely, feel more deeply, and remember our shared humanity.

To our loyal patrons, donors, and friends: thank you. Your presence in the concert hall and your belief in this community sustain our work and make these performances possible.

Here’s to a joyful 2026-2027 season, filled with music!

With joy and appreciation,
Stephanie Weaver Yankee

Major Sponsor Support for the 2025-2026 Season:

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Financial support is provided by the City of San Diego.

June 6, 2026 at 7:30 p.m.

June 7, 2026 at 2:00 p.m.

Mandeville Auditorium at UC San Diego

Echoes of the Divine

Generously sponsored by Sally and Einar Gall

La Jolla Symphony & Chorus

Conducted by Arian Khaefi, Music Director and Chorus Conductor

ARVO PÄRT

Berliner Messe

Sean McCormac, tenor

AKARI KOMURA

outgrowth

2025-2026 Nee Commission

Intermission

MAURICE DURUFLÉ

Requiem

Introit

Kyrie

Domine Jesu Christe

Sanctus

Pie Jesu

Agnus Dei

Lux aeterna

Libera me

In Paradisum

Emily Weinberg, mezzo-soprano

Michael Sokol, baritone

About the Conductor



Arian Khaefi

Music Director and Chorus Conductor

Since 2022, Iranian-American conductor Arian Khaefi has been Music Director and Chorus Conductor of the La Jolla Symphony & Chorus, and helms the symphonic chorus through performances of canonic masterworks as well as commissions and new music. He is also Director of Choral Studies at San Diego State University, where he directs the choral program and the graduate choral conducting program. He holds D.M.A. and M.M. degrees in conducting from the University of Michigan, Ann Arbor and the University of California, Los Angeles,

respectively. Previously, Khaefi served as director of choral activities at Fullerton College and Towson University. In 2017, Khaefi was appointed as Director of the Cornish American Song Institute Choral Scholars Program in the United Kingdom through Oxford University.

Khaefi maintains an active schedule leading ensemble and conducting workshops for high schools, colleges, and universities across the country. While he has forged partnerships within each educational community he has served, Khaefi has been particularly passionate about accelerating the advancement of choral arts within secondary schools in partnerships with district teachers and administrators. Khaefi is nationally and internationally recognized for his accomplishments as a conducting pedagogue and guest conductor. In addition to regularly leading regional and all-state honor choirs, he has guest-conducted throughout Asia, Europe, and South America. Choruses under his direction have toured internationally and have performed in concert halls across the United States. •

About La Jolla Symphony & Chorus

Emerging from a volunteer orchestra started in 1954, with the addition of a chorus in 1965, La Jolla Symphony and Chorus (LJS&C) has been enriching the cultural landscape of San Diego for over 70 years.

The orchestra and chorus ensembles currently include over 230 volunteer musicians from all walks of life, including community members, UCSD students, and UCSD staff and faculty—a diverse group with exceptional talent and passion for the music it performs. Since 1967, LJS&C has been an affiliate of UC San Diego, performing an annual series of six pairs of concerts at UCSD's Mandeville Auditorium.

LJS&C is recognized regionally and nationally for adventurous programming that pairs beloved traditional large-scale orchestral and choral masterpieces with newer works, demonstrating LJS&C's commitment to diverse programming. LJS&C programs include works by underrepresented composers along with contemporary artistic voices. An annual commission ensures at least one world premiere each season.

These ensembles are at the heart of LJS&C. Our extraordinary volunteer, professional-level musicians live across the broader community. They teach in our schools, minister to our sick, and serve our country. They are our co-workers, neighbors, and friends.

LJS&C also supports music education through in-school programs, free student ticket programs, and free community concerts. All dress rehearsals at Mandeville are open to the public for a free, family-friendly experience.

LJS&C is a non-profit, public-benefit corporation, exempt from tax under Section 501(c)(3) of the Internal Revenue Code. Its activities are overseen by a volunteer Board of Directors.

La Jolla Symphony & Chorus
2025-2026

Executive Director
Stephanie Weaver Yankee

Music Director and Chorus Conductor
Arian Khaefi

Music Director and Orchestra Conductor
Sameer Patel

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Soloists

EMILY WEINBERG, Mezzo-soprano



Hailed for her rich and beautiful voice, mezzo soprano Emily Weinberg has amassed wins in prestigious competitions in Southern California, including the Musical Merit Foundation of San

Diego, the La Jolla Symphony & Chorus Young Artist Competition, and the Metropolitan Opera Laffont Competition (San Diego District). Notable performances include the role of Kate Pinkerton in *Madam Butterfly*

with San Diego Opera, Toledo in *The Falling and the Rising* with Bodhi Tree Concerts, and the titular role of *Carmen* with the Pacific Lyric Association. Her recent appearances are highlighted by her performance as a featured soloist with the Fresno Master Chorale in their production of Handel's *Israel in Egypt* as well as performances in the chorus of San Diego Opera's productions of *Pagliacci* and *Carmen*. This coming season she will be a featured soloist performing with the San Diego Philharmonic Orchestra in Mozart's *Requiem* and with the Fresno Master Chorale in their production of the *St. Matthew Passion*. •

SEAN MCCORMAC, Tenor

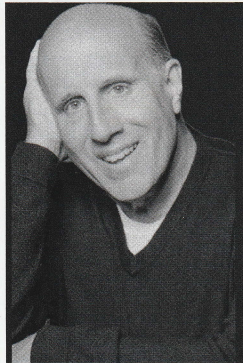


Sean McCormac has been an active member in the San Diego choral community ever since his choir director and music theory professor at Palomar College, the one

and only Dr. David Chase, invited him to audition for LJS&C in 2003. Over the last 23 years, along with LJS&C, Sean has had the

great pleasure of, and is immensely grateful for, the opportunities to sing with The San Diego Pro Arte Voices, SACRA/PROFANA, the San Diego Master Chorale, and even a handful of Dr. Ruben Valenzuela's Willam West concert series. Mr. McCormac received a Bachelors in Vocal Performance from California State University at Northridge, and has been the tenor section leader at Saint Bartholomew's Episcopal a Church in Poway, California for the last 15 years. •

MICHAEL SOKOL, Baritone



Baritone Michael Sokol has had great success in opera and music theatre here in the United States and in Europe, in venues from the Metropolitan Opera, to the Philadelphia Orchestra, to Steppenwolf

Theatre in Chicago. Mr. Sokol grew up in Phoenix, Arizona, where as a child he was a

member of the Phoenix Boys Choir for many years. He received his university degrees from Arizona State University, the College-Conservatory of Music at the University of Cincinnati and Northwestern University. As a performer in theatre and opera, he has performed roles from the Count in Mozart's *Le Nozze Di Figaro*, to Marcello in *La Boheme*, Henry Higgins in Lerner and Loewe's *My Fair Lady*. He is a respected pedagogue and teacher in San Diego and is proud of his association with SDSU, PLNU, Grossmont College, Canyon Crest Academy, and Visionary Dance La Mesa. •

Support The Music

How to Double Your Impact Today

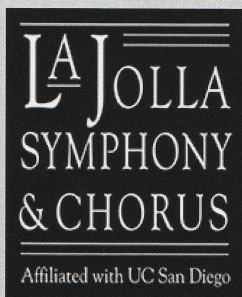
La Jolla Symphony & Chorus needs your help! We believe music, art, and public performance are *essentials*. Be a part of the music and support our concerts with a 100% tax-deductible donation.

Thanks to our generous supporters, we've raised \$153,000 toward our \$255,000 Annual Fund goal.

To help us reach the finish line, **an anonymous donor has offered a \$50,000 Matching Gift Challenge to help us meet our goal.**

Every gift will be doubled as we finish this season strong and launch 2026–2027 with momentum. We are over halfway there. You can help us close the gap!

A gift of any size is much appreciated and will be doubled if we receive it before June 30, 2026.



Scan the QR code above or visit:
www.ljsc.org/donate

Thanks for being a part of the LJS&C community!

Program Notes

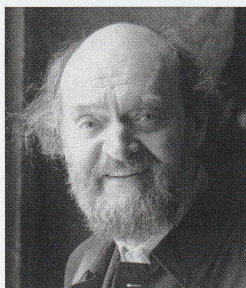
by Eric Bromberger

Berliner Messe

ARVO PÄRT

Born September 11, 1935,

Paide, Estonia



In 1848 the Catholic Church in Germany established a festival day called *Katholikentag* ("Catholic Day") to

celebrate their religion in a country that was then largely Lutheran. That festival has been celebrated in different ways across the last two centuries, and for the 1990 observance the Estonian composer Arvo Pärt, then living in Germany, was commissioned to write a setting of the Ordinary of the Mass. First performed on May 24, 1990, at St. Hedwig's Cathedral in Berlin, it has become known as the "Berlin Mass." Pärt's original version was scored for minimal forces—a quartet of vocal soloists accompanied by organ—but after the premiere Pärt prepared a version for chorus, soloists, and string orchestra; this is the version performed at these concerts. Pärt set the five movements of the Ordinary of the Mass—*Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*—but between the *Gloria* and the *Credo* he added five short (and optional) movements: two *Alleluia* movements celebrating Christmas, two *Alleluia* movements celebrating Pentecost, and another Pentecost setting, *Veni Sancte Spiritus*. The present performances offer the *Alleluia* movements celebrating Christmas, but not the other optional movements.

The *Berliner Messe* is extremely spare and concise music, and it reflects Pärt's devout Christian faith and his deep immersion in Renaissance music. The music is composed according Pärt's concept of "tintinnabulation" in which the three notes of a movement's fundamental triad establish a harmonic framework that seems to have the clarity of ringing bells, and the melodic line can proceed within that framework. While there are great "vertical" chords in this music, the triadic language often occurs horizontally: in the absence of clear chords, the fundamental tones occur separately, so that the *Berliner Messe* often has what might be termed a "linear" rather than a chordal harmonic framework. Pärt gives each movement a key signature but offers no tempo indications and no set meter; the meter usually changes every measure, and Pärt has said that the rhythm of this music was controlled by the rhythm of the texts. If there are no tempo markings, the general sense is that all of these movements should proceed at a slow pace—there is a spare and solemn grandeur to the *Berliner Messe*.

The complete *Berliner Messe* spans only about thirty minutes, so the individual movements are quite short. The *Kyrie*, in the dark key of G minor, establishes the mood and austere sound of the *Berliner Messe*. Pärt separates his performers into separate strands, often alternating

voices and strings—only rarely do all the performers assemble here. By contrast, the *Gloria* is the “celebration” movement. This is the most “active,” the most extroverted, of the movements: it begins *forte* and eventually rises to a *fortissimo* climax, with full textures and much chordal writing.

Next comes the *Alleluia* celebrating Christmas, which separates into two parts: chorus and orchestra open and close each part with an “Alleluia” that serves to frame unaccompanied chant-like passages for tenor. Then the *Berliner Messe* returns to the traditional sequence of movements. The *Credo*, a spirited statement of faith in E major, is one of the more powerful movements in the mass, and it closes with a firm *Amen*. By contrast, the *Sanctus* is all restraint: the dynamic here is quite subdued—the marking is often *triple piano*, and the music never rises above *mezzo piano*. The strings offer either a pointilistic accompaniment or chords composed entirely of artificial harmonics. The *Agnus Dei*, the concluding prayer for peace, has the sparest of settings: the string orchestra is reduced to just one note throughout, and only in the final measures do the full chorus and orchestra briefly come together before the mass fades into silence. •

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How To Reach Us

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619-797-7175
boxoffice@ljsc.org

Open Hours
Mon-Fri: 9am – 5pm
Sat & Sun: Closed
Hours subject to change

Mission Statement

The mission of the La Jolla Symphony and Chorus Association is to enrich and inspire the diverse communities of San Diego by bringing together committed and passionate musicians to perform an imaginative mix of contemporary and traditional classical music at a high level of excellence.

outgrowth

AKARI KOMURA
Born 1996



Akari Komura is a composer and intermedia artist from Tokyo, Japan. Akari imagines her score as an invitation for the musicians to contemplatively engage

with listening and soundmaking. She is interested in calling attention to the everyday space and blurring the boundaries of individual/collective, life/art, and performer/audience relationships. Akari's artistic exploration is influenced by Fluxus, Deep Listening and acoustic ecology, drawing from the practices of Yoko Ono, Pauline Oliveros, and Hildegard Westerkamp. She is interested in curating participatory performance spaces that gather performers and audiences into a shared, intimate act of listening and soundmaking. Akari's works have been presented at the Atlantic Music Festival, Composers Conference, New Music Gathering, Nief-Norf, MATA Festival, Oracle Egg, Montreal Contemporary Music Lab (Canada), soundSCAPE (Italy), and soundpedro.

In 2023 spring, Akari was selected by American Composers Orchestra EarShot Reading to work with The Next Festival of Emerging Artists on a new string orchestra piece, *Inhabited by air*. Akari holds an M.M. in Composition from the University of Michigan and a B.A. in Vocal Arts from the University of California, Irvine. Akari is currently a Ph.D. composition student at the University of California San Diego. •

Note from the composer:

outgrowth embodies the process of growing out and the natural result of something;

it may be a metallic pool of sunlights gathering and drifting,

or it may be the wind or mind that keeps howling,

or it may be the root or womb that seeks to sing.

outgrowth is composed for a seed, a scar, and a spine —

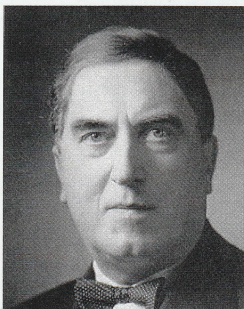
to leaf and flower, to live and give, and to grieve and weave.

Requiem, Opus 9

MAURICE DURUFLÉ

Born January 11, 1902, Louviers

Died June 16, 1986, Louveciennes



French composers Gabriel Fauré and Maurice Duruflé led remarkably parallel lives. Both were born in small towns in France. Both gravitated

to Paris for their training. Both became accomplished pianists but had much more distinguished careers as organists: Fauré was for many years organist at St. Sulpice and at the Madeleine in Paris, while Duruflé toured Europe and the United States and gave the premiere of the Poulenc *Organ Concerto*. Both Fauré and Duruflé taught for many years at the Paris Conservatory. Unhappily, both men ended up as invalids: respiratory problems confined Fauré to his room over the final years of his life, and Duruflé never recovered from a

devastating automobile accident in 1975. A further parallel links these two composers: each wrote an exceptionally gentle (and beautiful) setting of the text of the Requiem for the Dead, and these two settings—so similar in mood—are often paired on recordings.

Highly self-critical, Duruflé was not a prolific composer: his list of opus numbers runs to just over a dozen. He completed his *Requiem* in September 1947, when he was 45, and dedicated it to the memory of his father. Throughout his life, Duruflé was attracted to the beauty and simplicity of the Gregorian chant, and he sometimes used those ancient melodies as the basis for his own compositions, specifically in several works for organ and in his *Four Motets on Gregorian Themes* of 1960. Gregorian chants grew out of the early plainchant melodies of the Roman Catholic church. Unharmonized, they were often based on constantly-shifting meters, as the music was fitted to the language of the liturgy. Duruflé loved these ancient melodies, dignified and slow in their progress, and his setting of the *Requiem* shows the heavy influence of Gregorian chant in the slow pace and dignity of the music, in its shifting meters, and in its modal language. Yet Duruflé surrounds these ancient themes with polyphonic textures and the sound of modern instruments. He scores his *Requiem* for large orchestra, and while he uses that orchestra with restraint, this music has a rich (sometimes cushioned) sonority. In its use of ancient melodies and modern sensibilities, this music can often feel at once both old and new.

The text of the Requiem for the Dead has been set to music hundreds of times, and these settings have often been the occasion for extremely

dramatic music: one thinks of the cataclysmic explosions in the *Dies irae* of the Verdi *Requiem* or of the scenes of modern warfare in Britten's *War Requiem*. Yet Duruflé, like Fauré before him, sets out consciously to avoid drama and damnation. Both composers eliminate the *Dies irae* section completely, and both conclude with a movement titled *In Paradisum* that looks beyond death to redemption and peace.

The mood of Duruflé's *Requiem* is not always restrained, however. Longest of the movements, the *Domine Jesu Christe* features some atmospheric writing for horns, then races ahead at the "Libera eas" (the tempo here, *Animato*, is the fastest in the entire work). The *Sanctus*, with its shimmering textures, may seem peaceful at first, but it builds to a great outpouring of sound at the "Hosanna in excelsis" before falling away to a delicate conclusion. And while Duruflé may have eliminated the *Dies irae* movement, he recalls some of its spirit and language in the *Libera me*, where death is confronted. Here too the storm passes, and the movement draws to its quiet close with a plea to be freed from mortality. Like Fauré before him, Duruflé concludes with a movement titled *In Paradisum*. Shortest of the movements, it looks ahead to salvation and closes with a final restatement of the word "requiem," here sung triple *piano*.

Duruflé offered performers various options when performing this music, and he himself prepared versions scored for full orchestra, for chamber orchestra, and for organ. He wrote solo parts for a soprano and a baritone, but he specified that these could be sung by the whole choir or, at points, by a children's chorus. •

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

Arian Khaefi, Music Director and Chorus Conductor

Assistant Conductor
Lukas Schulze

Collaborative Pianist
Justin Hansen

Chorus Manager
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Bree Van Der Linden

Lola Watson
Sharon Willoughby
Christina Xu

Alto

Brooke Adams
Susan Anderson^
Lucia Leon Alvarez^
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Julia Bebout
Patricia Benesh
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Susan Elden^
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Meryl Gross
Rebecca Han
Lorraine Harland^
Deanna Johnson
Shreya Krishnamurthy
Haley Kopp
Jen Larimer**^
Varda Lev-Ram
Hailey Li
Ing-June Lu
Ashley Luk
Brooke McGeorge
Ileen Miller

Priscilla Moreno
Debby Park
Satomi Saito*
Marianne Schamp
Janet Shields
Markayla Stroubakis
Sydney Taksar
Silverman^
Lynne Talley
Kendra Thomas
Catherine Tse
Mary Ellen Walther
Isadora White^
Amee Wood
Angela Wu
Melinda Yang

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Walter Desmond
Susan Dramm
James Gilliam
Lauren Gripenstraw^
Richard Haubrich
Ching Wei Ho
Justin Kehr
Anthony Leonard
Timothy Malik
Sean McCormac*
Tam Phan
Eduardo Santos
John Smith
William Ziefle

Bass

Eric Azoulay
John Barreto
Jack Beresford*
Nathan Carlton
Paul Chen
Paul Engel
Peter Gourevitch
Wolf Hallock
Michael Kaehr
David Leatherberry
Stephen Marsh
William Miller
Steve Mishek
Ray Park
Jeffrey Pufahl
Kyle Robinson-
Ingram
Lukas Schulze
Otto Sorensen
Cory Trenda
Alex Warstadt
Dante West
Cameron Wirtz
Joe Wu
Kerry Xu
Mark Zickel

* Section Leader

** Assistant Section Leader

^ Komura Choir II

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Sameer Patel, Music Director and Orchestra Conductor

Assistant Conductor
Matthew Kline

Orchestra Manager
N. Scott Robinson

Orchestra Librarian
Ryan Beard

Orchestra Production Assistant
James Villareal

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Peter Clarke,
Concertmaster
David Bracher,
Assistant
Concertmaster
Yi Fu
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Peter Ko,
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Richard Nguyen,
Assistant Principal
Gabby Carr
Curtis Chan
Jordan Kuspa
Nobuki Nakanishi
Hannah Zhou

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Darrel Cheng,
Principal
Leif Andersen
Bill Childs
Sarah Habib

Flute/Piccolo

Joey Payton,
Principal
Erica Gamble,
Assistant Principal
Jacqueline Speiser

Oboe/English

Horn
Carol Rothrock,
Principal
Zing Li

English Horn

Heather Marks Soady
Zing Li

Clarinet

Denexxel Domingo,
Principal
David Weinstein

Bass Clarinet

Gabe Merton

Bassoon

Tom Schubert,
Principal
Jim Swift

French Horn

Cynthia McGregor,
Principal
Ryan Beard
Eric Burke
John-David Russo

Trumpet

Kenneth Fitzgerald,
Principal
Alex Brown
Tristan Shin

Trombone

Jacob Raffee,
Principal
Ted Bietz
Ron Scipio

Tuba

Joseph Ortiz

Percussion

Andrew Kreysa,
Principal
N. Scott Robinson,
Assistant Principal
Chris Amaro
Lindsay Sackin

Harp

Laura Vaughan

Organ

David Han-Sanzi

Celeste

N. Scott Robinson

Berliner Messe Text

ARVO PÄRT

KYRIE

Kyrie eleison
Christe eleison
Kyrie eleison.

GLORIA

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

CREDO

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium, et invisibilem.
Et in unum Dominum Jesum Christum,
Filiium Dei unigenitum.
Et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero;
Genitum, non factum,
Consubstantiali Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato: Passus, et sepultus est. Et
resurrexit tertia die,
Secundum Scripturas.
Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos:
Cujus regni non erit finis.
Credo 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 baptismum
In remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

KYRIE

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

GLORIA

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We adore thee. We glorify thee.
We give Thee thanks for Thy great glory.
Lord God, heavenly King. God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world, have
mercy upon us. Thou who takest away the sins of
the world, receive our prayer Who sits at the right
hand of the Father, have mercy on us. For Thou
alone art holy. Thou alone art the Lord.
Thou alone, Jesus Christ art the most high.
With the Holy Spirit
in the glory of God the Father. Amen.

CREDO

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,
The only begotten Son of God,
Born of the Father before all ages.
God of God, Light of Light,
True God of true God.
Begotten, not made,
of one substance with the Father
By whom all things were made.
Who for us,
and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.
Crucified also for us
Surrendered under Pontius Pilate, and was buried.
And on the third day he rose again,
according to the Scriptures,
and ascended into heaven:
He sits at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead;
and his kingdom shall have no end.
And I believe in the Holy Spirit, giver of life,
who proceeds from the Father and the Son who
together with the Father
and the Son is adored and glorified,
who spoke to us through the Prophets.
And in one holy catholic
and apostolic Church.
I confess one baptism
For the remission of sins.
and I await the resurrection of the dead,
and the life of the world to come. Amen.

ERSTER ALLELUIAVERS (ZUM PFINGSTFEST)

Alleluia. Alleluia.

Emitte Spiritum tuum et creabuntur:
et renovabis faciem terrae.
Alleluia.

ZWEITER ALLELUIAVERS (ZUM PFINGSTFEST)

Alleluia. Alleluia.

Veni Sancte Spiritus, reple tuorum corda fidelium:
et tui amoris in eis ignem accende.
Alleluia.

SANCTUS

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

AGNUS DEI

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

outgrowth Text

AKARI KOMURA

Root

Seed, leaf, scar, spine

Leaves

What dreams weaves what blooms.

Breathe,

Breathing,

Bloom,

Blooming through the root.

What roots dreams.

Seed dream.

Air wind hair window.

Requiem Text

MAURICE DURUFLÉ

I. Introit

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

II. Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

FIRST ALLELUIA (FOR PENTECOST)

Alleluia. Alleluia.

Send forth Thy Spirit, and they shall be created,
and Thou shalt renew the face of the earth.
Alleluia.

SECOND ALLELUIA (FOR PENTECOST)

Alleluia. Alleluia.

Come, O Holy Spirit, fill the hearts of Thy faithful:
and kindle in them the fire of Thy love.
Alleluia.

SANCTUS

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

AGNUS DEI

Lamb of God,
who takest away the sins of the world, have mercy
upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.

Eternal rest

give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

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

III. Domine Jesu Christe

Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de 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.

IV. Sanctus

Sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua.

Hosanna in excelsis! Benedictus, qui venit in nomine Domini. Hosanna in excelsis!

V. Pie Jesu

Pie Jesu Domine, dona eis requiem sempiternam.

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

VII. Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

VIII. Libera me

Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra.

Dies illa, dies irae, 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, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.

IX. In Paradisum

In Paradisum deducant Angeli in tuo adventu suscipiant te Martyres et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipit et cum Lazaro quondam paupere aeternam habeas requiem.

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit;

Deliver them from the lion's mouth that hell engulf them not, nor they fall into darkness.

But that Michael, the holy standardbearer, bring them into the holy light, which Thou once didst promise to Abraham and his seed.

We offer Thee, O Lord, sacrifices and prayers of praise; do Thou accept them for those souls whom we this day commemorate; grant them, O Lord, to pass from death to the life which Thou once didst promise to Abraham and his seed.

Holy, Lord God of hosts. The heavens and the earth are full of Thy glory.

Hosanna in the highest. Blessed is He Who cometh in the name of the Lord. Hosanna in the highest.

Gentle Lord Jesus, grant them eternal rest.

Lamb of God, Who takest away the sins of the world: grant them eternal rest.

May light eternal shine upon them, O Lord, with Thy saints forever, for Thou art kind.

Eternal rest give to them, O Lord, and let perpetual light shine upon them.

Deliver me, O Lord, from eternal death on that dreadful day when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire.

I quake with fear and I tremble awaiting the day of account and the wrath to come, when the heavens and the earth shall be moved.

Day of mourning, day of wrath, of calamity, of misery, the great day, and most bitter.

Eternal rest give to them, O Lord, and let perpetual light shine upon them.

Deliver me, O Lord, from eternal death on that dreadful day when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire.

May the angels receive them in Paradise, at thy coming may the martyrs receive thee and bring thee into the holy city Jerusalem. There may the chorus of angels receive thee, and with Lazarus, once a beggar, may thou have eternal rest.

The Steven Schick Prize for Acts of Musical Imagination & Excellence

The Steven Schick Prize for Acts of Musical Imagination and Excellence, established in 2022 to honor LJS&C's longtime Music Director, supports local individuals or organizations creating work that reflects our mission to present an imaginative mix of contemporary and traditional classical music. The inaugural prize was awarded at a May 2025 concert to internationally acclaimed pipa virtuoso Wu Man. The concert included her stunning premiere performance of a work for pipa and orchestra by UCSD composer Lei Liang. A celebrated performer, educator, and composer, Ms. Wu is known for expanding the pipa's presence across artistic disciplines. She currently resides in Southern California. We extend our gratitude to the generous individuals whose contributions helped establish the Steven Schick Prize Fund.

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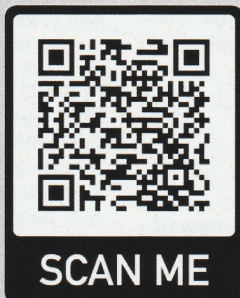
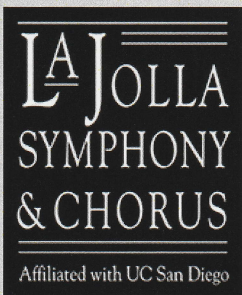
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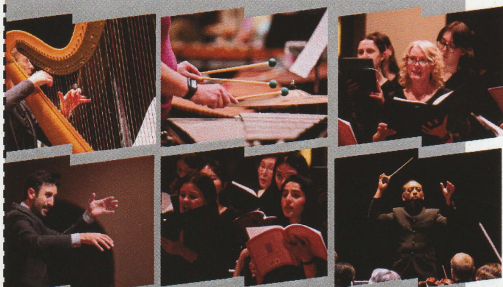
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