

# La Jolla Symphony & Chorus

2016-2017 Season

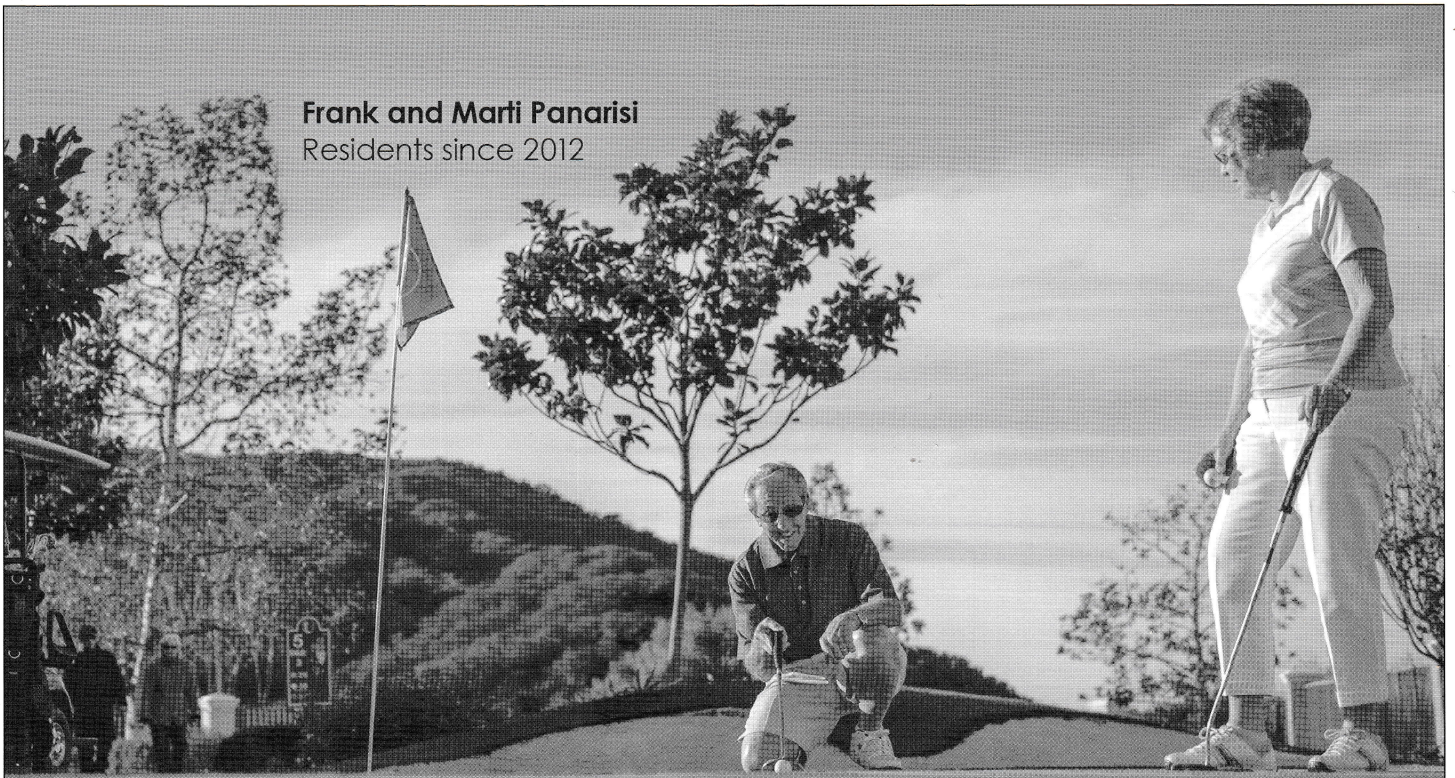
## MUSIC FROM THE MIDDLE OF LIFE

March 17 - 19, 2017  
*Mandeville Auditorium*

**Steven Schick**  
Music Director

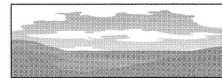
**David Chase**  
Choral Director

Frank and Marti Panarisi  
Residents since 2012



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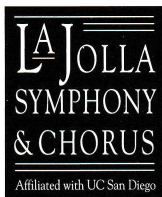


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**Steven Schick**  
Molli & Arthur Wagner Music Director



**David Chase**  
Choral Director

**Friday, March 17, 2017, 7:30pm**  
**Saturday, March 18, 2017, 7:30pm**  
**Sunday, March 19, 2017, 2:00pm**  
Mandeville Auditorium, UCSD

**Steven Schick conducting**

**GIUSEPPE VERDI**

**Messa da Requiem**

Requiem & Kyrie

Dies Irae

*Dies irae*

*Tuba Mirum*

*Mors stupebit*

*Liber scriptus*

*Quid sum miser*

*Rex tremendae majestatis*

*Recordare*

*Ingemisco*

*Confutatis*

*Lacrymosa*

Offertorio

*Domine Jesu Christe*

*Hostias*

Sanctus

Agnus Dei

Lux Aeterna

Libera me

*Libera me, Domine*

*Dies irae*

*Libera me, Domine*

**Ariana Strahl, soprano / Victoria Vargas, mezzo-soprano**

**Robert Breault, tenor / Colin Ramsey, bass-baritone**

**La Jolla Symphony Chorus / San Diego Master Chorale / San Diego Gay Men's Chamber Chorale**

*Unauthorized photography and audio/video recording are prohibited during this performance.*

*No texting or cell phone use of any kind allowed.*

We gratefully acknowledge our underwriters for this concert

**Bloor Family / Clare & Paul Friedman / Marie Nelson / Stephen L. Marsh / Celia Falicov & Peter Gourevitch**

# From the Conductor

A good, even an excellent musical experience is fundamentally an acoustical one. Musical quality derives from a relatively simple equation involving the combined impact of meaningful repertoire, a committed and persuasive performance, and an attentive audience. The more fully these criteria are satisfied, the better the experience will be. At its best an excellent musical experience can be entertaining and informative; electrifying, edifying, or scintillating.

A great musical experience, on the other hand, is fundamentally a moral one. Here the forces are more complex and less knowable, touching not just our ears and minds, but also our core. As a moral experience, music reaches beyond itself to the world and illuminates our relationship to it.

Here's a concrete example of the difference: an excellent performance of Claude Debussy's *La Mer* is in tune, well-balanced among the instrumental voices, and full of propulsive phrase shapes and melodic gestures. It is, of course, an accurate rendering of the score and compares favorably to other performances we have heard. However, a great performance of *La Mer* bids us to imagine what the sea means: as a site for science or leisure, as a canary in the well of climate change, or as the promise of passage to a better life. Who can now listen to a great performance of *La Mer* without imagining overcrowded dinghies foundering in the Mediterranean, without hearing the cries of refugees as they sink by the thousands beneath the waves? I cannot.

With this in mind, we, the musicians and music-lovers of early 2017, must ask ourselves what we need from music. We have at our fingertips—thanks to recordings, video clips, and scores of

Web Sites—more excellent musical entertainment than we could consume in a dozen lifetimes. But perhaps, in this time and place, what we crave is not more entertainment or even a higher standard of musical excellence, but greater moral clarity.

For this purpose, the requiem is an important genre, and Giuseppe Verdi's extraordinary *Requiem* stands above the rest. A requiem functions along an extended scale of intimacy. It is music that can comfort the loss of a single person. Verdi himself sought solace and moral guidance in this music as he mourned his friend, the great Italian poet and novelist, Alessandro Manzoni, in whose memory the work was created. Or, it can function on the vast scale of world war. Rafael Schächter organized sixteen performances of the *Requiem* in the Terezin concentration camp. Imagine the extraordinary scene, memorialized in Murry Sidlin's "Defiant Requiem" project: of rehearsals after excruciating days of forced labor, of musicians who memorized their parts from a single vocal score, of a chorus constantly morphing with the arrival of new prisoners and the departure of others to the death camps.

Whether we mourn a single person or an entire generation, a requiem allows us to hear the voices of the departed through the voices of the living musicians on stage.

This poetic formulation notwithstanding, I believe that we musicians are too quick to apply the balm of great music as a cure-all to every grievous social problem, as though ever greater artistic excellence were somehow the solution. Leonard Bernstein wrote in the aftermath of the assassination of John F. Kennedy, that his goal was "to make music more intensely, more beautifully, more devotedly, than ever before." Perhaps that was

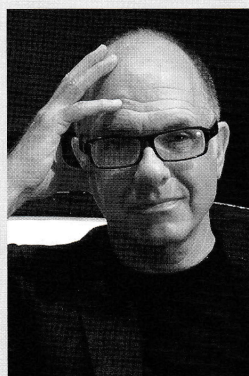


Photo: Bill Dean

## Steven Schick Conductor & Music Director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as, "one of our supreme living virtuosos, not just of percussion but of any instrument," he has

championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertoire for solo percussion. Schick was inducted into the Percussive Arts Society Hall of Fame in 2014.

Steven Schick is artistic director of the La Jolla Symphony and Chorus and the San Francisco Contemporary Music Players. As a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber

Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego. He was music director of the 2015 Ojai Festival, and starting in 2017, will be co-artistic director, with Claire Chase, of the Summer Music Program at the Banff Centre.

enough for Bernstein and a nation united in grief. But it seems like a hollow dictum now, since at this moment we are not united, but rent by savage crosscurrents of contention, bigotry, and cruelty. What would it mean to go further than Bernstein? Or as one local church posted recently on its marquee: "What would you do if you were brave?"

For starters, as we seek greatness, let us not give up on goodness. Our rehearsals for tonight's performance have been mostly about sharpening excellence, about learning to play and sing well together. Can we find just the right bass drum sound for the terrifying "Dies Irae?" (At the moment we are leaning towards combining two drums for greater profundity.) Does weighting the first note of the "Lacrymosa" phrase make the melody more keening? (Yes.) Is a critical B-flat minor chord in "Lux Aeterna" well balanced? (It will be by the time you hear it.)

But we need much more than that now.

After tonight's performance, I will drive in my safe and comfortable car to my safe and comfortable La Jolla home with my beautiful and loving wife at my side, and I will fall gently asleep to the memories of extraordinary music. But I will not forget that the voices on stage stand for the voices we can no longer hear.

I will hear, as I ask you to hear, the voices of the doomed singers of Terezin, and I will hear, as I ask you to hear, the desperate cries of refugees within sight of the Italian coastline, yet just out of the reach of rescue. It's America in early 2017, so I also ask us

to hear the fearful voices in local synagogues and Jewish Community Centers as the damnable virus of anti-Semitism makes a comeback in our midst. And I ask us to hear the voices of immigrants in our very city—our neighbors and our friends, our brothers and sisters, who are now living in a penumbra of uncertainty and fear.

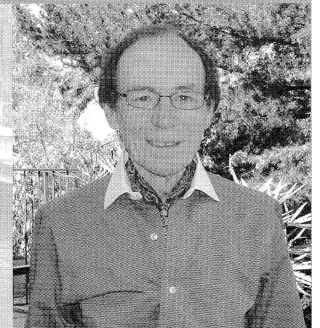
I hope I will drift off tonight in the knowledge that we have made Verdi's *Requiem* into something great. But this can no longer just mean playing in tune and on time. Making music today must be about nothing less than asserting moral force. It must be about how we—who have so much and who live so fully—can act responsibly in a world where so many have so little. It must be about the voices we cannot hear. ■

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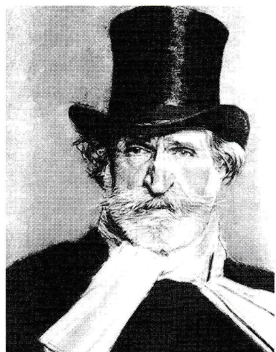
# Program Notes by Eric Bromberger

## Requiem Mass

GIUSEPPE VERDI

Born October 9 or 10, 1813, Roncole

Died January 27, 1901, Milan



No one would have expected the aging opera composer Giuseppe Verdi to write a *Requiem Mass*, and it came about only because of the death of two quite different men. The first was Rossini, who died in Paris in November 1868. Rossini and Verdi may have written different kinds of operas, but Verdi felt only veneration for his older colleague, describing him as "a real man, a fine artist who

left his stamp on a whole epoch." Verdi proposed that he and a group of colleagues write a joint setting of the mass in Rossini's memory, and he promptly composed a setting of the *Libera Me* as his own contribution. That project, however, collapsed as a result of bickering among the participants and sponsors, and the disillusioned Verdi put his manuscript on the shelf.

Then in May 1873 Alessandro Manzoni died at the age of 88. Poet, playwright, and novelist, Manzoni was the greatest Italian writer of the nineteenth century. Manzoni was a devout Catholic

who believed in the workings of divine providence in daily life, a view expressed in his most famous work, *I promessi sposi*, a morality novel about the struggle of the peasants Renzo and Lucia to marry in seventeenth-century Lombardy. Verdi loved *I promessi sposi*, writing to a friend: "You know well how greatly and in what way I honor him. In my opinion he has written a book which is not only the greatest product of our times, but also one of the finest in all ages which has emanated from the human brain. And, besides being a book, it is a comfort to humanity as well." When Manzoni died, the shattered Verdi—by this time famous himself—wrote to his publisher: "I am moved to the depths by the passing of this great man who belonged to us. I shall not go to Milan tomorrow; I could not bear to be present at the funeral. I shall come later to find the grave, alone and unseen. I may have a proposal to make to you as to how his memory should be honored."

That proposal, of course, was that Verdi would compose a *Requiem Mass* in honor of Manzoni. He pulled out the *Libera Me* movement written four years earlier in memory of Rossini and quickly composed the rest of the setting, completing the manuscript while on a visit to Paris. Verdi led the triumphant first performance in the Church of San Marco in Milan on May 22, 1874, one year to the day after Manzoni's death, and then conducted performances in London, Paris, Vienna, and Cologne.

There is an irony to the fact that this overpowering setting of so important a Catholic text should have been composed by Verdi.



## Ariana Strahl

Soprano

Irish-American soprano Ariana Strahl has been celebrated as a singer with 'fearless, accurate vocalism' (*Opera Now*), who sings with 'devastating brilliance and incredible ease' (*Opera Tattler*). She most recently made her American debut as

Blanche Dubois in Andre Previn's *Streetcar Named Desire* with Opera San Jose. Previous appearances were as a young artist

at the Komische Oper Berlin in such roles as Ännchen in Calixto Bieto's *Der Freischütz*, Sandman and Dew Fairy in *Hänsel und Gretel*, Micaela and Frasquita in *Carmen*, among others. Beyond the opera stage, Ms. Strahl is an active art song singer. She developed a lieder series with pianist Miles Graber, performing Schumann's *Frauenliebe und Leben*, Barber's *Hermit Songs*, Manuel de Falla's *Siete Canciones Populares Espanolas*, and Canteloube's *Songs of the Auvergne*. She has also explored the works of Fanny Mendelssohn and Clara Schumann with pianist and musicologist Nicholas Mathew, in conjunction with The Mendelssohn Project at the Magnes Collection of Jewish Art and Life.



## Victoria Vargas

Mezzo-soprano

Mezzo-soprano Victoria Vargas has sung with companies such as the Opera Theater of Saint Louis, Chautauqua Opera, Ash Lawn Highland Opera Festival, Lyric Opera of the North, Sarasota Opera and

most notably with Minnesota Opera, where she has performed over ten roles for the company, including the title role in *Carmen*. Other roles to date include Mrs. Lowe in the world premiere of *Manchurian Candidate*, Adelaide (*Arabella*),

Natacha Rambova (*The Dream of Valentino*), Second and Third Lady (*Magic Flute*), Fenena (*Nabucco*), Smeton (*Anna Bolena*), Mrs. Deakins in the world premiere of *Doubt*, Suzuki (*Madame Butterfly*), Alisa (*Lucia di Lammermoor*), Nelly (*Wuthering Heights*), Flora (*La Traviata*), and Anna (*Mary Stuarda*). On the concert stage she has sung with Minnesota Orchestra, Phoenix Symphony, South Dakota Symphony, Buffalo Philharmonic Orchestra, Wayzata Symphony, and Mankato Symphony. Mrs. Vargas has received recognition at the Metropolitan Opera Council auditions six times, placed second for the Schubert Club Competition, and was a finalist at the Irene Dallis Vocal Competition. Upcoming she will sing the role of the page of Herodias in *Salome* for the Minnesota Orchestra Sommerfest.

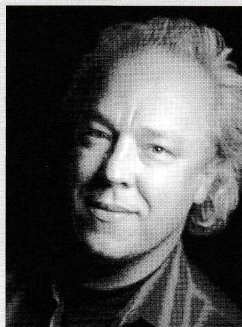
Though Manzoni had been a devout Catholic, Verdi was not. In fact, he was not a believer at all, and he hated the church and its priests, associating them with privilege, hypocrisy, and oppression. Yet Verdi appears to have had an essentially religious character: he believed in the Christian ideals so important to Manzoni even if he could not accept the dogma behind them, and it was not a contradiction for Verdi to set a text of the church he deeply disliked.

There had never been a setting of the requiem mass for the dead like Verdi's. A century and a half earlier, the civic authorities in Leipzig had instructed their new music director Johann Sebastian Bach that he should "so arrange the music that it...does not make an operatic impression but rather incite the listeners to devotion." Verdi would have ignored that command because for him there was no contradiction between "an operatic impression" and inciting "listeners to devotion." When the conductor Hans von Bülow described the *Requiem* as Verdi's "latest opera in church vestments," he was not far off the mark. In this setting, Verdi used the musical language that had made his operas so effective: gripping and memorable melodies, solo and ensemble writing, a large chorus often employed in dramatic ways, and a virtuoso orchestra. Bach's employers in Leipzig would have been appalled by the Verdi *Requiem*, but today we regard it as perhaps the greatest of all settings of this solemn text.

If Verdi conceived of the requiem text as essentially dramatic, it is no surprise that he should make the most dramatic of its sections, the *Dies Irae*, the central episode of his setting: his vision of the Day of Wrath stretches out to nearly forty minutes, or about half

the entire length of the *Requiem*. The opening *Kyrie* virtually whispers its prayer for eternal rest, but the *Dies Irae* explodes with some of the most violent music ever composed (its doom-laden drum-cracks result from Verdi's instruction to stretch the skin of the bass drum as tightly as possible): here truly is music for the end of the earth and the day of judgment. The ten individual sections that make up the *Dies Irae* are too richly varied to describe in detail, but mention should be made of the bass' numb introduction of death at *Mors stupebit*, the mezzo's declamatory *Liber scriptus*, the swagger of the trombones at *Rex tremendae majestatis*, and the tenor's soaring *Ingemisco*, with its important oboe solo.

The remaining movements, all sharply contrasted, pass more quickly. The *Offertorio* features the four soloists, while the brief *Sanctus* is a blazing fugue for double chorus. The *Agnus Dei* with its spare and imaginative scoring has the two women soloists in octaves, while the *Lux Aeterna* is again for the soloists in various combinations. The concluding *Libera me* is the movement Verdi had composed for the projected setting in memory of Rossini, and listeners will discover that this "final" movement contains many ideas that Verdi would develop when he set the complete *Requiem* text. It opens with the soprano's urgent prayer, and Verdi then re-invokes the furies of the *Dies Irae* and also the subdued plea of the opening *Requiem* before the movement erupts in a tremendous fugue on the words *Libera me, Domine, de morte aeterna*: "Deliver me, Lord, from eternal death." Here is the "operatic" Verdi at his grandest and most dramatic, and at the close of the fugue the soprano soloist draws down tensions to the conclusion, where she and the chorus almost whisper the final prayer for deliverance: *Libera me*. ■



## Robert Breault

Tenor

Tenor Robert Breault enjoys an international career that features an extraordinary breadth of repertoire. His warm, flexible voice and superb artistic sensibilities combine to make him a consummate singing actor. This season, he will sing the world

premiere of Paul Moravec's *Flight* in the role of Charles Lindbergh, a work commissioned by the Bach Festival Society of Winter Park. Mr. Breault also returns to the Virginia Symphony

for performances of *Messiah*. Highlights of Breault's operatic career include Alfredo in *La Traviata* with New York City Opera as well as with New Orleans Opera, Steva in *Jenůfa* with Utah Opera, and Roland in *Esclarmonde* with the Washington Concert Opera. Numerous performances with the Atlanta Opera include Verdi's *Macbeth*, *Nabucco*, and *La Traviata*. His engagements on the concert stage include Beethoven's *Symphony No. 9* with Atlanta Symphony, Milwaukee Symphony, San Francisco Symphony, Florida Orchestra, Utah Symphony, and the Cleveland Orchestra, *Plump Jack* with the Puerto Rico Symphony and London Philharmonic Orchestra, and Bach's *St. Matthew Passion*, *B Minor Mass* and Haydn's *Creation* all with the Mormon Tabernacle Choir.



## Colin Ramsey

Bass-baritone

The voice of American Basso cantante Colin Ramsey has been described as "a foundation you could build a castle on." (*Seattle Times*) His body of work includes performances with Seattle Opera, Austin Lyric

Opera, Sarasota Opera, Des Moines Metro Opera, and Wolf Trap Opera Company, as well as solo performances with the St.

Paul Chamber Orchestra and Pacific Music Works. The 2016-17 season finds him making his company debut at Opera San Jose as Raimondo in *Lucia di Lammermoor*. He continues his residence in San Jose reprising Colline in *La Bohème* and Basilio in *Il Barbiere di Siviglia*. He will also make his role debut as Father Palmer in the West Coast Premiere of Kevin Puts and Mark Campbell's Pulitzer Prize-winning *Silent Night*. Other concert debuts include Beethoven's *Ninth Symphony* with Pacific Symphony and Dvorak's *Stabat Mater* with the Berkeley Community Chorus and Symphony. Born in New York City, he currently makes his residence in Irvine, California.

# La Jolla Symphony & Chorus

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**Chorus Librarians**

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9500 Gilman Drive  
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La Jolla, CA 92093-0361  
Phone: 858.534.4637  
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# San Diego Master Chorale

**Dr. John Russell, Music Director**

Declared "The Voice of San Diego" by mayoral proclamation, the San Diego Master Chorale (SDMC) is one of the region's premier choral ensembles, showcasing approximately 100 of San Diego's finest singers. Established in 1961, SDMC frequently performs with the San Diego Symphony, San Diego Opera and other collaborating organizations. In addition to performing regularly with these outstanding groups, SDMC has toured Europe several times—most recently France after the 2010-2011 season to celebrate its 50th anniversary—and produces an annual series of concerts featuring the world's greatest choral works.

## Soprano

Julie Ames  
Theodora Bellinger  
Sarah Campanozzi  
Aeria Chang  
Caroline Chesney  
Theresa Coggeshall  
Lisa Corey  
Ellen Damore  
Jean Danyiel  
Sharon Davis  
Nicole DeLia  
Rachel Dunbar  
Sarah Fields  
Kaija Germain  
Phyllis Graham  
Anita Hansen  
Janice Hansen  
Patricia Hay  
Tatiana James  
Katrina King  
Maria Kotsaftis  
Megan Latham  
Amy Long  
Diana Morales-Hernandez  
Lorraine Padden  
Jantina Perry  
Glory Reinstein  
Emily Riggs  
Mallory Sigmon  
Kara Stewart  
Naomi Valenzuela  
Molly Williams  
Megan Winslow

## Alto

Jane Baker  
Kristen Barrett  
Cali Bolyard  
Cindy Burnham  
Sarah Burns  
Bonnie Campbell-Davis  
Maureen Caton  
Erin Decker  
Carla Dustin  
Elaine Edelman  
Donna Eshnaur  
Julia Falkowski  
Priscilla Hall  
Loydene Keith  
Joanna Killgore  
Wendy Lathrop  
Dana Linskill  
Christina Liu  
Susan Marberry  
Kay-Marie Moreno  
Judy Mowers  
Christine Rousseau  
Naomi Smentkowski  
Merina Smith  
Amy Stein  
Leslie Stringfellow  
Julie Torres  
Erin Wishek  
Pamela Wong  
Evangelina Woo

## Tenor

Tim Barnes  
Patrick Bowman  
Robert Bowman  
Stephen Fasel  
Noah Friedman  
Charles Graham  
John Hansen-Tarbox  
Carlos Lewis  
Yo Oh  
Charles Ott  
Guadalupe Rios  
Jayme Rubenstein  
Dennis Selder  
Daniel Steinman  
Jim Stevenson  
Jeff Wallin  
Kevin Williams

## Bass

Trent Biggs  
Paul Chen  
Peter Cronin  
Tim Daly  
Matthew Fallesen  
Greg Frank  
Martin Green  
Brandon Horrocks  
Douglas Martin  
Ryan Martinez  
Tim McLellan  
Dennis Moy  
N Andrew am  
Stephen Ott  
Gordon Shugars  
Clinton Smith  
Robert Taylor  
Dirk Van Proyen  
Sam Ward



# San Diego Gay Men's Chorus

## Chamber Chorale

RC Haus, Artistic Director

When Artistic Director RC Haus established the San Diego Gay Men's Chorus Chamber Chorale in 2014, he ventured into new and exciting territory. That's because while all-male masterworks ensembles are highly prized, they remain a rarity outside of a few academic settings. In one fell swoop, Haus created what has become the largest all-male masterworks chorale in the nation and one of the most regarded ensembles of its kind. Since then, the Chorale has performed to sold-out crowds, made multiple appearances from the Balboa Theatre stage and appeared in Berlioz's *Requiem* with the La Jolla Symphony & Chorus. The Chorale performs next at New York City's Lincoln Center for its co-commission of *Tyler's Suite* under the musical direction of *Wicked's* Stephen Schwartz.

### Tenor

Oscar Arroyo  
Dan Baggett  
Jeremy Bauer  
Sean Cahall  
Eric Flourie  
Bruce Fraer  
Michael Gaffney  
Mike Gavin  
Eli Ghitman

Andrew Glazebrook  
Michael Harrison  
Marc Horvath  
Ed McMeel  
Phil Ouellette  
Andrew Quinn  
Thomas Sanderson  
David Schmidt  
Justin Tardio  
Lee Wolfe

### Bass

Dean Akamine  
Bobby Dennis  
Christian Durini  
Tim Dwyer  
Kevin Filer  
David Freeman  
Gwynn Goodner  
Rob Horlick

Evan Ingle  
John Oren-Scala  
David Pierce  
Frank Renteria  
Ernie Sanchez  
Greg Stubblefield  
Axel Vogt  
Zach Weagley  
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# Sostenuto

Sustaining Our Musical Future

## \$65,000 Gift-Match Challenge Announced!

Dear Friends,

I have exciting news to report. A group of donors has challenged the La Jolla Symphony & Chorus and its patrons to raise \$65,000 for the Endowment Campaign between now and May 7. Each contribution made during this Challenge period will be matched by this group of donors—*dollar-for-dollar*—doubling the impact of your gift.

- \$100 becomes \$200
- \$1000 becomes \$2,000
- \$10,000 becomes \$20,000!

New gifts of any amount count toward this Challenge. Pledges for a future gift count, too, as long as your pledge form is received by May 7.

If you have not yet contributed to LJS&C's Endowment Campaign, "Sostenuto," this is the perfect opportunity to make your gift go further. And if you've been thinking about

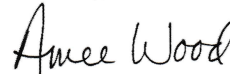
increasing your endowment contribution, the amount you add will qualify for this match.

We have seven weeks to make this happen. If we are successful, we will be \$130,000 closer to meeting our Endowment Campaign goal of \$1.5 million by June 30.

We can do this! Please use the enclosed envelope to make a gift by check or credit card, or to pledge a future gift. You can also make a gift of stock or other asset by contacting Executive Director Diane Salisbury at 858-822-3774 or [dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com).

The Endowment Campaign was created to generate an ongoing source of income to pay our Music Director and Choral Director salaries—today and into the future. Please join us in supporting the artistic leadership of LJS&C. *Thank you!*

Sincerely,



Anee Wood, Endowment Chair

**MUSIC FROM THE MIDDLE OF LIFE** LA JOLLA SYMPHONY & CHORUS  
Affiliated with UC San Diego

Saturday, May 6 at 7:30pm  
Sunday, May 7 at 2pm  
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conducts

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## David Chase Choral Composition Award

In recognition of Choral Director David Chase's retirement in June after 43 years, a Fund is being established to support a bi-annual award to further David's aesthetic of presenting new ideas in choral composition and performance. Funds collected for this purpose are held in the endowment, with income earmarked for this award.

Peter\* Gourevitch & Celia Falicov  
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Mary Nee  
Jeff Nevin  
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\* orchestra or chorus musician

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### \$1,000+

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Anonymous (3)  
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Eleanor Tum Suden  
Dennis Turner\*  
Eric Van Young  
Portia Wadsworth  
Carey Wall  
Ellen Warner-Scott

\* orchestra or chorus musician  
\*\* deceased

# Verdi Requiem

## I. Requiem and Kyrie

### *Chorus:*

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.

### *Quartet and Chorus:*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

## II. Sequence

### *Chorus:*

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Tuba mirum spargens sonum,  
per sepulcra regionem,  
coget omnes ante thronum.

### *Bass:*

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

### *Mezzo-soprano and Chorus:*

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicet

Judex ergo cum sedebit,  
quidquid latet apparebit:  
nil inultum remanebit.

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

### *Soprano, Mezzo-soprano and Tenor:*

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

### *Solo Quartet and Chorus:*

Rex tremendae majestatis,  
qui salvandos salvas gratis:  
salva me, fons pietas.

## I. Requiem and Kyrie

### *Chorus:*

Grant them eternal rest, O Lord;  
and may perpetual light shine upon them.  
A hymn in Zion befits you, O God,  
and a debt will be paid to you in Jerusalem.  
Hear my prayer:  
all earthly flesh will come to you.

### *Quartet and Chorus:*

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

## II. Sequence

### *Chorus:*

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

How great will be the terror,  
when the Judge comes  
who will smash everything completely!

The trumpet, scattering a marvelous sound  
through the tombs of every land,  
will gather all before the throne.

### *Bass:*

Death and Nature shall stand amazed,  
when all Creation rises again  
to answer to the Judge.

### *Mezzo-soprano and Chorus:*

A written book will be brought forth,  
which contains everything  
for which the world will be judged.

Therefore when the Judge takes His seat,  
whatever is hidden will be revealed:  
nothing shall remain unavenged.

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

### *Soprano, Mezzo-soprano and Tenor:*

What can a wretch like me say?  
Whom shall I ask to intercede for me,  
when even the just ones are unsafe?

### *Solo Quartet and Chorus:*

King of dreadful majesty,  
who freely saves the redeemed ones,  
save me, O font of pity.

**Soprano and Mezzo-soprano:**

Recordare, Jesu pie,  
quod sum causa tuae viae:  
ne me perdas illa die.

Quaerens me, sedisti lassus;  
redemisti crucem pacem:  
tantus labor non sit causas.

Juste iudex ultionis:  
donum fac remissionis  
ante diem rationis.

**Tenor:**

Ingemisco tamquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

**Bass and Chorus:**

Confutatis maledictis,  
flammis acerbis addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis:  
gere curam mei finis.

**Chorus:**

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

**Solo Quartet and Chorus:**

Lacrymosa dies illa,  
qua resurget ex favilla,  
judicandus homo reus.  
Huic ergo parce, Deus.

Pie Jesu Domine:  
dona eis requiem.  
Amen.

**III. Offertorio**

**Quartet:**

Domine Jesu Christe, Rex gloriae:  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et profundo lacu; libera eas de ore leonis;  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti et semini ejus.

**Soprano and Mezzo-soprano:**

Recall, merciful Jesus,  
that I was the reason for your journey:  
do not destroy me on that day.

In seeking me, you sat down wearily;  
enduring the Cross, you redeemed me:  
do not let these pains to have been in vain.

Just Judge of punishment:  
give me the gift of redemption  
before the day of reckoning.

**Tenor:**

I groan as a guilty one,  
and my face blushes with guilt;  
spare the supplicant, O God.

You, who absolved Mary Magdalen,  
and heard the prayer of the thief,  
have given me hope, as well.

My prayers are not worthy,  
but show mercy, O benevolent one,  
lest I burn forever in fire.

Give me a place among the sheep,  
and separate me from the goats,  
placing me on your right hand.

**Bass and Chorus:**

When the damned are silenced,  
and given to the fierce flames,  
call me with the blessed ones.

I pray, suppliant and kneeling,  
with a heart contrite as ashes:  
take my ending into your care.

**Chorus:**

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

**Solo Quartet and Chorus:**

That day is one of weeping,  
on which shall rise from the ashes  
the guilty man, to be judged.  
Therefore, spare this one, O God.

Merciful Lord Jesus:  
grant them peace.  
Amen.

**III. Offertorio**

**Quartet:**

O Lord Jesus Christ, King of Glory:  
deliver the souls of all the faithful  
dead from the pains of hell and from the  
deep pit; deliver them from the mouth of the lion;  
that hell may not swallow them, and  
that they may not fall into darkness.  
But may the holy standard-bearer Michael  
show them the holy light;  
which you once promised to Abraham and his descendents.

Hostias et preces tibi, Domine, laudis offerimus.  
Tu suscipe pro animabus illis, quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelum defunctorum de poenis inferni;  
fac eas de morte transire ad vitam.

#### IV. Sanctus

**Double Chorus:**

Sanctus, 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. Agnus Dei

**Soprano, Mezzo-soprano, and Chorus:**

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

We offer to you, O Lord, sacrifices and prayers.  
Receive them on behalf of those souls whom we commemorate today.  
Grant, O Lord, that they might pass from death into that life  
which you once promised to Abraham and his descendents.

Deliver the souls of all the faithful dead from the pains of hell;  
Grant that they might pass from death into that life.

#### IV. Sanctus

**Double Chorus:**

Holy, holy, holy, Lord God of Sabaoth.  
Heaven and earth are filled with your glory.  
Hosanna in the highest!  
Blessed is he that comes in the name of the Lord.  
Hosanna in the highest!

#### V. Agnus Dei

**Soprano, Mezzo-soprano, and Chorus:**

Lamb of God, who takes away the sins of the world, grant them rest.  
Lamb of God, who takes away the sins of the world, grant them rest  
everlasting.

## Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus will be videotaping each of the final four concerts this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all 11 UC campuses and by satellite and cable to over 100,000 viewers.

**With your ongoing support**, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at [dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com) for details.

## A Special Thanks to Robert Whitley

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Holly & Beth bring back some flute fusion  
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**SUNDAY, APRIL 2 at 6:00 PM**

Music by Jobim, Veloso, Nascimento, Hime, and Assad  
*voice, flutes, guitar, bass, percussion, piano*

DON'T MISS REMIXX AT BREAD & SALT

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## VI. Lux aeterna

### Mezzo-soprano, Tenor and Bass:

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

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis,  
cum sanctis tuis in aeternam; quia pius es.

## VII. Libera me

### Soprano and Chorus:

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 irae, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae;  
dies magna et amara valde.

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

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me, Domine, quando coeli movendi sunt et terra;  
dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa tremenda.  
Libera me.

## VI. Lux aeterna

### Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,  
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may perpetual light shine upon them  
with your saints forever; for you are merciful.

## VII. Libera me

### Soprano and Chorus:

Deliver me, O Lord, from eternal death on that awful day,  
when the heavens and the earth shall be moved:  
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to come, when the heavens  
and the earth shall be moved.

The day of wrath, that day of calamity and misery;  
a great and bitter day, indeed.

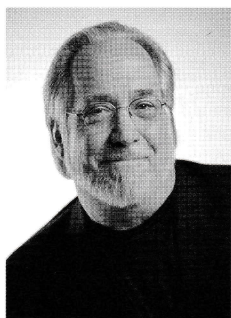
Grant them eternal rest, O Lord, and may perpetual light shine upon them.

Deliver me, Lord, from eternal death on that awful day.

Deliver me, O Lord, when the heavens and the earth shall be moved;  
when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that awful day.  
Deliver me.

# David Chase's "Sayonara Sing" One Last Community Sing!



## LEONARD BERNSTEIN's Chichester Psalms

Conducted by DAVID CHASE

Sunday, April 30 • 4:00 PM  
St. Elizabeth Seton Catholic Church  
6628 Santa Isabel St., Carlsbad

General Admission: \$12  
(loaner scores available)

### From the Maestro:

"Since 2016-17 is my last season as Choral Director of La Jolla Symphony & Chorus, I think it's important to have one more Sing, aimed at all the veterans of the *Messiah Sing* and alumni of the choruses that I've conducted over the last four decades. I've chosen Bernstein's *Chichester Psalms* as a serious-but-fun piece of music, which so many of us have performed and enjoyed. It will be an occasion for musical fellowship that I truly look forward to. I hope you will join us."

### "Sayonara After-Party"!

Join us at Ignite Bistro for more fun with friends. Gourmet pizza and salad buffet, non-alcoholic beverage, tax and tip for just \$20. No-host bar. Advance purchase only. Limited capacity.

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**Mission  
Statement**

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

# La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

**David Chase**, *Choral Director*  
**Kenneth Bell**, *Assistant Conductor*

**Victoria Heins-Shaw**, *Accompanist*  
**Mea Daum**, *Chorus Manager*  
**Marianne & Dennis Schamp**, *Librarians*

## Soprano

Danbi Ahn  
Cherrie Anderson  
Aislinn Burnett  
Frances Castle  
Sally Dean  
Justine Desan  
Rachel Eichler  
Beda Farrell  
Vivi Gonzalez  
Meryl Gross\*\*  
Marty Hambright  
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Karen Johns  
Donna Johnson  
Hima Joshi  
Amanda Kadlubek  
Karen Kakazu  
Kathryn Kinslow  
Judi Labinske  
Constance Lawthers  
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Mona McGorvin  
Nancy Moore  
Teagan Rutkowski  
Amy Schick  
Jeanne Stutzer  
Susan Tully  
Mary Ellen Walther\*  
Sharon Willoughby  
Gloria Xefos

## Alto

June Allen  
Magdolna Bornemisza  
Sonja Brun  
Kim Burton  
Peggy Clapp  
Jo Clemmons

Elinor Elphick  
Karen Erickson  
Clare Friedman  
Cathy Funke  
Kathleen Gullahorn  
Vicki Heins-Shaw  
Jane Howell  
Deanna Johnson  
Jin-Soo Kim  
Yingshi Liang  
Jean Lowerison  
Carol Manifold  
Helen Mout  
Rebecca Nguyen  
Debby Park  
Cinda Peck  
Rebecca Ramirez  
Meghan Rossi  
Valerie Rubins  
Satomi Saito\*  
Marianne Schamp  
EliZabeth Schlusel  
Lisa Shelby  
Janet Shields\*\*  
Carol Slaughter  
Jil Stathis  
Susan Taggart  
Melissa Troyer  
Dasha Vovk  
Amee Wood

## Tenor

Joseph Allen  
George Anderson  
Sebastian Bohm  
Nathan Daum  
Walter Desmond\*  
Bill Eadie  
Andrew King  
Kiwoong Lee  
Anthony Leonard  
Jim Macemon

Danny Maloney  
Marty Marion  
Sean McCormac\*\*  
Joe Mundy  
Samuel Rohrbach  
Jay Sacks  
Nathan Samskey  
Dennis Turner  
Gerry Whitney  
Bill Ziefle

## Bass

Kenneth Bell  
Jack Beresford\*  
Charles Carver  
Scot Cheatham  
Ned Dearborn  
Larry Dickson  
Paul Engel  
Peter Gourevitch  
Bryan Heard  
Don Jenkins  
Michael Kaehr  
Marc Madison  
Steve Marsh  
William Miller  
Gilbert Omens  
Ray Park  
Lukas Schulze  
Stewart Shaw\*\*  
Steve Shields  
Otto Sorensen  
Richard Tilles  
Mark Walters  
Robert Wennerholt

\*\* Section Leader

\* Assistant Section Leader



# La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

**Steven Schick, Molli & Arthur Wagner Music Director**

**R. Theodore Bietz, Orchestra Manager**

**Ulrike Burgin, Orchestra Librarian**

**Celeste Oram, Production Assistant**

## Violin I

David Buckley, *Concertmaster*  
Peter Clarke, *Asst. Concertmaster*  
Aram Akhavan  
Angelo Arias  
Sofia Asasi  
Pat Gifford  
Susanna Han-Sanzi  
Jennifer Khoe  
Girish Nanjundiah  
Ina Page  
Jeanne Saier  
Jonathan Smith

## Violin II

Andy Helgerson, *Principal*  
Gary Brown, *Asst. Principal*  
Catherine Chyi  
Ciara Dabkowski  
David Cooksley  
Savanna Dunaway  
Betsy Faust  
Judy Gaukel  
Anne Gero-Stillwell  
Igor Korneitchouk  
Stephanie Shin  
Ted Tsai

## Viola

Daniel Swem, *Principal*  
Nancy Swanberg, *Asst. Principal*  
Emily Bentley  
Byron Chow  
Alexis Constantino  
Loie Flood  
Diego Guerra  
Christine Lee  
Roark Miller  
Yi Nan  
Sheila Podell  
Rachel Simkins  
Laurie Smith  
Colleen Weatherwax

## Cello

Caitlin Fahey Crow, *Principal*  
Peter Stoffer, *Asst. Principal*  
Alana Borum  
Uli Burgin  
Curtis Chan  
Valerie Chen  
Veronika Diederichs  
Toriana Dabkowski  
Carolyn Sechrist  
Carol Tolbert  
Cliff Thrasher

## Contrabass

Christine Allen, *Principal*  
Scott Steller, *Asst. Principal*  
Camellia Aftahi  
Bill Childs  
Pat Fitzpatrick  
Lance Gucwa  
Eric Johnson  
Jessica Kovach  
Marc Olsher  
William Pierce

## Flute

Elena Yarritu, *Principal*  
Erica Gamble  
Carol Lam

## Piccolo

Erica Gamble

## Oboe

Carol Rothrock, *Principal*  
Heather Marks-Soady

## Clarinet

Jenny Smerud, *Principal*  
Gabe Merton

## Bassoon

Tom Schubert, *Principal*  
William Propp  
Mohammad Sedarat  
James Swift

## Horn

Cynthia McGregor, *Principal*  
Ryan Beard  
Buddy Gibbs  
Jonathan Rudin

## Trumpet

Ken Fitzgerald, *Principal*  
Rachel Allen  
Marcelo Braunstein  
Andrew Harrison

## Offstage Trumpets

Christopher Cooughlin  
Victor Hornilla  
Armando Silva  
Paul Williamson

## Trombone

R. Theodore Bietz, *Principal*  
Ryan Williams

## Bass Trombone

Matthew Vancelette

## Tuba

Kenneth Earnest

## Timpani

Daniel King

## Bass Drum

Fiona Digney

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The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment.

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