

La Jolla Symphony Chorus

David Chase, Choral Director

Jared Jacobsen, Organist

Sacred Voices Concert

St Paul's Cathedral, Episcopal - San Diego

Saturday, April 9, 2016

7:00 PM

The Very Reverend Penny Bridges, Dean

Martin Green, Canon for Music

Village Church, Presbyterian - Rancho Santa Fe

Sunday, April 17, 2016

4:00 PM

Rev. Dr. Jack W. Baca, Senior Pastor

Juan Carlos Acosta, Director of Music Ministries

"I believe that melody is the foundation of human music-making, and that song issuing from one human throat is the essential first-step to a musical life."

—Alice Parker

Alice Parker has been a national treasure in the eyes of the choral world ever since she wrote arrangements for the Robert Shaw Chorale recordings in the halcyon days of the 1940's and '50's. Over the decades, she has composed constantly and consistently; she has led communal singing in every kind of community; she has mentored every kind of choral musician; and she taught us how to live a loving and creative life.

LJSC is honored to join countless choirs around the world in celebrating "Alice is 90" this year with performances of her works.

Sacred Voices

La Jolla Symphony Chorus

David Chase, Choral Director

Program

Messe Solennelle (1899)

Kyrie

Gloria

Louis Vierne

(1870 -1937)

Jared Jacobsen, Organ

An American Kedushah (1999)

Myles Mayfield, Tenor

Rebecca Ramirez, Mezzo

Alice Parker

(b. 1925)

Bell of Silence (2013)

Nathan Davis

(b. 1973)

Prophetiae Sibyllarum (circa 1550-52)

Orlando di Lasso

(circa 1532 -1594)

Prologue

I. *Sibylla Persica*

II. *Sibylla Lybica*

III. *Sibylla Delphica*

IV. *Sibylla Cimmerica*

V. *Sibylla Samia*

VI. *Sibylla Cumana*

VII. *Sibylla Hellespontica*

VIII. *Sibylla Phrygia*

IX. *Sibylla Europaea*

X. *Sibylla Tiburtina*

XI. *Sibylla Erythraea*

XII. *Sibylla Agrippa*

Coronation Te Deum (1953)

Sir William Walton

(1902 – 1983)

Jared Jacobsen, Organ

From the Conductor

Louis Vierne: Messe Solennelle, Opus 16 (1899)



The Cathedral at Notre Dame is known for its massive and multiple organs, and the romantic figure, Louis Vierne (1870-1937), has the distinction of having died at its console during his 1750th organ recital there! His Messe Solennelle was composed for the dual organs there, but this transcription, by Ronald M. Huntington, makes it possible for us to perform this magnificent work – which is, by turns, both monumental and remarkably lyric. -- David Chase

Alice Parker: An American Kedushah (1999)

From the composer: The listener hears the two cantors and choir sing both the original and the translation throughout the work, leading the untutored ear into the beauty and profundity of the Hebrew text, with its three pillar-like quotations from the Tanakh. This [results] in an American Kedushah: not as in the traditional Amidah, but one respectful enough of the tradition to allow for its use in the service.



The work is conceived in three sections, of which the first and third use an unmetred chant for much of the text. The contrasting middle part is based on a Chassidic folk dance, with strong rhythms and bright calls and repetitions. In each section, the Biblical quotations (Kadosh, Isaiah 6:3; Baruch, Ezekiel 3:12; and Yimloch, Psalm 146:10) are set apart by tempo, voicing and sonority.

Nathan Davis: Bell of Silence (2013)



Nathan Davis is a New York-based composer and extraordinary percussionist. La Jolla Symphony and Chorus commissioned him to compose a major work or chorus and the percussion ensemble Red-Fish-Blue-Fish in 2014. That work, “a Sound uttered, a Silence crossed,” was a great success and inspired us to program an earlier work of his – “Bell of Silence” – for our 2015 tour of Spain. That tour group is performing the piece on this program. Setting a beautiful poem by the composer’s sister, the music takes us *inside* the bell, where silence pours in, “washing the cupped space,” as the ringing dies away.

Orlando di Lasso: Prophetiae Sibyllarum (circa 1550-52)

During the flowering of the Renaissance, European scholars were especially anxious to receive the wisdom of Ancient Greece and Rome via translations of documents that had been stored for centuries in the libraries of the Middle East and Al-Andalusia. Their fascination with the Sibyls, the fortune-telling figures essential to Greek myth and theater (consider *Oedipus Rex*), can be inferred by sibyls’ appearance in much Christian art, the most striking example of which are the five sibyls in Michelangelo’s Sistine Chapel ceiling.

What made the pre-Christian Greek Sibyls interesting to Christian Europeans was the notion of prophecy: If they prophesied, as did the Old Testament Prophets, the coming of Christ, it proved unquestioningly that Christ had come for all Mankind. This gave great power to these anonymous poems, which are written in the dactylic hexameter, the stuff of Greek and Latin oracular pronouncements, and of epic poetry. To make the language more dense, these poems are built like puzzles, often using the idiosyncrasies of Latin to imply multiple meanings.



Lasso sets the poems with an “avant garde” chromaticism, which might have been appropriate in the secular madrigal world, but was definitely unusual in religious motets. Though Lasso’s motets are as chromatic as the music of Gesualdo (1566-1613), who is famed for his tortured word-painting, they are distinctively different in their triadic and homorhythmic structure. Thus, he is clearly inspired by the mysticism of the text and seems to set this music apart from all other works, his own included.

William Walton: Coronation Te Deum (1953)



Sir William Walton was commissioned to write music for the 1953 coronation of Queen Elizabeth II, at Westminster Abbey. For this most resplendent occasion he offered a many-layered setting of the *Te Deum*, an early Christian hymn of praise, as rendered in English in the Book of Common Prayer. In it, Walton “slices-and-dices” the resources: full chorus and full organ, then alternating double-chorus, then numerous semi-choruses sometimes murmuring chants, sometimes floating in the stratosphere as angels. It provides a provocative ending to this many-layered concert.

Texts & Translations

Messe Solennelle

Louis Vierne

Kyrie

Kyrie, eleison. Lord, have mercy.
Christe, eleison. Christ, have mercy.
Kyrie, eleison. Lord, have mercy.

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 to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore You. We glorify You.
We give You thanks for Your great glory.
Lord God, Heavenly King,
Almighty God and Father,
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.
For You alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father. Amen.

An American Kedushah

Alice Parker

N'kadeish et shimcha ba-olam
K'sheim shemakdishim oto bishmei marom
Kakativ al yad n'vi-echa:
V'kara zeh el zeh v'amar:
Kadosh, kadosh, kadosh Adonai tz'vaot
M'lo chol ha-aretz k'vodo.
Az b'kol ra-ash gadol
Adir v'chazak mashmi-im kol Mitnas'im l'ummat s'rafim,
L'ummatam baruch yomeiru:
Baruch K'vod Adonai mim'komo
Mim'komcha malkeinu, tofia,
V'timloch aleinu ki m'chakim anachnu lach.
Matai timloch b'Tziyon?
B'karov b'yameinu, l'olam va-ed tishkon.
Titgadai v'titkadash b'toch Y'rushalayim ir'cha,
L'dor vador ul'neitzach n'tzachim.
V'eineinu tirenah malchutecha
Kadavar ha-amur b'shinei uzecha.
Al y'dei David m'shi-ach tzidkecha:
Yimloch Adonai l'olam Elohayich, Tziyon,
L'dor vador, Hall'luyah.
L'dor vador nagid godlecha,
Ul'neitsach n'tsachim k'dushatcha nakdish,
V'shivchacha Eloheinu mipinu lo yamush l'olam vaed,
Ki Eil melech gadol v'kadosh atah.
Baruch atah Adonai, ha-Eil hakadosh. Amein.

We will sanctify your name
throughout this turning world as in the heavens above
as it is written by your prophet:
And in heav'n wave on wave resounds:
"Holy, Holy, Holy is the Lord of all,
All the world is filled with glory."
Then with great rushes of sound
mighty and strong, the angelic choirs, cherubim and seraphim,
sing forth the blessing unending.
"Blessed, blessed is the glory of the Lord in his dwelling."
Now from your dwelling place, Come, our King
to reign over us. We long for you.
When will you reign in Zion?
Soon, in our lifetime. May you come to dwell forever more.
Exalted and sanctified will you be in Jerusalem, your city.
From one to another, both now and ever more.
May our eyes behold the promised Kingdom,
as it was foretold in songs of your pow'r.
As sung by David your anointed one.
The Lord will reign forever. Your God, O Zion,
from generation to generation, Hallelujah
From generation to generation we will speak your greatness.
And from age to age we will sing your holiness;
Your praise, O God, from our lips shall never, ever be gone.
For you are a great and holy God.
Blessed are You, God of all, and blessed in Your name, Holy God.
Amen.

Bell of Silence

Nathan Davis

Poem by Jennifer Davis Michael

To enter silence
Is to go inside a bell
That has poured forth its sound.

With a clang, a chime,
A ping, a gong,
Or a deep, slow, rolling knell,
The air thickens, its ripples
Palpable as water.

They push, push, push
To the edge of the bell,
Shaping the air beyond it
Into a bell that rings on, and on.

For each wave of sound,
A counter-wave of silence
Washes back into the sea.

As the bell empties,
Silence fills it, ringing
In the pulse of each vibration,

Washing the cupped space,
Caressing the smooth metal,
Resting in the spoken word.

Inside the bell,
The holy silence breathes,
And waits.

Prophetiae Sibyllarum

Orlando di Lasso

Prologue

Carmina chromatico quae audis modulata tenore,
Haec sunt illa quibus nostrae olim arcana salutis
Bis senae intrepido cecinerunt ore Sibylla.

Polyphonic songs which you hear with a chromatic tenor,
these are they, in which our twelve sibyls once
sang fearlessly the mysteries of salvation.

I. Sibylla Persica

Virgine matre satus, pando residebit asello,
Iucundus princeps, unus qui ferre salutem
Rite queat lapsis: tamen illis forte diebus
Multi multa ferent, immensi fata laboris.
Solo sed satis est oracula prodere verbo:
Ille Deus casta nascetur virgine magnus.

The son of a virgin mother shall sit on a sway-backed ass,
the joyful prince, the only one who can rightly bring
salvation to the fallen; but it may happen in those days
that many shall tell many prophecies of great weight.
But it is enough for the oracles to bring forth with a single word:
That great God shall be born of a chaste virgin.

II. Sibylla Lybica

Ecce dies venient, quo aeternus tempore princeps,
Irradians sata laeta, viris sua crimina tollet,
Lumine clarescet cuius synagoga recenti:
Sordida qui solus reserabit labra reorum,
Aequus erit cunctis, gremio rex membra reclinet
Reginae mundi, sanctus, per saecula vivus.

Behold the days will come, when the immortal prince,
Casting radiance on happy seed, shall take away men's sins,
And his synagogue will shine with new light;
he alone shall open the soiled lips of the accused,
he shall be just to all; let the king, holy, living for all ages,
recline his limbs in the lap of the queen of the world.

III. Sibylla Delphica

Non tarde veniet, tacita sed mente tenendum
Hoc opus. hoc memori semper qui corde reponet,
Huius pertentant cur gaudia magna prophetae
Eximii, qui virginea conceptus ab alvo
Prodibit, sine contactu maris. omnia vincit
Hoc naturae opera: at fecit, qui cuncta gubernat

He shall not come slowly, but this work must be kept in silence,
May the heart of him who stores this in his mind
Be touched by the great joys of the prophet preeminent
who shall come forth from the virginal womb
conceived without taint of man. This conquers all
the works of nature: yet he has done this who governs all things.

IV. Sibylla Cimmeria

In teneris annis facie praesignis, honore
Militiae aeternae regem sacra virgo cibabit
Lacte suo: per quem gaudebunt pectore summo
Omnia, et Eoo lucebit sidus ab orbe
Mirificum: sua dona Magi cum laude ferentes,
Obiicient puero myrrham, aurum, thura Sabaea.

In her tender years, distinguished with beauty, in honor
the holy virgin will feed the king of the eternal host
with her milk; through whom all things will rejoice
with uplifted heart, and in the east will shine
a marvelous star: Magi bringing their gifts with praise
shall present to the child myrrh, gold, Sabaeian frankincense.

V. Sibylla Samia

Ecce dies, nigras quae toilet laeta tenebras,
Mox veniet, solvens nodosa volumina vatum
Gentis Judaeae, referent ut carmina plebis.
Hunc poterunt clarum vivorum tangere regem,
Humano quem virgo sinu inviolata fovebit.
Annuit hoc coelum, rutilantia sidera monstrant.

Behold, the joyful day which shall lift the black darkness
will soon come and unravel the knotty writings of the prophets
of the Judean tribe, as the people's songs tell.
They shall be able to touch this glorious ruler of the living,
whom an unstained virgin will nurture at a human breast.
This heaven has approved, the glowing stars show.

VI. Sibylla Cumana

Iam mea certa manent, et vera, novissima verba,
Ultima venturi quod erant oracula regis,
Qui toti veniens mundo cum pace, placebit,
Ut voluit, nostra vestitus carne decenter,
In cunctis humilis. castam pro matre puellam
Deliget, haec alias forma praecesserit omnes.

Now my most recent words remain certain and true,
because they were the last oracles of the king to come,
Who, coming with peace for the whole world, shall be pleased,
Fittingly clothed in our flesh as he intended,
humble in all things. He shall choose a chaste maiden for his
mother; she shall exceed all others in beauty.

VII. Sibylla Hellespontiaca

Dum meditor quondam vidi decorare puellam,
Eximio (castam quod se servaret) honore,
Munere digna suo, et divino numine visa,
Quae sobolem multo pareret splendore micantem:
Progenies summi, speciosa et vera Tonantis,
Pacifica mundum qui sub ditone gubernet.

Once while I was reflecting, I saw him adorn a maiden
with great honor (because she kept herself chaste);
She seemed worthy through his gift and divine authority
to bear a son, shining with great splendor:
the beautiful and true child of the highest Thunderer,
who would rule the world with peaceful authority.

VIII. Sibylla Phrygia

Ipsa Deum vidi summum, punire volentem
Mundi homines stupidos, et pectora caeca, rebellis.
Et quia sic nostram complerent crimina pellem,
Virginis in corpus voluit demittere coelo
Ipse Deus prolem, quam nunciet Angelus almae
Matri, quo miseros contracta sorde levaret.

I myself saw the high God wishing to punish
the senseless men and the blind heart of the rebel.
And because crimes thus fill our skin,
God himself sent from heaven into the body of a virgin
his son, which the angel announced to the fostering
mother, so that he might cleanse the wretched from their filth.

IX. Sibylla Europaea

Virginis aeternum veniet de corpore verbum
Purum, qui valles et montes transiet altos.
Ille volens etiam stellato missus Olympo,
Edetur mundo pauper, qui cuncta silenti
Rexerit imperio: sic credo, et mente fatebor:
Humano simul ac divino semine gnatus.

From the body of a virgin shall come the pure
word eternal, who shall cross valleys and high mountains.
Willingly sent even from starry Olympus,
will enter the world a pauper, and shall rule
with silent power. This I believe and shall profess in my heart:
He is at once the son of divine and human seed.

X. Sibylla Tiburtina

Verax ipse Deus dedit haec mihi munia fandi,
Carmine quod sanctam potui monstrare puellam,
Concipiet quae Nazareis in finibus, illum
Quem sub came Deum Bethlemica rura videbunt.
O nimium felix, coelo dignissima mater,
Quae tantam sacro lactabit ab ubere prolem.

The truthful God himself gave me these gifts of prophecy,
that I might proclaim in song the holy girl
who shall conceive in Nazareth's bounds
that God whom Bethlehem's lands shall see in the flesh.
O most happy mother, worthy of Heaven,
who shall nurse such a child at her holy breast.

XI. Sibylla Erythræa

Summus erit sub came satus, charissimus atque,
Virginis et verae complebit viscera sanctum
Verbum, consilio, sine noxa, spiritus almi:
Despectus multis tamen ille, salutis amore,
Arguet et nostra commissa piacula culpa:
Cuius honos constans, et gloria certa manebit.

I behold the son of God, who sent himself from on high,
when the last times shall bring joyful days.
He whom the lovely virgin shall bear from the Hebrew lineage,
he who shall suffer much on earth from his tender years on,
he shall nevertheless be a great seer in godly prophecy,
born of a virgin mother, truthful in his wise heart.

XII. Sibylla Agrippa

Summus erit sub came satus, charissimus atque,
Virginis et verae complebit viscera sanctum
Verbum, consilio, sine noxa, spiritus almi:
Despectus multis tamen ille, salutis amore,
Arguet et nostra commissa piacula culpa:
Cuius honos constans, et gloria certa manebit.

The highest and brightest shall be born in the flesh
and the holy word shall fill the womb of the true virgin,
through the pure intention of the nurturing spirit;
although despised by many, he, for love of our salvation,
will expose the sins committed by our guilt;
his honor shall remain constant and his glory certain.

Coronation Te Deum

Sir William Walton

Te Deum laudámus: te Dominum confitémur.
Te aetérnum Patrem omnis terra venerátur.
Tibi omnes Angeli; tibi caeli et univérsae potestátes.
Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth.
Pleni sunt caeli et terra majestátis glóriæ tuæ.
Te gloriósus Apostolórum chorus;
Te Prophetárum laudábilis númerus;
Te Mátyrum candidátus laudat exercitus.
Te per orbem terrárum sancta confitétur Ecclésia:
Patrem imménsæ majestátis;
Venerándum tuum verum et únicum Fílium;
Sanctum quoque Paráclitum Spíritum.
Tu Rex glóriæ, Christe.
Tu Patris sempitémus es Fílius.
Tu ad liberándum susceptúrus hóminem, non horruísti
Virginis úterum.
Tu, devicto mortis acúleo,
aperuísti credéntibus regna caelórum,
Tu ad dexteram Dei sedes, in glória Patris.
Judex créderis esse ventúrus.
Te ergo quæsumus, tuis fámulis súbveni,
quos pretiósó ságuine redemísti.
Ætérna fac cum sanctis tuis in glória numerári.
Salvum fac pópulum tuum, Dómine, et bédedic hæreditáti tuæ.
Et rege eos, et extólle illos usque in aetérnum.
Per singulos dies benedícimus te.
Et laudámus nomen tuum in sæculum, et in sæculum sæculi.
Dignáre, Dómine, die isto sine peccáto nos custodíre.
Miserére nostri, Dómine, miserére nostri.
Fiat misericórdia tua, Dómine, super nos, quemádmódum
sperávimus in te.
In te, Dómine, sperávi: non confúndar in aetérnum.

We praise thee, O God : we acknowledge thee to be the Lord.
All the earth doth worship thee : the Father everlasting.
To thee all Angels cry aloud the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Hosts;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true : and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the
Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up for ever.
Day by day, we magnify thee;
And we worship thy Name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

David Chase, Choral Director

Kenneth Bell, Assistant Conductor
Victoria Heins-Shaw, Accompanist

Mea Daum, Manager
Marianne & Dennis Schamp, Librarians

Soprano

Young Ahn (Danbi)
Cherrie Anderson
Anna Busija
Frances Castle
Ann Chase+
Sally Dean+
Justine Desan
Beda Farrell
Alyssa Finlay
Meryl Gross**
Marty Hambright+
Martha Hamilton
Ida Houby+
Karen Johns
Donna Johnson
Hima Joshi
Karen Kakazu
Kathryn Kinslow+
Christine Lehman+
Carol Manifold+
Judy Manuche
Mona McGorvin
Celeste Oram+
Yasaman Pirahanchi
Amy Schick

Mitzi Sobash+
Jeanne Stutzer+
Joyce Sun
Mary Ellen Walther
Gloria Xefos
Katerina Zorko

Alto

June Allen
Sonja Brun+
Peggy Clapp
Elinor Elphick
Karen Erickson
Clare Friedman
Cathy Funke
Kathleen Gullahorn
Victoria Heins-Shaw+
Liz Jenkins+
Deanna Johnson+
Jin-Soo Kim
Jean Lowerison
Debby Park+
Barbara Peisch+
Rebecca Ramirez+~
Valerie Rubins
Satomi Saito*

Marianne Schamp+~
Janet Shields***+
Carol Slaughter
Jil Stathis
Pamela Surko
Susan Taggart+
Melissa Troyer+
Amee Wood+

Tenor

Joseph Allen~
George Anderson
Nathan Daum+
Walter Desmond*+
Andrew King
Peter Kofoed
Anthony Leonard~
Sean McCormac***+~
Myles Mayfield+~
Samuel Rohrbach+
Nathan Samskey+~
Dennis Turner
Gerry Whitney
Bill Ziefle+

Bass

Kenneth Bell+~
Dorian Bell
Jack Beresford*+
Charles Carver
Scot Cheatham
Ned Dearborn~
Lawrence Dickson~
Peter Gourevitch
Bryan Heard+~
Michael Kaehr+~
Marc Madison
Steve Marsh+~
Don Mayfield
William Miller+
Gilbert Omens+
Ray Park
Stewart Shaw**+
Steve Shields+
Otto Sorensen+
Nathan Thai
Mark Walters+~
Robert Wennerholt

**Section Leader

*Assistant Section Leader

+ *Bell of Silence* Ensemble ~ *Sibylla Europaea* & *Sibylla Tiburtina* Ensemble

Rooted in San Diego for over 50 years, **La Jolla Symphony and Chorus** strives to enrich our lives through affordable concerts of ground-breaking traditional and contemporary music. David Chase, now Professor Emeritus of Music at Palomar College, has been conductor of La Jolla Symphony Chorus since 1973. He is a graduate of the Ohio State University, and received his doctorate at the University of Michigan. Under Chase's leadership, the chorus has raised its standards and pressed the boundaries of established repertoire. It has also made tours to France, Germany, Italy, Austria, the Czech Republic, Poland, Mexico, Ireland, Spain, and to the Kingdom of Bhutan, where LJSC became the first Western ensemble to perform in that remote Himalayan nation.

Jared Jacobsen began his musical journey at the age of five at the historic Chautauqua Institution in New York State and now serves that distinguished summer center for religion, education, and the arts as Organist and Coordinator of Worship and Sacred Music. A California resident since 1976, he served as fifth Civic Organist of San Diego from 1978 through 1984. Currently, Jacobsen is Director of Music for First Lutheran Church in downtown San Diego and is a member of the performing arts faculty at the Bishop's School in La Jolla. He holds degrees in keyboard performance and choral music from Westminster College in New Wilmington, Pennsylvania and the University of Arizona at Tucson.

Appreciation Expressed

La Jolla Symphony Chorus wishes to thank St. Paul's Cathedral and the Very Reverend Penny Bridges, Dean, for their generous accommodation of this concert and for the kind welcome that all have received. We also offer sincere thanks to Village Church Rancho Santa Fe and Reverend Dr. Jack Baca for their gracious hospitality in welcoming the chorus and the community to share this concert in their beautiful sanctuary.

Special thanks to Handbell Coordinator Marianne Schamp who arranged for the instruments and guest musicians in today's performance of *Bell of Silence*. We gratefully acknowledge the First Presbyterian Church of Oceanside for the use of their handbells. Handbell musicians include Christopher Schamp, Richard Schamp, Anthony Schamp, Dennis Schamp, Danielle Regn, Debby Park, Kathryn Kinslow, Sean McCormac, Sonja Brun, Stan Guinn, and Michael Guevara.