

La Jolla Symphony Chorus

David Chase, Choral Director

Steven Gray, Organist

Sacred Voices Concert

The Motet Project

San Rafael Parish Catholic Church

Sunday, February 22, 2009

4:00 p.m.

*La Jolla Symphony Chorus dedicates this concert
to the memory of our esteemed friend,
tenor Brian Pugh
who died tragically November 14, 2008, in Santa Clara, California*

We gratefully acknowledge
BEDA AND JERRY FARRELL
for underwriting this concert.

The Motet Project

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Spem in alium nunquam habui (c. 1567) Thomas Tallis
for forty voices in eight choirs c. 1505-1585

Text

Translation

Praeter in te, Deus Israel, qui ira sceris et propitius eris,
et omina peccata hominum in tribulatione ne dimittis.
Domine Deus, Creator caeli et terrae respice humilita
tem nostram respice humilita tem nostram

I have never put my hope in any other than you,
God of Israel, who will be angry and yet gracious again,
and who forgives the sins of the suffering man.
Lord God, creator of heaven and earth, look upon
our unworthiness, look upon our lowliness

Laetatus Sum (c.1640)..... Claudio Monteverdi
c. 1567-1643

Soloists

Jaime Korkos and Constance Lawthers, sopranos
Anthony Leonard and Max Chodos, tenors
David Hertzell and Kenneth Bell, basses

Instrumental Ensemble

Evon Carpenter and Ann Gero-Stillwell, violins
Ted Bietz and Andrew Moreau, trombones
Tom Schubert, bassoon
Max Fenstermacher and Lance Gucwa, cello and bass

Text

Translation

Laetatus sum in his quae dicta sunt mihi: In domum
Domini ibimus.
Stantes erant pedes nostri, in atriis tuis Jerusalem.
Jerusalem, quae aedificatur ut civitas: cujus
participatio ejus in idipsum.
Illuc enim ascenderunt tribus, tribus Domini,
testimonium Israel ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio, sedes super
domum David.
Rogate quae ad pacem sunt Jerusalem: et abundantia
diligentibus te.
Fiat pax in virtute tua: et abundantia in turribus tuis.
Propter fratres meos et proximos meos, loquebar
pacem de te:
Propter domum Domini Dei nostri, quaesivi bona
tibi.
Vulgate (Psalm 121)

I was glad when they said unto me: Let us go into the
house of the Lord.
Our feet have been wont to stand within thy gates, O
Jerusalem.
Jerusalem is builded as a city that is compact together:
Thither the tribes go up, the tribes of the Lord,
the testimony of Israel, to give thanks unto the name
of the Lord.
For there are set thrones of judgement, the thrones of
the house of David.
Pray for the peace of Jerusalem: they shall prosper
that love thee.
Peace be within thy walls, and prosperity within thy
palaces.
For my brethren and companions' sakes, I will now
say: peace be within thee.
Because of the house of the Lord our God, I will seek
thy good.

Max Fenstermacher, cello
Tom Schubert, bassoon

Text

Singet dem Herrn ein neues Lied,
die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
sie sollen loben seinen Namen im Reichen;
mit Pauken und Harfen sollen sie ihm spielen.
Psalm 149, V. 1-3

2. CHORALE (Choir 1):
Wie sich ein Vater erbarmet
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet,
sein End das ist ihm nah.

ARIA (Choir 2):
Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen,
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's fernermachen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!
Alles, was Odem hat, lobe den Herrn,
hallelujah!
Psalm 150, V. 6

Translation

Sing to the Lord a new song,
let the congregation of believers praise Him.
Israel rejoices in Him that made him.
The children of Zion are joyful under their King.
Let them praise his name in the dance;
let them play to Him on the timbrel and harp.

2. CHORALE (Choir 1):
As a father is merciful
to his young infants,
so is the Lord to us all,
as long as we fear Him purely like a child.
He knows our frailty,
knows we are just dust,
like the grass and flower
and leaf under the rake.
The wind just blows over it
and it is gone.
Thus man passes away,
his end is near.

ARIA (Choir 2):
God, continue to care for us,
for without You
all our affairs come to nothing.
Be our shield and light,
and if our hope does not deceive us,
You shall continue to be so.
Happy is he who firmly and solidly
puts his trust in You and your bounty.

Praise the Lord for his acts.
Praise Him in his great might.
Psalm 150, V. 2
Let everything that breathes praise the Lord.
Hallelujah!

Brief Intermission

Warum ist das licht gegeben dem mühseligen Op. 74 no.1, (1877).....Johannes Brahms
1833-1870

Translation

Wherefore is light given to him that is in misery, and life unto the bitter in soul;
which long for death but it cometh not; and dig for it more than for hidden treasures;
which rejoice exceedingly and are glad, when they can find the grave?
Why is light given to a man whose way is hid, and whom God hath hedged in? (Job 3, 20-23)

Let us lift up our heart with our hands unto God in the heavens (Lamentations 3, 41)

Behold, we count them happy which endure. Ye have heard of the patience of Job,
and have seen the end of the Lord; that the Lord is very pitiful and of tender mercy. (James 5, 11)

With peace and joy I go forth in the will of God, my heart and mind are comforted,
gentle and still. As God has promised me, death but becomes sleep to me. (Martin Luther - 1524)

For Lo, I raise up Op 145 (1914).....Charles Stanford
1852-1924

Text

For lo I raise up that bitter and hasty nation,
Which march thro' the breadth of the earth,
To possess the dwelling places that are not theirs.
They are terrible and dreadful,
Their judgment and their dignity proceed from
themselves.
Their horses also are swifter than leopards,
And are more fierce than the evening wolves.
And their horsemen spread themselves,
Yea, their horsemen come from far.
They fly as an eagle that hasteth to devour,
They come all of them for violence;
Their faces are set as the east-wind,
And they gather captives as the sand.
Yea, he scoffeth at kings,
And princes are a derision unto him.
For he heapeth up dust and taketh it.
Then shall he sweep by as a wind that shall pass over,
And be guilty,
Even he, whose might is his God.

Art not Thou from everlasting,
O Lord, my God, mine Holy One?
We shall not die.
O Lord, thou hast ordained him for judgment,
And thou, O Rock hast established him for
correction.
I will stand upon my watch and set me upon the
tower,
And look forth to see what he will say to me,
And what I shall answer concerning my complaint.
And the Lord answered me and said:
The vision is yet for the appointed time,
And it hasteth toward the end, and shall not lie,
Tho' it tarry, wait for it, because it will surely come.
For the earth shall be filled
with the knowledge of the glory of the Lord,
As the waters cover the sea.
But the Lord is in his holy temple:
Let all the earth keep silence before Him.
Habakkuk I (Revised Version of the Bible)

Motetum Archangeli Michaelis (1967).....Bengt Hambraeus
1928-2000

Text

Angele, Archangele Michael
constitui te principem
Animas suscipiendas
Aleluia

Angeli Archangeli Throni,
et Dominationes
principatus et potestates
virtutes coelorum
laudate Dominum de coelis
Aleluia

Translation

O Angel, Archangel Michael,
I have appointed you chief
to receive souls
Hallelujah

O Angels, Archangels, Thrones
And Dominions,
Princes and Powers,
Strengths of the Heavens--
Praise the Lord from the Heavens!
Hallelujah!

Text *Archangeli Michaelis continued*
concussum est mare
et contremuit terra
ubi archangelus Michael
descendebat de coelo
gloriosissime Michael Archangele
Esto memor nostri
hic et ubique
semper precare pro nobis
Aleluia

Translation
The sea was smitten
And the earth trembled
Where the Archangel Michael
Descended from Heaven.
O most glorious Archangel Michael,
Remember us
Here and everywhere.
Pray for us always.
Hallelujah!

Sacred Voices Series: The Motet Project, 2008 –2009

For many years, the La Jolla Symphony Chorus has served the San Diego community with concerts of major choral repertory, such as *Mass for Double Choir* by Frank Martin and Rachmaninoff's *Vespers*, performed in the county's churches. Known as the "Sacred Voices Series," these concerts are an important complement to the La Jolla Symphony and Chorus music series at Mandeville Auditorium. They reflect the powerful influence on choral music of sacred texts and liturgical contexts, while the Mandeville series highlights the expansion of choral style with symphony orchestra.

This year's Sacred Voices concert, "The Motet Project," is a sprawling overview of the development of sacred choral music over 500 years. The audience is invited to "compare and contrast" these works as we travel through time from mid-16th century to late-20th century.

The concert begins with an effusive example of the polyphonic style of the 16th century – Thomas Tallis's grand eight-choir motet. Its grandiosity fills all acoustic space and bathes the listener in sound from every corner. Time seems to slow as the music moves around the room and when, on the words "respice humilitatem nostram" (*Look upon our unworthiness*), the tonal center suddenly changes and the voices call from all sides at once, the effect is monumental.

Monteverdi's "Laetatus Sum" shows us how that concept of spatiality developed in Venice in the next century. In this music, groups of all sizes and timbres answer one other. And, once again, the grand tonal shift is associated with a culmination of all the performing forces.

"Singet dem Herrn" is polychoral as well, but in this late baroque style, the complexity of Bach's polyphonic writing is amplified by the various relationships between two antiphonal choirs: In the first section, they are two equal forces; in the next section, one sings the *chorale* while the other comments upon it with a contrapuntal *aria*; and after the third section juxtaposes the two equally again, they combine into a single, four-part chorus to proclaim, "Praise ye the Lord. Alleluia!"

Brahms, the master of 19th century music, is best understood in the context of both the 16th century motet style – which he revered and studied perhaps more than any of his contemporaries – and the German (Lutheran) tradition of Bach. The unaccompanied voices of this motet are mostly imitative, much like those of Renaissance motets, and the melodic phrases are similarly modal in character, despite their chromaticism. But the spirit of Bach is always present, and the piece ends in a *chorale*, just as Bach might have written it, except for its romantic chromaticism.

"For lo, I raise up that bitter and hasty nation" is more romantic in many ways than the Brahms work, despite its 20th-century date. Like Brahms, Stanford invests in the passion of the text, but he uses a declarative style that rejects the polyphonic texture of all our previous motets. The text nearly explodes in the music in the first half; then, surprisingly, the work ends in a hushed state of awe.

The impact of the organ in the Stanford piece – powerful and evocative – leads to the last work on the program. The Swedish composer, Bengt Hambraeus, uses both organ and voices to make sounds of raw emotion. The chorus sings medieval-sounding open fifths and Gregorian-like chant in reference to the past, but also whispers, shouts and screams. Likewise, the organ anchors this music in the church, but also affects us viscerally with overwhelming sound.

Each of these works is extraordinary in its own right. Taken together, though, they provide a kind of short history of the art, and they allow us to fully employ the magnificent acoustics of this beautiful church.

- David Chase

APPRECIATION EXPRESSED

La Jolla Symphony Chorus wishes to thank San Rafael Parish Catholic Church, Monsiegnur Dennis Mikulanis, and Music Director Therese Bulat for their gracious hospitality in welcoming the chorus and the community to share this concert in their beautiful sanctuary.

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 and Dennis Schamp, Librarians
 Stewart Shaw, Chorus Facilities

SOPRANO

Megan Becker
 Maureen Blinn
 Julianne Burns
 Frances Castle*
 Hwa Yun Choi
 Sally Dean
 Madison Donoghue
 Clare Friedman
 Marty Hambright
 Martha Hamilton
 Lauren Haruby
 Ida Houby
 Anita Ip
 Karen Johns
 Donna Johnson
 Karen Kakazu
 Kathryn Kinslow
 Jaime Korkos
 Constance Lawthers
 Justine Lee
 Rebecca Lee
 Mona McGorvin
 Nancy Moore
 Alessia Para
 Hanna Rahimi

Amy Schick

Mitzi Sobash
 Jeanne Stutzer
 Jennifer Timmons
 Jessica Varnado
 Mary Ellen Walther

ALTO

June Allen
 Kim Burton
 Peggy Clapp
 Sandra Encalada
 Karen Erickson
 Karen Halseth
 Catherine Howell
 Derlin Hsu
 Rachael Lapidis
 Fiona Livermore
 Jaclyn Los Banos
 Mary Beth Lutz
 Susan Lutz**
 Kathleen McLaren-
 Hawking
 Minna Ng
 Debby Park
 Barbara Peisch

Valerie Rubins

Satomi Saito
 Marianne Schamp
 Janet Shields*
 Carol Slaughter
 Kathy Steadman
 Susan Taggart
 Arlene Watson
 Ameer Wood

TENOR

George Anderson
 Colin Bloor
 Max Chodos**
 Sean Cody
 Nathan Daum
 Walter Desmond*
 Todd Dickinson
 Patrick Jang
 Peter Leavitt
 Anthony Leonard
 Jim Macemon
 Myles Mayfield
 C. Joe Mundy
 Jay Sacks
 Allan Sohl
 William Ziefle

BASS

Kenneth Bell**
 John Beresford
 C. Peter Brown
 John Carpenter
 Joe DeMers
 Paul J. Friedman
 Peter Gourevitch
 David Hertzell
 Peter Jorgensen
 Michael Kaehr
 Daniel Maloney
 Steve Marsh
 Doug McLeod
 Morgan Miyazono
 Gilbert Omens
 Ray Park
 Rich Parker
 Stewart Shaw*
 Steve Shields
 Otto Sorensen
 Vincent Tedjasaputra
 Mark Walters
 Robert Wennerholt

*Section Leader
 **Staff Singer