

La Jolla Symphony Chorus

David Chase, Choral Director

Steven Gray, Organist

Sacred Voices Concert

The Motet Project

St. Paul's Cathedral

Saturday, November 22, 2008

7:00 p.m.

St. Elizabeth Seton Catholic Church

Sunday, November 23, 2008

7:00 p.m.

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

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

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

Translation

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 Matt Olo, trombones
James Swift, bassoon
Max Fenstermacher and Lance Gucwa, cello and bass
Victoria Heins-Shaw, harpsichord

Text

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 judicio, 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)

Translation

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.

Singet dem Herrn ein neues Lied, BWV 225 (1722)Johann Sebastian Bach
1685-1750

Max Fenstermacher, cello
James Swift, 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

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):

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.

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):

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.

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.

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

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

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 Prince of
Souls needing support
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 season'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, Brengt Hambreaus, 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 these beautiful churches.

-- David Chase

Appreciation Expressed

La Jolla Symphony Chorus wishes to thank St. Paul's Cathedral and the Very Reverend Scott Richardson, Dean, for their generous accommodation of this concert and for the kind welcome that all have received. We also offer sincere thanks to St. Elizabeth Seton Catholic Church and Father Donald Coleman 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
Judy Bocchi Manuche
Julianne Burns
Frances Castle*
Hwa Yun Choi
Sally Dean
Madison Donoghue
Clare Friedman
Marty Hambright
Martha Hamilton
Ida Houby
Anita Ip
Donna Johnson
Karen Kakazu
Kathryn Kinslow
Jaime Korkos
Constance Lawthers
JustineLee
Rebecca Lee
Mona McGorvin
Nancy Moore
Alessia Para
Hanna Rahimi
Amy Schick
Mitzi Sobash

Bobette Stewart
Jeanne Stutzer
Jennifer Timmons
Jessica Varnado
Mary Ellen Walther
Antonia Wenners

ALTO

June Allen
Kathy Archibald
Kim Burton
Diane Bushman
Peggy Clapp
Sandra Encalada
Karen Erickson
Howell Catherine
Traci Kim
Rachael Degenshein
Lapidis
Jaclyn Los Banos
Mary Beth Lutz
Susan Lutz**
Minna Ng
Debby Park
Barbara Peisch
Valerie Rubins
Satomi Saito

Marianne Schamp
Janet Shields*
Carol Slaughter
Kathy Steadman
Joy Sworder
Susan Taggart
Amee Wood

TENOR

Joseph Allen
George Anderson
Colin Bloor
Nicholas Brown
Max Chodos**
Sean Cody
Nathan Daum
Walter Desmond*
Todd Dickinson
Patrick Jang
David Jorstad
Peter Leavitt
Anthony Leonard
Jim Macemon
Joe Mundy
Allan Sohl
Gerry Whitney
William Ziefle

BASS

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

*Section Leader

**Staff Singer