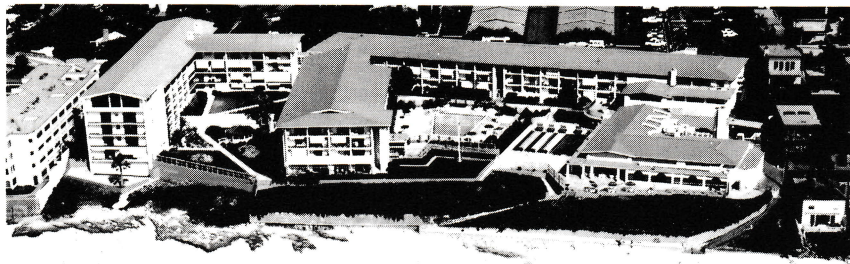


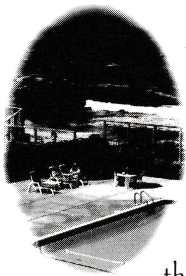


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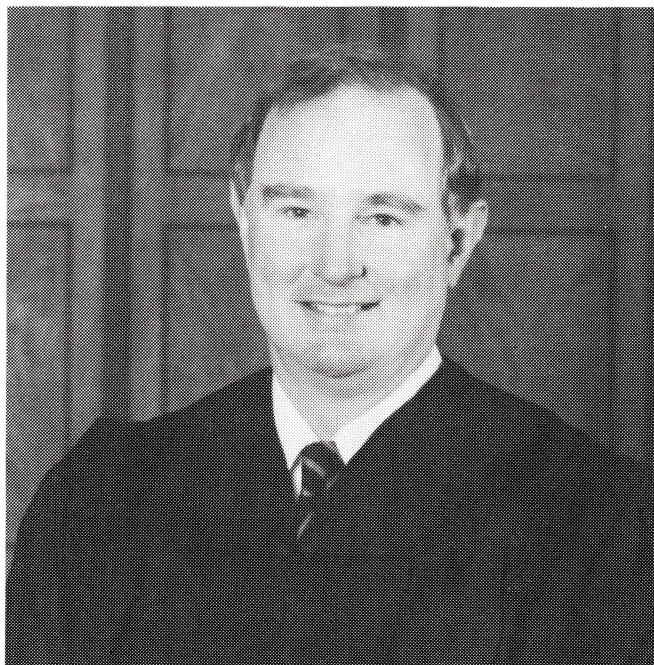
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A Dedication to William H. Woodward



When Bill Woodward passed away suddenly on April 8, 1993, the La Jolla Symphony & Chorus lost a loyal member, fine tenor, and good friend. For nearly fifteen years, Bill sang with the chorus, performing many major works. He took part in the 1985 PBS broadcast of Bach's *Mass in B-Minor* and toured Europe with the chorus in 1988. A special bond exists among people who make beautiful music together, and we in the chorus shared that bond with Bill.

Bill lived his life with the same energy and enthusiasm he brought to singing, making his contribution felt in whatever he did. He attended the University of California at Berkeley, where he sang in the Men's Glee Club. It was there that he met his wife, Sally, a member of Treble Clef. After graduation, Bill and Sally were married and he was commissioned as an officer in the United States Navy, aboard the cruiser *U.S.S. Providence* in Vietnam. Following his naval service, Bill attended the University of San Diego School of Law, where he graduated with honors. Children Jason and Mandy were born during Bill's navy and law school years. As a Deputy District Attorney, Bill earned the reputation as an outstanding trial attorney and was named Prosecutor of the Year by his colleagues in 1989. Shortly afterward, Bill's lifelong ambition was realized by his appointment to the San Diego Municipal Court, continuing a third-generation family tradition. Bill was also a devoted husband and father who sailed, played tennis, and enjoyed a fine martini, stirred, not shaken.

In spite of being troubled by illness during his last few years, Bill insisted on living life on his own terms. True to his philosophy of living life to its fullest, he had just finished a dramatic reading and was on his way back to the choir loft during a Maundy Thursday service at his church when he was stricken by a heart attack.

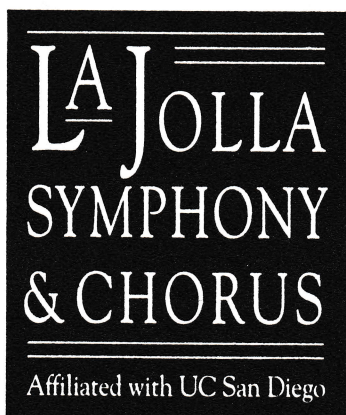
The La Jolla Symphony & Chorus is grateful to Sally Woodward for establishing the Honorable William H. Woodward Memorial Fund and we are pleased to be able to honor Bill's memory by performing the Berloiz *Requiem*.

About the Soloist...



Beau Palmer

A versatile performer, tenor Beau Palmer returns to the La Jolla Symphony & Chorus having debuted with us last year as Dodgson in *Boojum!* Earlier this year he soloed with the San Diego Symphony in Beethoven's *Symphony No.9* and will sing in his *Mass in C* with the orchestra next week. He performed in *Elijah* with the Valley Master Chorale last May and then toured in China with this work with the Pacific Chorale. He also soloed in the *Messiah* with the Nevada Symphony and the Pacific Symphony in Orange County, *Carmina Burana* with the San Marino Symphony, and the Britten *Serenade for Tenor and Horn* with the Pacific Coast Chamber Orchestra.



Thomas Nee, Music Director
David Chase, Choral Director

Martha Hudson, Business Manager
Mandeville Auditorium
Saturday, March 5, 1994, 8 P.M.
Sunday, March 6, 1994, 3 P.M.

Berlioz

Requiem, Opus 5

Requiem et Kyrie
Dies irae
Quid sum miser
Rex tremendae
Quaerens me

INTERMISSION

Lacrymosa
Offertorium
Hostias
Sanctus
Beau Palmer, Tenor
Agnus dei

. . .

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Mira Costa Chorale
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. . .

These performances of the Berlioz *Requiem* are dedicated to the memory of the Honorable William H. Woodward, a longtime member of the chorus and a particular admirer of this music. These performances have been made possible by the support of Bill's many friends, who have contributed generously in his memory.

. . .

The La Jolla Symphony and Chorus are members of the American Symphony Orchestra League, Chorus America, and the San Diego Theatre League.

NOTES BY ERIC BROMBERGER

Requiem, Opus 5

Hector Berlioz
Born December 11, 1803,
La Cote-St-Andre, Grenoble
Died March 8, 1869, Paris

Over a century and a half after its composition, Berlioz's *Requiem* remains one of the grandest settings of the Roman Catholic Mass for the Dead, yet its creation took place amid a nightmare of complication and intrigue that almost kept this music from being performed at all. Berlioz -- one of the wittiest, most articulate, and profoundly self-conscious composers in history -- describes all of this in wicked detail in his *Memoirs*: how the decision by the Ministry of the Interior to commission a Requiem Mass from the hot-headed young composer of the *Symphonie Fantastique* touched off a firestorm of protest. How the friends of the aged Cherubini, outraged because he had not been awarded the commission, conspired to take it away from Berlioz. How bureaucratic stalling and dissembling blocked the funds Berlioz had been promised and so killed the premiere. How fate intervened when a French general was killed in Algeria in the fall of 1837, and -- needing a suitable memorial -- the Ministry of War took over sponsorship of Berlioz's *Requiem* and forced the government to pay for it. And how -- finally -- the premiere was almost sabotaged when the conductor Francois Habeneck, a rival of Berlioz, paused at a crucial moment to take a pinch of snuff and the performance was rescued from disaster only when Berlioz leapt up and gave the correct beats as Habeneck inhaled his snuff. Even allowing for Berlioz's variable memory and his desire to skewer his rivals, his *Memoirs* tell an astonishing story of the creation of his music.

When the layers of myth and fable have been peeled away, however, one crucial fact about Berlioz's *Grand messe des morts*, as he called it: he knew that it would be premiered in Les Invalides, the cathedral of the military hospital in Paris. Completed in 1706, Les Invalides is huge -- its gigantic dome seems to float far overhead -- and quite resonant, so Berlioz -- always acutely conscious of the *space* he was writing for -- created a sound that would fill that space. His *Requiem* is remarkable both for its grandeur and for its utterly original conception of sound: for an "ideal" perfor-

mance, Berlioz imagined an orchestra of about 200 players and a chorus of similar size that could be doubled or tripled if space permitted.

Even more remarkable than the numbers involved is the disposition of the performers, for *where* the sound was coming from mattered a great deal to the composer (the present description of such music is "spatial"; Berlioz preferred to call it "architectural music"). Berlioz surrounds the chorus and orchestra with four brass ensembles (he referred to them as "four distinct brass orchestras") which burst to life at climactic moments. He also specifies that there must be eight pair of timpani, which lend their thunder to this music's most dramatic moments -- in the resonant cathedral for which this music was written, such explosions of brass and percussion must have convinced the listeners that the heavens themselves were breaking open around their heads. Further, Berlioz makes some bold experiments with sound, combining unlikely families of instruments (sometimes playing at the limits of their ranges) to create previously unknown sonorities.

The challenge of setting the requiem text has caused composers to write quite varied music, and the character of each individual setting tells us much about its creator and his vision of life and death: Verdi's *Requiem* is consciously dramatic and operatic, while Faure's setting is subdued and calm; Brahms writes a confident *German Requiem*, but Britten is anguished over modern warfare in his *War Requiem*. Berlioz's *Requiem* seems perfectly characteristic of the fiery but deeply sensitive young man who wrote it: at one moment the music can be full of wild, heaven-storming violence, and the next it will glow with quiet acceptance. In this sense, the music -- with its sudden leaps between rage, terror, confusion, hope, and acceptance -- seems an honest reaction to the fact of death as a natural part of life. Berlioz's use of musical contrast mirrors this philosophical ambivalence: the music can move instantly from overpowering volumes of "cathedral" sound to the most delicate effects in which only a handful of instruments combine for what is effectively chamber music.

In the *Requiem*, Berlioz exercises a composer's right to alter the text, and those who know the Requiem text well will recognize that he has made some small deletions and re-ordering. Here follows a text and translation, with brief descriptions of the music.

. . .



Portrait of Berlioz, in the early 1830's; thought to be drawn by Ingres.

I. REQUIEM AND KYRIE (INTROIT)

*Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.* Rest eternal grant them, lord
and may perpetual light shine on
them

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.* To you praise is meet, God, in Zion,
and to you vows are made in
Jerusalem

*Exaudi orationem meam;
ad te omnis caro veniet.* Listen to my prayer;
unto you all flesh shall come.

*Requiem aeternam
dona defunctis, Domine,
et lux perpetua luceat eis* them Rest eternal
grant to the dead, Lord,
and may perpetual light shine on
them

*Kyrie eleison;
Christe eleison;
Kyrie eleison.* Lord, have mercy on us
Christ have mercy on us.
Lord, have mercy on us.

The *Requiem* opens with the orchestra rising almost inaudibly out of silence. Soon solemn basses enter to sing "Requiem aeternam" over halting string accompaniment,

and the movement reaches a radiant climax on the chorus "luceat eis" as massed violins arc upward to a high A. But the light is short-lived: the chorus chants the "Kyrie eleison," and the orchestra closes on fragments of the opening figure.

• • •

II. DIES IRAE

*Dies irae, dies illa
Solvat saeculum in favilla* Day of wrath, that day
will dissolve the world in ashes...

*Quantus tremor est futurus,
Quando judex est venturus
Cuncta stricte discussurus!* What trembling there will be,
when the judge shall come
all shall thoroughly be shattered!

...Teste David cum Sibylla ...as witness David and Sibyl.

*Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum* The wondrous trumpet, spreading its sound
throughout the tombs of all regions
will gather all before the throne

*Mors stupebit et natura
Cum resurget creatura
Judicanti responsura* Death will be stupefied, also nature,
when all creation arises
to answer to the judge.

*Liber scriptus profereur
In quo totum continetur
Unde mundus judicetur.* A written book will be brought forth
in which everything is contained,
by which the world will be judged.

*Judex ergo, cum sedbit
Quidquid latet, apparebit;
Nil inultum remanebit.* When the judge is seated,
Whatever is hidden will be exposed;
nothing will remain unavenged.

The invocation of God's fury at the damned is invariably the most dramatic section of any Requiem. Ominous lower strings set the tone at the opening, and over them float sopranos with an almost innocent invocation of judgment day. Mounting tension leads to the "Tuba mirum": the four brass ensembles sound the herald of the "wondrous trumpet" and massed timpani shake the earth. Stunned, the chorus makes tentative responses, always to be overpowered by new outbursts. The music trails off as the women sing "Judicanti responsura" and face judgment.

• • •

III. QUID SUM MISER

Quid sum miser! tunc dictus? What am I, miserable one, then to say?
Quem patronum rogaturus, What patron shall I request,
Cum vix justus sit securus? When the righteous are scarcely secure?

Recordare, Jesu pie, Remember, merciful Jesus,
Quod sum causa tuae viae; that I am the cause of your voyage;
Ne me perdas illa die do not lose me on that day.

Oro supplex et acclinis, I pray, bowed and kneeling,
Cor contritum quasi cinis: my heart contrite as ashes
Gere curam mei finis. take care of me at the last.

Those about to be judged pray and offer their humility. Berlioz significantly reduces the orchestra here (no brass or upper strings), and lonely woodwind voices stand out amid the chorus's plea for mercy.

. . .

IV. REX TREMENDAE

Rex tremendae majestatis! King of dreadful majesty!
Qui salvandos salvas gratis who freely saves the redeemed,
Salva me fons pietatis. save me, fount of mercy.

Recordare, Jesu pie, Remember, merciful Jesus,
Quod sum causa tuae viae; that I am the cause of your voyage;
Ne me perdas illa die. do not lose me on that day.

Confutatis maledictis, Jesu, Silencing the accursed, Jesus,
Flammis acribus addictis, to acrid flames consigning them
Voca mea... Call me...
...et de profundo lacu! ...and from the deep lake!

Libera me de ora leonis Deliver me from the mouth of the lion,
Ne cadam in obscurum, lest I fall into darkness,
Ne absorbeat me Tartarus lest the abyss swallow me up.

In order of Berlioz's effective contrasts, the chorus and brass burst to life in a further prayer for mercy. Gradually the music rushes ahead and breaks off suddenly, only to resume the desperate prayer as the music fades into silence.

. . .

V. QUAERENS ME

Quaerens me, sedisti lassus; Seeking me, you remained exhausted;
Redemisti crucem passus. you redeemed me by suffering the cross.
Tantus labor non sit cassus. Such great labor should not be in vain.

Juste judex ultionis, Just judge of vengeance,
Donum fac remissionis make the gift of remission
Ante diem rationis. before the day of accounting.

Ingemisco, tanquam reus... I sigh as one accused...
Supplicanti parce Deus. Spare the supplicant, God.

Preces maeae non sunt dignae My prayers are not worthy,
Sed tu bonus fac benigne, but you, good one, be merciful,
Ne perenni cremer igne. lest I remain in burning flames.

QUI Mariam absolvisti, You who absolved Mary (Magdalene)
Et latronum exaudisti, and listened to the thief
Mihi quoque spem dedisti. have given me hope also.

Inter oves locum praestra, Among the sheep grant me a place,
Et ab haedis me sequestra, and from the goats separate me,
Statuens in parte dextra. setting me in the portion on the right.

In this *a capella* movement, the chorus prays for mercy. The quiet, three-part fugue at the opening, which offers music of extraordinary beauty, rises to a gentle climax and then fades quietly away.

. . .

VI. LACRYMOSA

Lacrymosa dies illa! That tearful day!
Qua resurget ex favilla when from the embers rises
Judicandos homo reus... guilty man, to be judged...

Pie Jesu Domine, Merciful Lord, Jesus
Dona eis requiem. grant them rest.

Once again, Berlioz surprises with a sharp contrast: the *Lacrymosa* reinvokes the moment of judgment over harsh music, full of growling basses, howling brass, and sharply-syncopated chords from the violins. Hope seems to triumph briefly, only to be smashed by the cataclysmic return of brass and massed timpani.

- continued on page 8

. . .

LJS&C's 'Sweetheart Event'



Valentine's Fund-Raiser A Big Success!

The La Jolla Symphony and Chorus's February 13th event in the concert salon of Dr. and Mrs. Chris Fan was our most successful fund-raiser to date. Attended by an estimated 175 people, the event brought in more than \$4,300 in support of our symphony and chorus!

The extraordinary setting in the hills of La Jolla provided the perfect backdrop to a varied and lively music program. The afternoon began with a champagne reception as guests mingled and enjoyed the view of La Jolla and the Pacific. Music Director Thomas Nee started off the concert with Bach's *Brandenburg Concerto No.5.*, featuring Jeanne Saier at the piano. The symphony's 1st deck players formed a wind quintet for Beethoven's *Op. 71*. Soprano Ann Chase delighted the crowd with boisterous-to-soulful cabaret songs. And Cecil Lytle brought the concert to a dramatic conclusion with a Gershwin piano medley, reminding us of the many turns of the heart.

After the concert, flowers were given to the ladies, and guests stayed to enjoy desserts and coffee. A special thank you to all who attended and to those businesses whose contributions helped make this a successful event!



Spectacular Setting...

High above La Jolla, the unique concert setting offered views from the hills to the ocean. A 'threatened' rainstorm never materialized and guests enjoyed a warm, sunny, romantic afternoon.

Our Host...

The LJS&C Association gratefully acknowledges the generosity of Dr. Chris Fan who donated the use of his private concert salon for this special event.



A Rich and Varied Program...

Offering something for everyone, the concert began with the *Brandenburg Concerto No.5.*





Thomas Nee Directs...

Music Director Thomas Nee addresses the audience with an introduction to the next concert piece.



Taking a Breather...

(l. to r.) Association President David Parris, Jean Lowerison and Carol Beam take a break after a rush at the champagne bar.



Another Big Hit...

Sumptuous desserts, donated by La Jolla area restaurants and stores,

were served with Pannikin coffee for a perfect after-concert treat.



A Special Thanks...

The La Jolla Symphony & Chorus Association gratefully acknowledges donations from the following businesses in support of our fundraising event.

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- The French Gourmet
- Trader Joe's
- VBCO Plastic Barricades
- Von's, downtown La Jolla
- Western Kosher



Champagne Reception...

Enjoying a glass of the bubbly before the concert are (l. to r.) Thelma and David Parris and Rita Rowen.

Notes... continued from page 5

VII. OFFERTORIUM

<i>Domine Jesu Christe! Rex gloriae!</i>	Lord Jesus Christ! Glorious King!
<i>Libera animas omnium fidelium defunctorum de poenis</i>	Free the souls of all the faithful dead from punishment.
<i>Domine, libera eas de poenis inferni et de profundo lacu!</i>	Lord, free them from punishment in the inferno and from the deep lake!
<i>Libera eas, et sanctus Michael signifer repraesentet eas in lucem sanctum, quam olim Abrahae et semini ejus promisisti, Domine Jesu Christe. Amen</i>	Free them, and may St. Michael, the standard bearer present them in holy light, as once to Abraham and his seed as you promised Lord Jesus Christ. Amen.

This prayer for the souls awaiting judgment-- one of the most effective movements in the *Requiem* -- is built on a quiet, sinuous fugue for strings over which the chorus chants the simple music of the prayer. The ending is particularly inspired: the fugue subject breaks down -- Berlioz repeats it continuously, shortening it by one note each time until the fragments dissolve into silence.

. . .

VIII. HOSTIAS

<i>Hostias et preces tibi laudis offerimus.</i>	Sacrifices and prayers to you, We offer with praise.
<i>Suscipe pro animabus illis, quarum hodie memoriam facimus...</i>	Receive them for the souls of those whom today we commemorate...

In daringly simple music, the men offer this prayer over an orchestral accompaniment that consists almost solely of trombones and flutes.

. . .

IX. SANCTUS

<i>Sanctus, sanctus, Deus Sabaoth. Pleni sunt coeli et terra gloria tua.</i>	Holy, holy, God of Sabaoth. Filled are the heavens and the earth with your glory.
<i>Hosanna in excelsis.</i>	Hosanna in the highest.

Here the tenor soloist sings for the only time in the *Requiem*, and his voice floats over a halo of sound from solo strings. His text alternates with grand fugal sections for full orchestra and chorus on "Hosanna in excelsis."

. . .

X. AGNUS DEI

<i>Agnus Dei! qui tollis peccata mundi, dona eis requiem sempiternam.</i>	Lamb of God! who removes the sins of the world, grant them rest everlasting.
<i>Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationum meam; ad te omnis caro veniet.</i>	To you praise is meet, God, in Zion, and to you vows are made in Jerusalem. Listen to my prayer; unto you all flesh shall come.
<i>Requiem aeternam dona defunctis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternum, Domine, quia pius es. Amen.</i>	Rest eternal grant to the dead, Lord, and may perpetual light shine on them with your saints in eternity, Lord, because you are merciful Amen.

Longest of the movements, the *Agnus dei* brings back music from the *Hostias* and the opening *Agnus dei*. The chorus makes the traditional closing plea for eternal peace, and Berlioz's *Requiem* -- which had earlier unleashed such furious violence in the face of death -- now fades peacefully into silence.

. . .

The La Jolla Symphony and Chorus wish to express their gratitude to Berlioz scholar Professor D. Kern Holoman of UC Davis for the loan of the orchestra parts and for scholarly advice on the Berlioz *Requiem*.

. . .

Coming up Next...

May Concert Preview

From the New World

Saturday, May 14, 1994, 8 p.m.

Sunday, May 15, 1994, 3 p.m.

Revueltas

Ives

Sollberger

Dvorak

Estancias

Serenity

Passages

Symphony No.9 "New World"

Conductor Harvey Sollberger makes his debut with the orchestra and chorus in this program of music from the Americas, featuring Dvorak's "New World" Symphony. The program opens with the brilliant *Estancias* of Mexican composer Silvestre Revueltas and also offers two unusual choral settings: Ives' *Serenity* and Mr. Sollberger's *Passages*, a setting of texts by three American poets. Join us one hour prior to concert times for a free pre-concert lecture.

Young Artists Concert

Sunday, June 5, 1994, 3 p.m.

The Association's annual concert presents the winners of its Young Artists Competition. This is not a subscription concert. However, subscribers to our 1993-94 season can redeem their ticket voucher for a free ticket to this always-popular event. Non-subscriber ticket prices are: \$12 regular admission, \$9 for seniors and \$6 for students. Come join us in support of these talented young artists!

Attention Season Subscribers!

Vouchers for free tickets to the Young Artists Concert must be redeemed by May 15th.

The La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

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Michael Lauw
Dale Lewis
William Lindley
Sheila Podell
Ilsa Scheer
Cynthia Snyder

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Viola Brown, *Principal*
Karen Brinton
Ulrike Burgin

Curtis Chan
Jennifer Dolkas
Wendy Nielsen
Priscilla Norris
Carol Tolbert

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Theodore Bietz

*Recipient of Therese Hurst
Scholarship

Thanks to the following musical groups for contributing brass players: UCSD Wind Ensemble, Palomar Brass Ensemble, Southwest Symphony, Mira Costa College Symphony, SDSU Symphony.

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Sharon Hublit, Manager
Sharon Dami, President
Jay Sacks, Treasurer
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Jan Sharpless
Beth Skinner
Carol Slaughter
Joy Sworder
Sue Ann Taggart
Jennifer Thomas**
Beatrice Tice
Jane Wolgewth
Amee Wood *
Leslie Yarborough

Tenor

Terry Amos
Brian Andersen
George Anderson
Douglas Aucoin

Brian Blackham
Colin Bloor
Charles Carver
Max Chodos**
John Dawes
Walter Desmond*
Tom Flewellin
Russell Glasser
Michael Goodman
Ron Hardy
Jim Henderson
Christopher Irvin
David Jorstad
Ralph Keeling
Thomas Lambright
Tom Leathem
David Macrory
James McNally
Joe Mundy
Issac Namme-Galindo
Mike Nelson
Dan O'Shea***
Tony Prost
Jay Sacks
Hal Skelly
Jon Sorenson
Max Stalheim
John Tarbox
Bruce Witkop
Bill Ziefle

Bass

Kevin Adams
Ron Ambalada
Steven Baker
Kenneth Bell**
Peter Brown
Robert Buker

Cameron Campbell
David Chen
Al Collins
Terence Cooper
John Desch
Scot Fagerland
Piotr Filipowski
Elliot Friedman
Paul Friedman
Einer Gall
Garry Gippert
Fred Goya
Michel Gulick
Cliff Harvey
Jeff Hay
Richard Henderson
Gary Holt
Shane Hubler
James Jepson
Craig Klampe
Brian Lee
Stefan Linde
Bob Mack
Jeremy Mc Eligot
Glen McPherson
Phil Nader
Ray Park
Rich Parker
Lyle Personette
Kevin Pounds
Brian Rohrer
Stewart Shaw*
Randy Stewart
Ted Struck
John West

*Section Leader

**Staff Singer

***Assistant to the Conductor

Guest Choruses

In addition to individual singers from numerous large church choruses,
the LJS&C will be joined by the following:

San Diego Gay Men's Chorus
Mira Costa Chorale
Palomar Chorale

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The La Jolla Symphony & Chorus Association Board of Directors is grateful to the Music Department of UC, San Diego for the generous support and assistance it continues to provide the La Jolla Symphony & Chorus. The association would also like to acknowledge its gratitude for the generosity of its Chief Benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing a substantial endowment.

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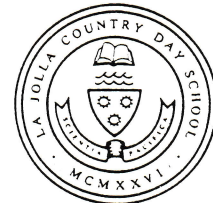
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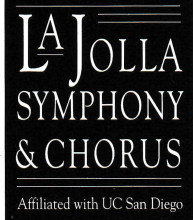


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