


LA  COLLA  
CIVIC·UNIVERSITY  
SYMPHONY  
ORCHESTRA & CHORUS  
ASSOCIATION

1983 - 1984 Season

Thomas Nee  
Music Director

David Chase  
Choral Director



**La Jolla Civic/University Chorus  
David Chase, Conductor  
Peter Bissette, Organist**

**St. James-by-the-Sea Episcopal Church**

**Saturday, May 12, 1984**

**Sunday, May 13, 1984**

**PROGRAM**

Magnificat

*Joseph Bonnet*

Komm, Jesu, komm

*J. S. Bach*

**Intermission**

Magnificat

West Coast Premiere

*Robert Twynham*

Roxanne Lorenz, soprano  
Diane Houghton, mezzo-soprano  
Kenneth Anderson, tenor  
Gary Cowan, tenor  
Mark Childs, baritone

## PROGRAM NOTES

### **Magnificat**

Joseph Bonnet  
(1884-1944)

Joseph Bonnet was a French organist and composer. Like Maurice Duruflé, he was an organ student of Guilmant, and he toured widely in Europe and America. He died in Canada in 1944.

Bonnet is remembered today primarily for his organ compositions. His *Magnificat* is a brief set of variations for organ on a psalm tune. Between the variations, a male choir sings a Gregorian chant version of each variation. At these performances, the *Magnificat* text is sung in English.

### **Komm, Jesu, komm**

J. S. Bach  
(1685-1750)

Of the six motets by Bach which have survived, only *Komm, Jesu, komm* uses a text which is not Biblical in origin. The text is a fragment of a little-known chorale and its carefully-chosen sentiment is the basis of this most personal of the motets.

Here, as the subject of Life's end is treated in six polychoral sections, the mood inexorably brightens. In the beginning, there is a tired--but not morose--resignation in the setting of "I am so weary." But by the fifth section, the setting of the text "I will submit myself to you," is truly exuberant, without a trace of fear or weariness. The sixth section is a statement of belief, "You are the Way, the Truth and Life," but this statement pours out in the form of a joyful dance.

After this ecstatic culmination of the polyphonic sections, the final chorale-aria is the logical resolution of this dramatic progression. It is calm, comforted and self-assured: "Thereupon, I close myself into your hands and say, World, goodnight ..."

### **Magnificat**

Robert Twynham

The *Magnificat* text comes from the Canticle of the Virgin Mary as it appears in Luke I 46-55 ("My soul doth magnify the Lord"). It has been set by such composers as Dunstable, Dufay, Lassus, Palestrina, Monteverdi, Bach, and Schütz. In the twentieth century, the English composers Vaughan Williams

and Howells have made settings.

Robert Twynham composed his *Magnificat* in 1979-1980, completing the score on April 17, 1980, and the work receives its West Coast premiere with these performances. What distinguishes this setting is that the *Magnificat* text is here intertwined with poems on related themes by the composer's wife Eileen. In this sense, the structure of the Twynham *Magnificat* bears some resemblance to that of Benjamin Britten's *War Requiem*, in which the text of the requiem mass is interfused with poems about World War I by the English poet Wilfred Owen. While there are some structural similarities, the intention of the Twynham *Magnificat* is quite different from that of the *War Requiem*, and the new work is best described in the words of its creators:

"The *Magnificat* text has always been a favorite of mine. I have been fascinated by its use in ancient Catholic Vespers and in the Protestant forms of Evensong. Of all of the old settings of this Canticle, I have been most influenced by the joyous and mystical one by Johann Sebastian Bach. In modern times, the settings that seem to capture that mysterious beauty of the text have been done by many English composers, notably, Herbert Howells. My own *Magnificat* departs from traditional settings in that I have included Marian texts, which my wife happily agreed to write.

"Perhaps the most "mystical" of the modern composers is Olivier Messiaen, and, having been a student of his, I have been heavily influenced by his work and theory.

"Another great influence--besides Gregorian chant (one of which I use in its entirety, i.e., *Ave Regina Caelorum*, at the end of the first movement), the other French Impressionists and Stravinsky--has been the tightly organized form of the Classical Period. I have felt strongly that such tools as tonality, repetition, and contrast, developed in that period, not be abandoned as "old hat." Their continued use can be incorporated in the form in innovative ways.

"Above all, I have endeavored to make the music "listenable" at first hearing. For me, therefore, the texts are of overriding importance. It is my hope that the music serves to project them."

*Robert Twynham*

"Perhaps this *Magnificat* could be called a modern paean to the Blessed Virgin Mary. It combines the Latin text of Luke's gospel (I:46-55) and specially written meditations on the Holy Virgin.

## II

### Quia Respexit

Quia respexit  
humilitatem an-  
cillae suae: ecce  
enim ex hoc bea-  
tam me dicent  
omnes generatio-  
nes.

Because He hath  
regarded the humi-  
lity of His hand-  
maid: for behold,  
henceforth all gene-  
rations shall call me  
blessed.

### Stella Matutina

Deep in dark ocean of primal longing  
sighs the heart where Ishtar rose  
to light old dreams.

Afraid to hope, too clever to dream,  
like her icy brightness in the dawn,  
we are caught in love's inexorable way.

Most Holy Virgin, Mother of Love,  
you are gift always new  
to creation's harmony.

#### *Stella Matutina (Morning Star)*

*The last star of morning, named after the goddess Ishtar and  
later renamed Venus by the Romans, evoked a spirit of hope;  
Mary, the "new hope," brings Love Incarnate into the world.*

## III

### Quia Fecit

Quia fecit mihi  
magna qui potens  
est, et sanctum  
nomen ejus.

Et misericordia  
ejus a progenie in  
progenies ti-  
mentibus eum.

For He that is  
mighty hath done  
great things to me,  
and holy is His  
name.

And His mercy is  
from generation to  
generation unto  
them that fear Him.

### Refugium Peccatorum

No grief was ever felt  
that in her was not complete.  
She makes a shelter of love's triumph,  
where the unbound may enter their freedom.  
In her sorrowing Calvary presence,  
they turn released toward life;  
death itself dies with her Son on the cross.

#### *Refugium Peccatorum (Refuge of Sinners)*

*On Calvary, Mary's transcendent sorrow embraces all who suffer;  
an alien world is reconciled to God through the death and  
resurrection of her Son Jesus.*

IV

**Fecit Potentiam**

Fecit potentiam  
in brachio suo:  
dispersit superbos  
mente cordis sui.

Desposuit poten-  
tes de sede, et  
exaltavit humiles.

Esurientes im-  
plevit bonis, et  
divites dimisit ina-  
nes.

He hath wrought  
mightily with His  
arm: He hath  
scattered the proud  
in the conceit of  
their heart.

He hath put  
down the mighty  
from their seat,  
and hath exalted the  
humble.

He hath filled the  
hungry with good  
things, and the  
rich He hath sent  
away empty.

**Speculum Justitiae**

Mary's fiat awakened history  
drawing time into her joy;  
so loved was she.

In her is Love's truth reflected,  
in her the world's magnificat sings;  
so loved are we.

*Speculum Justitiae (Mirror of Justice)*

*As a woman, Mary has a central part in Salvation History; in her affirmation she "mirrors" the justice promised to Abraham's descendants and to all who seek Love's truth.*

V

**Suscepit Israel**

Suscepit Israel  
puerum suum,  
recordatus miseri-  
cordiae suae.

Sicut locutus est  
ad patres nostros,  
Abraham, et semi-  
ni ejus in saecula.

He hath received  
Israel His servant,  
being mindful of  
His mercy.

As He spoke un-  
to our fathers, to  
Abraham and his  
seed forever.

*Turris Eburnea (Tower of Ivory)  
Like a splendid tower, Mary typifies the "ascent" to eternal  
life promised to the People of God.*

**Turris Eburnea**

Above all others  
her matchless destiny towers--  
pure, treasured, most perfect.

Heaven in search of its Queen  
finds her in the hospitable  
heart attending her Son.

Revered woman, sweet  
promise, blessed mystery,  
she bids us follow her there.

VI

**Gloria Patri**

Gloria Patri, et  
Filio, et Spiritui  
sancto.

Sicut erat in  
principio, et nunc,  
et semper, et in  
saecula saeculorum.  
Amen.

Glory be to the  
Father, and to the  
Son, and to the Holy  
Ghost.

As it was in the  
beginning, is now,  
and ever shall be,  
world without end.  
Amen.

### **David Chase**

David Chase has been director of the La Jolla Symphony Chorus since 1973. He has been on the faculty of Palomar College for ten years and is now in his second season as conductor of the Palomar Community Orchestra. Chase is completing his doctorate at the University of Michigan and during the 1980-81 season directed the Grand Rapids Symphony Chorus. In recent years he has led the La Jolla Symphony and Chorus in performances of Mozart's *C-minor Mass*, Bernstein's *Chichester Psalms*, and Verdi's *Four Sacred Pieces*, and last March he conducted performances of Beethoven's *C-major Mass*.

### **Peter Bissette**

Peter Bissette, a native of North Carolina, attended Elon College and Duke University. He formerly served as Music Associate of St.-James- by-the-Sea Episcopal Church in La Jolla.



## ANNOUNCEMENTS

### Our Next Concert

The Association's next event will be an all-orchestral concert on May 19-20. Christopher Leuba, formerly solo French horn of the Chicago and Minneapolis Symphonies, will be heard in Antonio Rossetti's *Concerto da Camera* and Curtis Blake's *Nocturne*. Also on the program will be Stravinsky's *Symphonies of Wind Instruments*, Barber's *Mutations for Brass*, and Brahms's *Symphony No. 1*. For non-members, the ticket prices are \$5 for adults and \$3 for students and senior citizens. Call 452-4637 for further information.

### Our Next Season

Plans for the La Jolla Civic/University Symphony Association's 1984-85 season have been completed and will include three pairs of concerts by the chorus. The first will take place on December 1-2, when the chorus and orchestra will perform Bach's magnificent *B-minor Mass*. On February 23-24 an all-choral concert will include Handel's rarely-performed *L'Allegro* and a collection of secular pieces. The chorus's final concerts will take place on May 18-19 and will include two quite different works from the twentieth century: Bartok's *Cantata Profana* and Vaughan Williams's *Serenade to Music*.

## Chorus

Joretta Wright, Assistant Director  
Victoria Heins, Rehearsal Accompanist

### *Sopranos*

Karen Berger  
Kathryn Callahan  
V' Ann Cornelius  
Virginia Cowan  
Sally Dean  
Beda Farrell  
Katharine Grishaw  
Marty Hambright  
Carol Hammond  
Fran Hansen  
Kathy Hansen  
Debra Hershman  
Wendy Hogya  
Teresa Hynum  
Karen Kakazu  
Roxanne Lorenz  
Chrysanne Lowe  
Julie MacNeil  
C.J. Myers  
Miki Naoko  
Martha Neal-Brown  
Diane Osterloh  
Lydia Pan  
Debby Park  
Rhonda Peacock  
Catherine Pellegrini  
Anne Pierce  
Ellen Potter  
Perry Robinson  
Lisa Ruderman  
Barbara Schmidt  
Eloise Stiverson  
Pamela Van Atta  
Judith Wesling  
Sheri Wills

### *Altos*

June Allen  
Barbara Andrade  
Susan Anthony  
Dana Ashburn  
Sheila Brown  
Carla Carpentier  
Carolyn Chase  
Marta Cobarrubias  
Rhea Connors  
Jackie Dederick  
Miriam dePlomb  
Charleen Flood  
Margit Frenk  
Bettye Goslee  
Shirley Hawkes  
Victoria Heins  
Tina Lee  
Linda McCann  
Theresa McMillan  
Jill Metzner  
Tomoko Nakagawa  
Rhonda Neufeld  
Judy Nyquist  
Bea Poindexter  
Julie Schneider  
Dolores Sherertz  
Wendy Tenuta  
Amea Wood  
Leslie Yarborough

### *Tenors*

John Bodinger  
Joe Breuner  
Bruce Byers  
Charles Carver  
Gary Cowan  
Ross DeHovitz  
Walter Desmond

Bruce Edelstein  
Jon Manning  
Brian Myers  
Thomas Needham  
Jim Phelan  
Jeffrey Pierce  
Uwe Scheerer  
Reed Sullivan  
Ken Tenuta  
Bill Woodward

### *Basses*

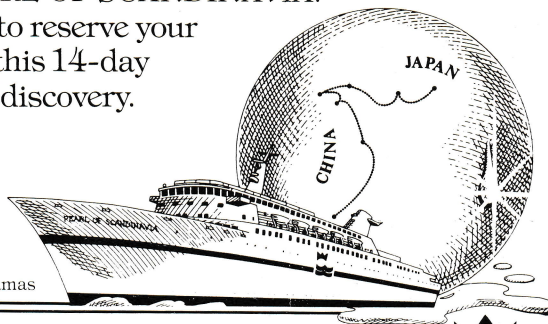
Jim Aswegan  
Rick Berger  
Richard Brightman  
John Carroll  
Mark Childs  
John Cornelius  
Kevin D'Angelo  
William Dale  
Steven Freeman  
Paul Friedman  
Peter Gregg  
Rick Jacobsen  
Peter Jorgensen  
Taylor Kidd  
Douglas Lynn  
Robert Mack  
Tim McCandless  
Stephen Rexrode  
David Rotter  
Jeff Schack  
Stewart Shaw  
Elie Shneur  
Ralph Shugart  
William Simmons  
Otto Sorensen  
Harry Steinmetz  
Arthur Stephens  
Paul Taylor

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