

I don't know if
we sang in this
or if I just
went to the
concert.

No choruses are
listed



1992-1993 Season

SAN DIEGO CHORAL ARTISTS

Ron Gillis, *Artistic Director & Conductor*

Dr. Steven Gray, *Keyboards*

Sylvia Montejano, *Soprano*

Elisabeth Kotzakidou Pace, *Alto*

Stephen Sturk, *Tenor*

Philip Larson, *Bass*

with

Donna Vaughan, *Harp*

Alice Silverberg, *Flute*

Saturday, February 20 • 8 p.m.

Sunday, February 21 • 1:30 p.m.

For your Enjoyment:

Morceau de Concours

Gabriel Faure

PROGRAM

I

Prelude (from Suite Bergamasque)

Claude Debussy

II

Mass in G Minor

Ralph Vaughan Williams

Vaughan Williams' Mass in G Minor is dedicated "to Gustav Holst and his Whitsuntide Singers." This group which specialized in "early" choral music was the inspiration for the work. The idiom the composer adopted for it is purposefully spiritual in the manner of great Elizabethan liturgical music, employing clearly imitative entries for the voices, melodic shapes derived from plainchant, and modal harmonies. The composer did not abandon, though, the suggestions of English folksong and parallel harmonies typical of his style.

Kyrie Lord have mercy, Christ have mercy, Lord have mercy.

Gloria Glory to God in the highest. And on earth peace to all those of good will. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee according to thy great glory. Lord God, Heavenly King, God the Father almighty. Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father. Thou takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy on us. For Thou alone art holy. Thou alone art the Lord. Thou alone art the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father.

— Amen.

Credo I believe in one God. The Father Almighty, maker of heaven and earth, and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages. God from God, Light from Light, True God from True God. Begotten, not made, of one substance with the Father by whom all things were made. Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, he suffered, and was buried. And on the third day he rose again, according to the Scriptures. He ascended into heaven and he sits at the right hand of the Father. He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son, who together with the Father and the Son is adored and glorified, who spoke to us through the Prophets. And I believe in one holy, catholic and Apostolic Church. I confess one baptism for the remission of sins. I await the resurrection of the dead, and the life of the world to come.
— Amen

Sanctus Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei Lamb of God, who takest away the sins of the world, have mercy upon us. (repeat)
Lamb of God, who takest away the sins of the world, grant us peace.

III

Hymns from the Rig Veda (third group)

Gustav Holst

Gustav Holst became interested in Sanskrit literature while he was in his mid-twenties. The influence of his step-mother, who was a theosophist interested in the mystical aspects of religion, led Holst to explore Hindu philosophy. His immediate impulse was to set some hymns from the Rig Veda, the most important of the Hindu scriptures, to music. Finding English translations too stilted, the composer learned Sanskrit so as to be able to translate the words to his satisfaction, and in so doing he opened up a new world for himself. Written in four sets, the third group features women's voices and harp.

1. Hymn to the Dawn

Hear our hymn, O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.

Wak'ner of the song-birds,
Ensign of th' Eternal,
Draw thou near, O Fair One,
In thy radiant Chariot.

Bring to her your offering,
Humbly bow before her,
Raise your songs of welcome,
As she comes in splendour.

2. Hymn to the Waters

Flowing from the firmament, forth to the ocean,
Healing all in earth and air, never halting.
Indra, Lord of Heav'n, formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on, hasten and help us.

Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna, sov'ran Lord is He.
Onward ye waters, onward hie,
Dance in the bright beams of the sun,
Obey the ruler of the sky
Who dug the path for you to run.

Flowing from the firmament, forth to the ocean,
Healing all in earth and air, never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on, hasten and help us.

3. Hymn to Vena

(The sun rising through the mist)

Vena comes, born of light,
He drives the many-color'd clouds onward.
Here, where the sunlight and the waters mingle,
Our songs float up and caress the new-born infant.
Vena comes.

The child of cloud and mist appeareth on the ridge
of the sky,
He shines on the summit of creation.
The hosts proclaim the glory of our Common Father,
Vena comes.

He hath come to the bosom of his beloved.
Smiling on him,
She beareth him to highest heav'n.
With yearning heart
On thee we gaze, O gold-wing'd messenger of
mighty Gods.

Wise men see him in their libations
As the sacrifice mounts to the eternal heights,
mingled with our solemn chant.
He stands erect in highest heav'n,
Clad in noble raiment,
Arm'd with shining weapons,
Hurling light to the farthest region,
Rejoicing in his radiant splendour.

4. Hymn of the Travellers

(The God invoked in this hymn is the Guide of
travellers along the roads of this world and along
that leading to the next.)

Go thou on before us,
Guide us on our way,
Mighty One.
Make our journey pleasant,
Never let us stray.
Wonder-worker, hearken,
Come in thy splendour, come in thy mighty pow'r.

Trample on the wicked,
All who would oppose,
Mighty One.
Drive away a robber,
Drive away our foes.
Wonder-worker, hearken,
Come in thy splendour, come in thy mighty pow'r.

As we journey onward,
Songs to thee we raise,
Might one.
Thou didst aid our fathers,
Guard us all our days.
Wonder-worker hearken,
Come in thy splendour, come in thy mighty pow'r.

Feed us and inspire us,
Keep us in thy care,
Mighty One.
Lead us past pursuers
Unto meadows fair.
Wonder-worker, hearken,
Come in thy splendour, come in thy mighty pow'r.

INTERMISSION

IV

Sonata for Harp (First Movement)

Paul Hindemith

Donna Vaughan — Harp

V

Requiem

Herbert Howells

Howells' A Capella Requiem of 1936 represents the composer's first working of ideas that were to blossom more fully in his other "requiem," the Hymnus Paradisi of 1938. These ideas had their tragic origin in the death in 1935 of the composer's only son, Michael Kendrick Howells, aged nine, from spinal meningitis. In these works, Howells achieved some "release and consolation" from "a loss essentially profound and, in its very nature, beyond argument."

Salvator Mundi

O Savior of the world, who by thy cross and thy precious blood hast redeemed us, save us and help us, we humbly beseech thee, O Lord.

Psalm 23

The Lord is my shepherd: therefore can I lack nothing. He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul: and bring me forth in the paths of righteousness, for his name's sake. Yea, though I walk in the valley of the shadow of death, I will fear no evil; thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Requiem Aeternam (I)

Requiem aeternam dona eis. Et lux perpetua luceat eis. Requiem aeternam dona eis, Domine.

Psalm 121

I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heav'n and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel: shall neither slumber nor sleep. The Lord Himself is thy keeper: he is thy defence upon thy right hand; So that the sun shall not burn thee by day: neither the moon by night. The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul. The Lord shall preserve thy going out, and thy coming in: from this time forth and for evermore. I will lift up mine eyes unto the hills from whence cometh my help.

Requiem Aeternam (II)

I Heard a Voice from Heaven

I heard a voice from heav'n, saying unto me, Write, from henceforth blessed are the dead which die in the Lord: even so saith the Spirit; For they rest from their labours.

VI

Nunc Dimittis

Gustav Holst

This unaccompanied work was written in 1915 and first performed liturgically on Easter Sunday of that year after which it was totally forgotten until 1979 when a published edition appeared revised by the composer's daughter, Imogen. Holst was passionate about the music of Byrd and Palestrina, which is clearly shown here in the modal writing, and the way the male and female voices of the choir answer each other antiphonally.

Lord, now lettest thou thy servant depart in peace according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people. To be a light to lighten the Gentiles, and to be the glory of thy people Israel. 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

RECESSIONAL

Andante (from Concerto in B)

George Frideric Handel

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Special thanks to Tracy Merrill and Amy Gualtieri and the staff of Founders Chapel for their valuable assistance in making this event possible.

In grateful appreciation to:

- Eric and Mary Odendahl - Well Wisher
- Elizabeth Gray Bucher - Well Wisher
- Angela Chiuppi - Well Wisher
- Virginia Wurzbarger - Supporter
- David and Karen Rege - Supporter
- John and Gwendolyn Jansma - Well Wisher
- Gloria Pena - Sustaining Member
- Anonymous - Supporter
- Clydine Parker - Supporter
- Anonymous - Supporter
- Mercedes Bennett - Well Wisher

SDCA thanks **John Hancock Mutual Funds**, sponsor to our 'Make the Music Come Alive' program.

A portion of this performance has been underwritten by generous funding grants from **Sumitomo Bank, Mission Federal Credit Union, San Diego Gas and Electric Company, Cartier Inc., World One Research and Design, and Rampage Films**. SDCA thanks you and appreciates your support of the arts in San Diego!

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We hope you enjoy this evening's concert and we invite you to join us for our final concert of the '92-'93 season. '**An American Celebration**' will feature American musical settings of the poetry of Walt Whitman and Robert Frost and will include **Howard Hanson's Song of Democracy** and **Frostiana** by Randall Thompson. This program will feature the ensemble and Dr. Steven Gray in the Sanctuary of La Mesa First United Methodist Church, 4690 Palm Avenue, on Saturday, April 17 at 8:00 p.m. and Sunday, April 18 at 3:00 p.m. Make plans to join us for a moving season finale!

Let the trumpets sound...

Despite the budget crunch, our schools are again providing instrumental music instruction. Regrettably, there is a shortage of funds for instruments.

Needy and worthy students are being deprived of the chance to make music.

YOU CAN HELP! Donate your unused instruments – a trumpet, a violin, a flute, whatever you can spare – or a cash equivalent.

We at the *Community Council for Music in the Schools* will see that your contribution makes it possible for an eager student to start making music as soon as possible.

Please call us for further information or to arrange for an instrument pick-up at 594-5405.

YES, I WILL HELP! I would like to give an instrument _____ and/or a donation \$ _____.

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