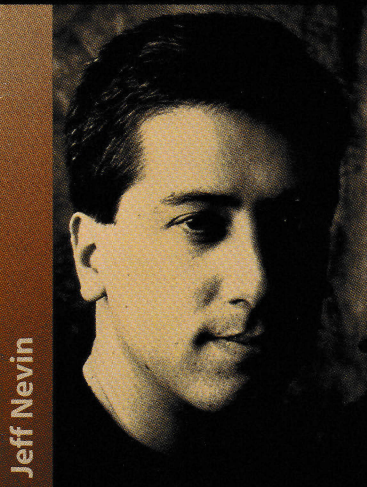


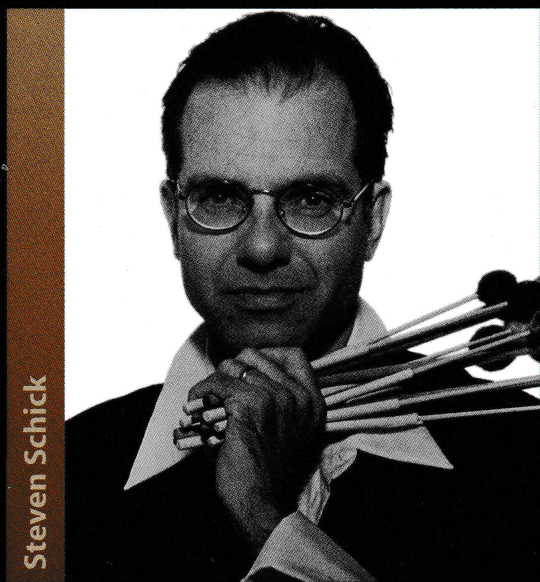
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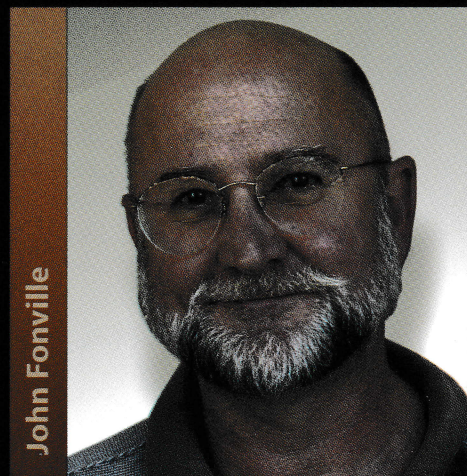
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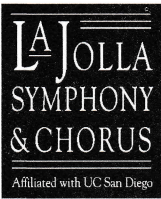
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**The March of the Three Holy Kings
From *Christus***

**Franz Liszt
1811-1886**

**Lauda per la Nativita del Signore
(Laud to the Nativity)**

**Ottorino Respighi
1879-1936**

Mary - Janelle DeStefano, MEZZO SOPRANO
The Angel - Maria Esther González Lozano, SOPRANO
The Shepherd - Scott Whitaker, TENOR

INTERMISSION

**Weihnachts-Oratorium BWV 248 (excerpts)
(Christmas Oratorio)**

**Johann Sebastian Bach
1685-1750**

Maria Esther González Lozano, SOPRANO
Janelle DeStefano, MEZZO SOPRANO
Scott Whitaker, TENOR
David Buckley, SOLO VIOLIN

**Jauchzet, frohlocket! - CHORUS
(Christians, be joyful!)**

**Fallt mit Danken, fallt mit Loben - CHORUS
(Come and thank Him)**

**Bereite dich, Zion - ALTO
(Prepare thyself, Zion)**

**Flösst, mein Heiland, flösst, dein namen - SOPRANO
(Ah! my Savior)**

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(Symphony)**

**Ich will nur zu Ehren leben - TENOR
('Tis Thee I would be praising)**

**Recit: Und es waren Hirten - TENOR
(And there were shepherds)**

**Ach, wann wird die Zeit erscheinen, wann? - TRIO AND VIOLIN
(Ah! when shall we see salvation?)**

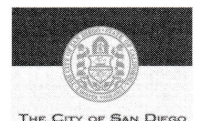
**Brich an, o schöne Morgenlicht - CHORUS
(Break forth, O beautiful, heavenly light)**

**Nun seid ihr wohl gerochen - CHORUS
(Now vengeance hath been taken)**



TEXT TRANSLATION PROJECTIONS: BEDA FARRELL

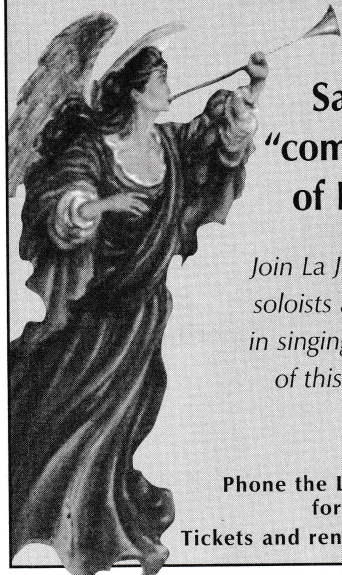
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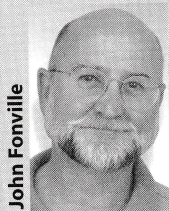
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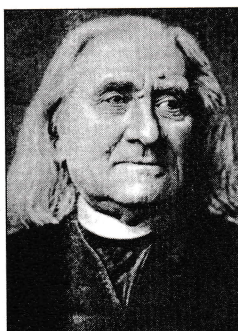
by Eric Bromberger

March of the Three Holy Kings

FRANZ LISZT

Born October 22, 1811, Raiding

Died July 31, 1886, Bayreuth



At about age 50, Liszt's life and career underwent a difficult transformation. After decades of success as a pianist, composer, conductor, and champion of new music, Liszt was suddenly buffeted by a series of personal crises, including the death of two of his three children, scandals over his living openly with a woman not his wife, and artistic opposition that

culminated in a demonstration against him at Weimar. Shaken by these events, Liszt took solace in religion. He resigned his position as music director in Weimar, moved to Rome in 1861, and four years later took minor orders in the Catholic Church, becoming Abbé Liszt. It is not surprising, under these circumstances, that Liszt should begin to write religious music—these works include liturgical settings and two full-scale oratorios: *The Legend of Saint Elizabeth* (1862) and *Christus* (1866).

Christus is an account of the life of Christ, and it divides into three sections: *Christmas Oratorio*, *After Epiphany*, and *Passion and Resurrection*. The *Christmas Oratorio* depicts the events surrounding the birth of Christ. It is in five movements, and the last of these is the *March of the Three Holy Kings*, a musical portrait of the three kings on their journey to visit Christ in the manger in Bethlehem. The *March* is an extended work. It begins very quietly, as if the procession is approaching from a great distance. Gradually the march rhythm grows in power, and across the span of this music Liszt alternates the march with more lyric material before the music drives to a grandiloquent conclusion. □



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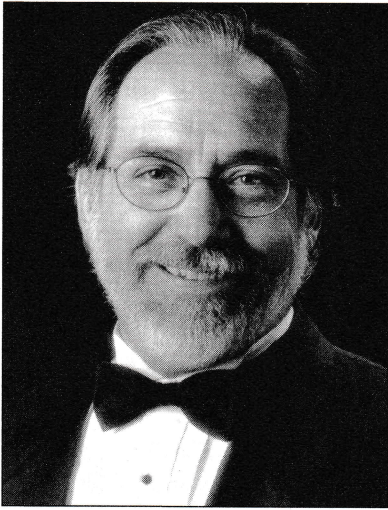
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David Chase

LJS&C CHORAL DIRECTOR

For thirty-one years, David Chase has led La Jolla Symphony Chorus through great works and innovative new pieces, drawing out not only the best in the sound but the best in the singers.

David Chase became Choral Director of La Jolla Symphony Chorus and Lecturer in the Department of Music at the University of California at San Diego in 1973. In addition to his choral duties, he has conducted symphony and chamber orchestras, as well as numerous musical theatre productions. He has directed multi-media productions of Orff's *Catulli Carmina* and Menotti's *The Unicorn, the Gorgan, and the Manticore*. He has created and presented "Milton, Handel and Blake: A Meeting of Minds: *L'Allegro ed il Penseroso*"; a concert of poetry, paintings and music with La Jolla Symphony and Chorus. In 2000, under the auspices of America Cantat (Alberto Grau and Maria Guinand), he conducted choral workshops in the cities of Puerto Ordaz and Mérida, Venezuela. He has taken members of LJS&C on four

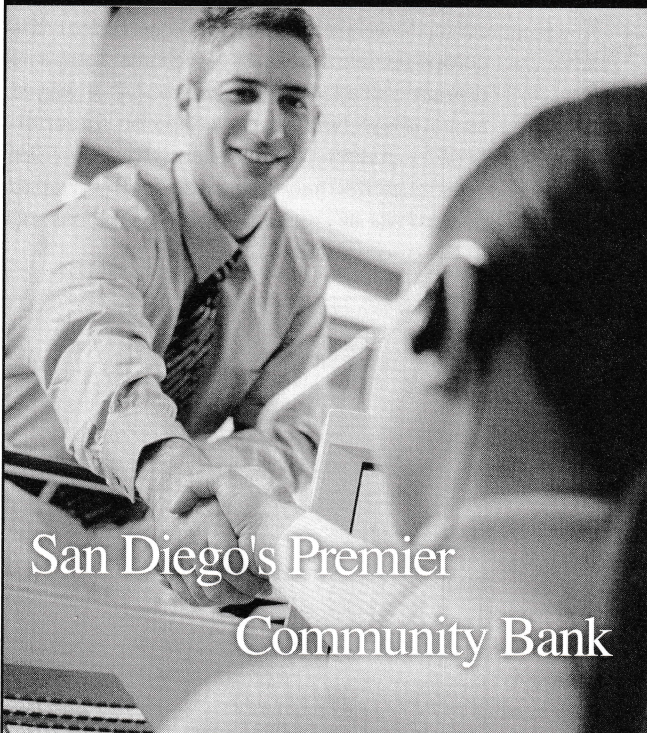
European concert tours, and in 2003 he and the chorus were honored to be the first ensemble from a Western nation to tour the Himalayan Kingdom of Bhutan.

As a singer, he performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He has also been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City.

David Chase graduated from Ohio State University and received his doctorate at the University of Michigan. In Ann Arbor, he served as conductor for the Grand Rapids Symphonic Choir, choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Dr. Chase has been on the music faculty of Palomar College, San Marcos since 1973, where he continues to teach theory, music history and conducts a chamber ensemble. He also is Director of the Chancel Choir at San Dieguito United Methodist Church. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase describes La Jolla Symphony Chorus as one that likes to have fun while working very seriously. It is that balance that has earned him a reputation for excellence and imagination.

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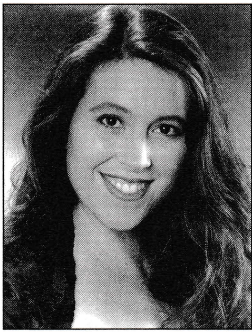


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Janelle DeStefano

MEZZO SOPRANO

Mezzo-soprano Janelle DeStefano has performed with San Diego Opera, the Opera Festival of New Jersey, the Inland Valley Symphony, Westminster Opera Theatre, Shakespeare Santa Cruz, the Lyric Theatre of Santa Cruz, and as a member of professional choirs with the New York Philharmonic and the Philadelphia Orchestra. She previously performed with the La Jolla Symphony and Chorus in *A Night of Opera* and with the Zarzuela Festival in Napa, California as Maria in *La Alegria de la Huerta*. Ms. DeStefano was twice chosen as a winner in the Metropolitan Opera National Council Auditions and has also won awards from the National Association of Teachers of Singing and the Musical Merit Foundation of Greater San Diego. She received her Bachelor of Arts in Music from the University of California at Santa Cruz and a Master of Music in Voice Pedagogy and Performance from Westminster Choir College of Rider University. Ms. DeStefano teaches Voice and runs the Opera Workshop Program at the University of San Diego.

María Esther González Lozano

SOPRANO



Soprano María Esther González Lozano was born in Ensanada, Baja California, and began studies with Jesus Veliz and Ignacio Clapes at the Colegio de Bachilleres and the Center of Arts of the University of Baja, California. She also studied with Mary Mackenzie at the Conservatory of Tijuana and in Mexico City with Arturo Nieto. Currently, she is studying for her Bachelor's Degree in Music at Baja California University.

Esther won third place in the La Jolla Symphony & Chorus' 2005 Young Artists' Competition and was a winner in the Musical Merit Competition. She has performed with the Baja California Orchestra and the Mexican Navy Band and Orchestra. Other performances include events in Chiapas, Coahuila, Veracruz, Puebla, and Palacio de Bellas Arts in Mexico City. This year she participated in concerts during the Ensenada Wine Festival and was invited by the consulate of Mexico in Yuma, Arizona, to participate in the Mexican Independence Festival.



Scott Whitaker

TENOR

For the past twenty years, tenor Scott Whitaker has performed and recorded a broad range of repertoire, from 12th Century organum to film soundtracks by John Williams, from Renaissance polyphony to the avant garde polyphony of Pierre Boulez. In the Bay Area, he appeared regularly with American Bach Soloists and Philharmonia

Baroque Orchestra. Mr. Whitaker holds a Bachelor's Degree in Music from the University of California Santa Barbara and a Master's Degree in Historic Performance Practice from Stanford University.

Laud to the Nativity

OTTORINO RESPIGHI

Born July 9, 1879, Bologna

Died April 18, 1936, Rome



Respighi is best known today for his series of spectacular orchestral tone poems celebrating the pines, fountains, and festivals of ancient Rome, but he wrote

many other kinds of music, and among these are a number of smaller-scaled pieces that evoke the past in quite different ways. His suites of *Ancient Airs and Dances* are orchestrations of songs and lute pieces from previous centuries, and he also wrote a number of vocal works based on ancient sources. One of the most successful of these is his *Laud to the Nativity*, which Respighi composed in 1928-30, immediately after completing *Feste Romane*.

Laud to the Nativity has been called an extended Christmas carol: in it, Respighi draws on ancient music sources—madrigals, pastoral wind music, and others—to retell the Nativity story. *Laud* is scored for three soloists (who take the parts of the Angel, Mary, and a shepherd), full chorus (representing angels, shepherds, and townspeople), and a small instrumental ensemble of winds, two pianists, and percussion. In a note in the published score, Respighi's widow indicated that the composer felt that *Laud* could be staged as a dramatic story: the stage was to be arranged as a manger, with decor based on fifteenth-century Italian paintings and frescoes. The present performances, however, offer *Laud to the Nativity* in its usual concert version, sung in the original Italian. □

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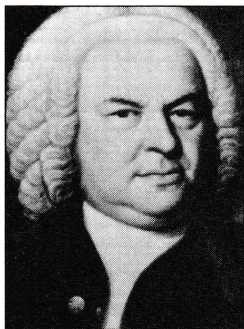
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Christmas Oratorio, BWV 248

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig



When Bach moved from Cöthen to Leipzig, his musical duties changed completely. During his six years in Cöthen, Bach had served a music-loving prince, and from those years came the great part of his secular instrumental music, including the *Brandenburg Concertos*, the unaccompanied music for violin and for cello, and the first book of *The Well-Tempered Clavier*. But

when Bach was named cantor of the Thomaskirche in Leipzig in 1723, he became responsible for the music in all the churches of that city, and now he set aside secular music to concentrate on liturgical music. The most immediate result was his cycle of several hundred church cantatas, sometimes written at the rate of one a week, for Sunday observances in Leipzig. Bach also wrote music for important church holidays: for his first Christmas in Leipzig in 1723 he wrote one of his most popular works, the *Magnificat*, and for Easter observances in 1729 he wrote the *Saint Matthew Passion*.

Five years later, Bach decided to compose a large-scale work to be performed on the feast days from Christmas to Epiphany in 1734-35. This new work, which we know as the *Christmas Oratorio*, consisted of six separate cantatas, and these were performed at both the Thomaskirche and the Nikolaikirche in Leipzig. Their subjects and first performances have come down to us. Part I, which tells of the coming of Joseph and Mary to Bethlehem, was performed on Christmas Day 1734. Part II, which depicts the shepherds keeping watch and the vision of angels who announce the birth of Christ, was performed the following day. Part III, which follows the shepherds to the manger, was performed the next day, December 27. Part IV—performed on New Year's Day 1735, the Festival of the Circumcision—tells of the naming of the child. Part V, which tells of the coming of the three wise men and of Herod's alarm, was performed the following day, January 2. On January 6, the Festival of the Epiphany, came Part VI, which depicts the visit of the three wise men and looks ahead to the salvation of mankind through the child in the manger. The identity of Bach's librettist remains uncertain, though it was probably his favorite local poet, Picander, who drew the events from the books of Luke and Matthew.

Pressed for time and faced with having to create a massive new work, Bach assembled much of the *Christmas Oratorio* from music he had composed earlier for other occasions: four movements of the first cantata, for example, had been composed the previous year for the *Birthday Cantata* for the Electress Maria Theresa. That secular occasion had demanded festive, dramatic music, and Bach found it an easy matter to adapt that music for a festive liturgical occasion: in the *Christmas Oratorio* he used the same music but with new texts. Similar adaptations of movements from secular cantatas occur throughout the *Oratorio*, but Bach smoothly subsumed them into a larger whole and a larger purpose.

That largeness is in fact an issue in this music. The six cantatas stretch out to a span of nearly three hours, and Bach never remotely imagined that they would be performed together: for him, these were six sepa-

rate works, written for performance on separate days. Faced with this situation, modern performers have adopted different approaches, sometimes performing individual cantatas, sometimes performing several cantatas, sometimes performing excerpts. The present performances fall into that final category: they offer a selection of eleven varied movements (choruses, solo arias, and recitative) drawn from five of the six cantatas.

Bach wrote for a large orchestra in the *Christmas Oratorio*—three trumpets, two flutes, two oboes, two oboes d'amore, two oboes di caccia, two horns, timpani, strings, and continuo—and these forces ring out in the exultant opening chorus. If this music had been conceived to celebrate the virtues of a particular queen, it works just as well in praise of the Lord. The alto aria *Bereite dich Zion* had originally been composed for another birthday cantata for the royal family; like many of the movements in the *Christmas Oratorio*, both the opening chorus and this aria are in *da capo* form.

The *Sinfonia*, the opening movement of Part II, depicts the shepherds keeping watch by night. Similar in character (and function) to the *Pastoral Symphony* of Handel's *Messiah*, it depends for much of its character on the use of woodwinds, which echo the sound of shepherds' pipes. The Evangelist's recitative introduces the angel of the Lord, and the succeeding chorale *Brich an, O schönes Morgenlicht* greets the new dawn and the coming of salvation.

This performance offers no excerpts from Part III, and the next movement, *Fallt mit Danken*, is the opening chorus of Part IV. Stately and poised, it employs a large orchestra that features horns and oboes prominently. The soprano aria *Flösst, mein Heiland*, about the naming of the child, creates a series of echo effects from the solo oboe and chorus sopranos. The tenor aria *Ich will nur dir zu Ehren leben* proceeds along some forceful contrapuntal writing, with the tenor line making its way between two solo violin parts and the continuo line.

Part V opens with the chorus *Ehre sei dir, Gott, gesungen*, sung in praise of the Lord and in delight at His arrival. The people's longing for salvation, which so alarms Herod, finds expression in the trio *Ach! Wann wird die Zeit erscheinen?*, sung by soprano, alto, and tenor soloists with accompaniment by solo violin. Part VI, and the entire *Christmas Oratorio*, concludes with the chorus *Nun seid ihr wohl gerochen*, a celebration of revenge over the forces of darkness and of mankind's salvation through Christ. The chorus sings the text on an old chorale tune, but Bach sets this within a vigorous accompaniment from the orchestra. In the bright key of D major, this movement features brilliant parts for the trumpets, which—often set in their highest register—ring out with a brilliance appropriate to the occasion. □

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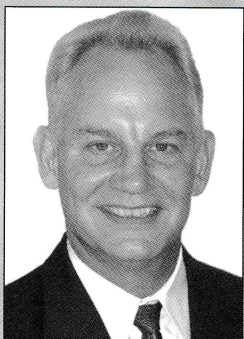
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