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2010-2011 Season

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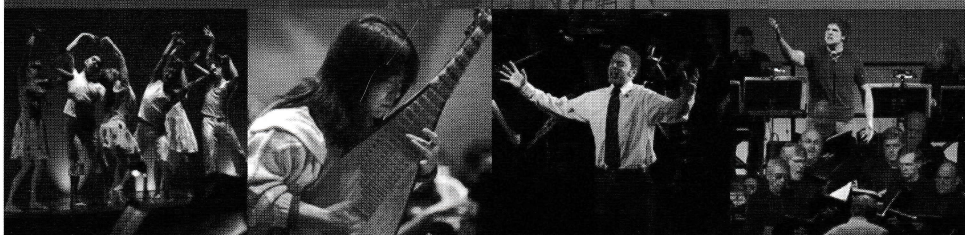
June 4, 2011

June 5, 2011

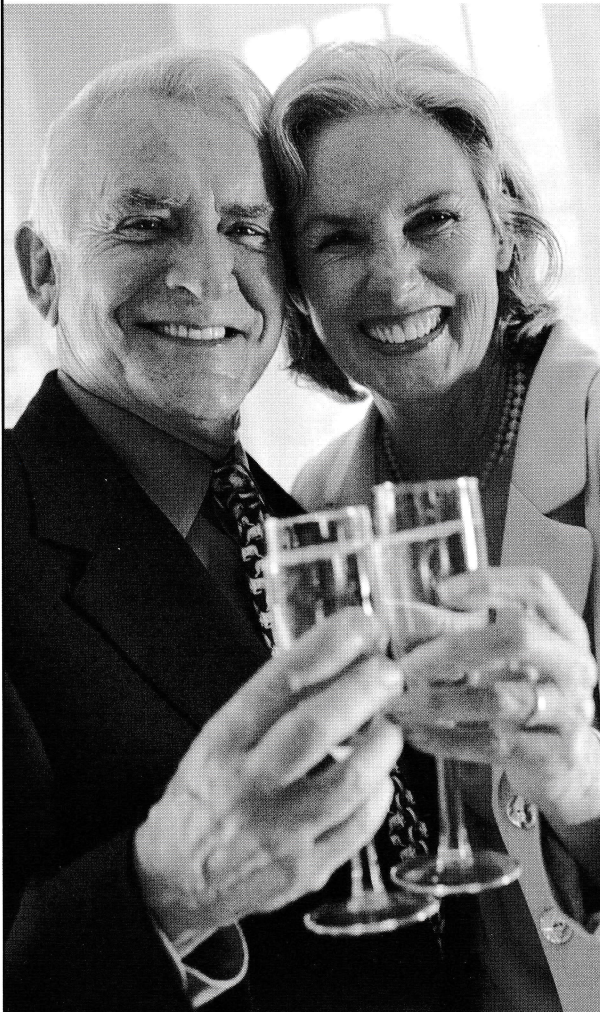
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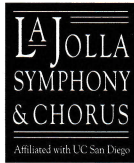


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Saturday, June 4, 2011, 8pm | Sunday, June 5, 2011, 3pm
Mandeville Auditorium, UCSD

Nicholas Deyoe conducting

BRAHMS

Variations on a Theme by Haydn, Opus 56a

SHOSTAKOVICH

Symphony No. 1 in F Minor, Opus 10

Allegretto; Allegro non troppo

Allegro

Lento; Allegro molto

Allegro molto

INTERMISSION

David Chase conducting

HAYDN

Missa Solemnis in B-flat Major, "Harmoniemesse"
Hob.XXII:14

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Cindy Choi, soprano

Katherine Lundeen, mezzo-soprano

Richard Geiler, tenor

David Marshman, bass

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PROGRAM NOTES

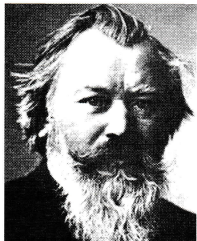
BY ERIC BROMBERGER

VARIATIONS ON A THEME BY HAYDN, OPUS 56A

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna



Brahms spent the summer of 1873 in the village of Tutzing on the western shore of the Starnberger See south of Munich. He was 40 years old, and his career was going well. The previous fall he had

been named conductor of the chorus and orchestra of the Vienna Gesellschaftskonzerte, and he spent that first concert season training and leading these forces in a series of concerts. Now he came to this resort town to relax and compose.

Brahms loved it there. To the conductor Hermann Levi he wrote: "Tutzing is far more beautiful than we first imagined. We have just had a gorgeous thunderstorm; the lake was almost black, but magnificently green along the shores; usually it is blue, though of a more beautiful and deeper hue than the sky. In the background there is a range of snow-covered mountains—one can never see enough of it." That summer, after years of work, Brahms finally refined two string quartets to the point where he would allow them to be published, and he was still at work on his *First Symphony*. This most imposing of musical forms (with its inevitable comparison to Beethoven) had occupied him since he was in his twenties, and he was still plagued by self-doubt. He worried in particular about his ability to compose for orchestra, and that summer at Tutzing Brahms planned to write a brief work that would give him practice composing for orchestra.

This was a set of variations on a theme attributed to Haydn and shown to Brahms by his friend Carl Ferdinand Pohl, biographer of that earlier composer. The theme, which had never

been published, appeared in the manuscript for a *Feldpartita* Haydn had composed for Prince Esterhazy's troops during the 1780s. As that title suggests, a *Feldpartita* is a piece designed to be played in open fields, usually by military band. Though Brahms named his work *Variations on a Theme by Haydn*, subsequent research has shown that the original *Feldpartita* theme was not by Haydn, but probably by his student Ignaz Pleyel, who in turn may have borrowed it from an old pilgrims' hymn: in the manuscript, the theme is marked "Chorale St. Antoni." Though Brahms may have planned this project to give himself practice writing for orchestra, he was still so unsure of his abilities with the orchestra that he first composed the variations for two pianos, and only then did he proceed to orchestrate them.


The premiere of the orchestral version in Vienna on November 2, 1873, was a success, and it demonstrated to Brahms—and to everyone else—that he could handle the orchestra with the touch of a master. The orchestra for the *Haydn Variations* (inevitably we use that name) includes a number of instruments Brahms rarely employed, including piccolo, contrabassoon, and triangle, but omits trombones and tuba. This is one of those pieces that *sounds*: it makes a bright, clear sound that rings impressively through the concert hall, and there are a number of wonderful touches that may be regarded as experiments that worked (Brahms, for example, clearly remembered the sound of the eighth variation when he came to compose the finale of his *Third Symphony* nine years later). In the original *Feldpartita*, the theme had been scored for two oboes, two clarinets, two horns, two bassoons, and serpent (an ancient bass wind instrument in the shape of an S). For his first statement of the theme, Brahms tried to preserve the slightly archaic sound of the original: he kept those first eight wind instruments, but replaced the long-obsolete serpent with the contrabassoon and pizzicato lower strings.

The structure of the *Haydn Variations* is simplicity itself: a theme, eight variations, and a

finale that itself is a further series of variations. The original theme falls first into two five-bar phrases, followed by a series of phrases of irregular length. The eight variations, which stretch the theme in a range of ingenious ways, are all relatively brief; curiously, Brahms often writes tempo indications for individual variations in the orchestral version that are slightly different from the two-piano version, though those distinctions make almost no difference in performances of the two versions. The first variation (*Poco piu animato*) features long string lines over pedal-points in the low winds; the second (*più vivace*) opens with an orchestral explosion based on the first three notes of the theme; the third (*Con moto*) moves smoothly on a steady flow of eighth-notes, while the somber fourth (*Andante con moto*) slips into B-flat minor and has the theme proceed gravely along a slow 3/8 meter. The next two variations are fast: the fifth (*Vivace*) opens with chattering woodwinds, while the sixth (also *Vivace*) offers horn fanfares and some exciting writing for the entire orchestra. The seventh variation (*Grazioso*) dances elegantly on lazily-dotted rhythms (it is a siciliano), while the eighth

(*Presto non troppo*) drives steadily forward on the sound of muted strings and solo winds.

The finale is ingenious—and impressive—music. Brahms derives a five-measure theme from the original theme and uses this new version as a ground bass, very much in the manner of a passacaglia or chaconne (this finale looks ahead to the magnificent passacaglia that would conclude Brahms' final symphony twelve years later). The ground bass repeats seventeen times as Brahms spins out a series of further variations in the upper voices, and all of this builds to a brilliant close full of swirling runs and one final, powerful restatement of the original theme. ♦



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David Chase
Choral Director

Home to Papa

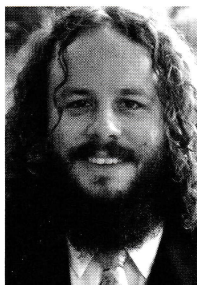
If you like La Jolla Symphony and Chorus, then you have to love “Papa” Haydn. That’s what his musicians called him. (I think he was an 18th century Tom Nee, the godfather of today’s LJSC!) Haydn virtually invented what we call the “symphony”—both the musical form and the aggregation of musicians who play it. What’s more, he did it while living in the cultural vacuum of a little town outside Vienna. He later said: “...there was nobody...to confuse and annoy me in my course, and so I had to become an original.”

He also brought the brilliant style of Handel’s choral writing into a new era with works like *Creation* and *The Seasons* and, of course, his symphonic masses. He was a rare creature, a “company man” who was endlessly loyal to his employer, but whose penchant for innovation never dulled. He was what Beethoven could never be: a revolutionary genius with respect for authority.

Born into relative poverty, his ticket to a better life was the musical training he received as a boy soprano. When he landed the position of Kapellmeister for Prince Esterhazy, he was content to enter the palace through the servants’ entrance (as musicians did). It is fortunate for posterity that the prince encouraged his employee’s musical experimentation, as Haydn spent 30 years delighting the prince with ever-new ideas. His music became known around Europe, but Haydn did not get to know Europe until after the prince’s death.

When the time came, he experienced the world in a big way: He was the talk of London and his new symphonies were the talk of all Europe. He wrote the last 12 of his 104 symphonies for London. But when word came that the new prince required his services once more, his sense of loyalty took him back through the servants’ door of the palace of Esterhaza, where he lived out the rest of his life.

Thankfully, the terms of employment were better this time: he was required to write just one mass per year on the name-day of the princess. This he did for the last six years of his life. And the sixth of these masses is the one performed on this concert. Its popular name, *Harmoniemesse*, indicates the expanded use of orchestra winds that distinguishes this work from all his earlier ones. Papa Haydn was innovating to the very end! ♦



Nicholas Deyoe

Assistant Orchestra Conductor

First Symphonies Show No Fear

The music of Dmitri Shostakovich has always played an important role in my life. Most important, though, was the influence this music made on me when I was about the same age as Shostakovich when he completed his *First Symphony* (19). I was in my second year of college and was struggling to develop an interest in any music of the 20th century. I didn't particularly care for Stravinsky or Bartók, let alone Varése, Stockhausen, or Xenakis. I didn't know how to listen, and felt constantly lost when hearing any of these pieces.

The piece that opened the door for me was Shostakovich's *First Violin Concerto*, which I only listened to because a girl, who I thought was cute, told me to. After hearing this, I became obsessed, and explored every bit of Shostakovich's music that I could get my hands on. What I loved about this music is the way that it combined lyricism, brutality, and wit. Shostakovich gave me something to grab on to. His directness of force, the heartbreaking quality of his melodies, and the frightening nature of even his most playful material were all qualities that kept me attentive to the music in a way that I had never before experienced.

As I have continued my study of music, and have developed interests in much different forms of expression than what had initially attracted me to Shostakovich, I have still always had a warm spot in my heart for him, and especially the *First Symphony*. This is the symphony that convinced me to take my life as a composer more seriously and also the symphony that, six years later, nearly drove me to quit composing entirely...though there is not enough space in this brief statement for those stories. What I love about this symphony is what I love about several "first" symphonies. Something that I experience with this piece, as well as with Beethoven's first, Mahler's first, Schubert's first, etc, is the seeds of young ideas that will not be fully expressed until later symphonies by the same composers. To recognize a passage that occurs briefly as the same (or similar) material that will be given substantial attention in a later symphony is always exciting for me.

Shostakovich's *First Symphony* is Shostakovich as a young man, before he had to worry about government censorship of his work. This symphony is the culmination of his ability to try things without fear. Some moments may seem unpolished, or even miscalculated; it can be a bit confusing to make sense of how one thing leads to another. It is precisely this nature, though, that has allowed the first symphony to remain fresh to me. The potential for interpretation is perplexing, yet full of possibilities. How does one handle material that shifts so suddenly, and to drastically different moods? Finding this balance and basking in the mood swings remind me why I love music and why I continue to devote myself to it. Much of my current relationship to this symphony is tied to my experiences as a college student, experiencing this music for the first time. ♦

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SYMPHONY NO. 1 IN F MINOR, OPUS 10

DMITRI SHOSTAKOVICH

Born September 25, 1906, St. Petersburg

Died August 9, 1975, Moscow



In the fall of 1924 a music student sat down at his desk in frosty St. Petersburg to complete a graduation requirement: he had to write a symphony.

Dmitri Shostakovich—thin, needle-sharp, and nervous (at eighteen, he was already a chain-smoker)—got the first two movements done by December and the third in January 1925. Then he stopped. A friend lay dying, and the teenaged composer had to force himself to complete the finale in April. He pressed on to finish the orchestration on July 1, satisfying the assignment.

But what he had written was not just an academic exercise. Premiered in St. Petersburg on May 1, 1926, Shostakovich's *First Symphony* went around the world like a shot. Bruno

Walter led it in Berlin the following year, Stokowski conducted the American premiere in 1928, and even Arturo Toscanini—no particular friend of new music—introduced it to New York Philharmonic audiences in 1931. Almost overnight, an unknown Russian music student had become a household word—and for good reason. Unlike the other “student” symphony to make it into the repertory—the Bizet—Shostakovich's *First* is a mature work of art by a composer with a distinct voice and in command of all the resources to bring that voice to life.

In retrospect, this symphony's success should have been no surprise. This is fun music, alive with a fizzing energy that can be cheeky one second, lyric the next. And at 18, Shostakovich already had an instinctive grasp on symphonic form, that unteachable ability to make basic ideas evolve into full-scale musical structures (even Schoenberg—no admirer of Shostakovich's music—conceded that the young composer had “the breath of the symphonist”). Also apparent from this youthful start is Shostakovich's assured command of the orchestra—this symphony just plain *sounds* good, with imaginative solos for winds and

NICHOLAS DEYOE conductor

Nicholas Deyoe was born in 1981 in Boulder, Colorado and attended the University of Northern Colorado from 1999-2006, receiving a B.M. in music theory/composition and an M.M. in orchestral conducting. In Colorado, he studied composition with John McLaird, conducting with Russell Guyver, and guitar with Jonathan Leathwood. In 2004, Deyoe spent four months in Oldenburg, Germany studying composition with Violeta Dinescu. He now lives in San Diego where, after completing an M.A. in 2008, he is pursuing a Ph.D. in composition from UCSD, studying with Roger Reynolds. At UCSD, he has also studied conducting with Rand Steiger and Harvey Sollberger and is currently assistant orchestra conductor for

the La Jolla Symphony & Chorus under Steven Schick. In 2008, Deyoe was a winner in the 56th annual BMI student composer awards for his piece *fifteen players*. Also in 2008 he received a conducting scholarship to the 44th Internationale Ferienkurse für Neue Musik in Darmstadt, Germany where he studied with Lucas Vis and conducted world premieres by Marta Gentilucci and Marco Momi (a recipient of the *Kranichsteiner Prize*). Deyoe has conducted Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble, Noise, The University of Northern Colorado Symphony, Chamber, and Sinfonietta Orchestras, and several ad hoc ensembles in Colorado, California, and Germany.

strings, unusual groupings of instruments, and a dynamic range that extends from the delicate to the ear-splitting.

An original voice rings out from the first instant, where a muted trumpet sets the piquant tone, and this *Allegretto* introduction presents theme-shapes that will evolve across the span of the symphony. At the *Allegro non troppo* the clarinet spins out the saucy main idea (this symphony has a terrific part for solo clarinet), and the second subject arrives as a limpid, off-the-beat little waltz for solo flute—the ballerina from Stravinsky's *Petrushka* was clearly dancing in young Shostakovich's memory as he wrote this. After all its energy, this sonata-form movement vanishes in a wisp of sound.

The brusque start of the second movement—a scherzo marked *Allegro*—turns into a blistering dance for ricochet violins, and off the movement flies, enlivened by the sound of the piano, which had been silent until now. The central episode is introduced by a pair of flutes, whose wistful little duet gives way to a lugubriously-slow return of the opening. This is a wonderful moment: slowly the music eases ahead, then takes off, and Shostakovich deftly combines his main themes as the music races at white heat to a sudden stop. Three fierce piano chords crack through that silence, and the music disintegrates before us.

Writing to a friend just after completing these two movements, Shostakovich caught their character perfectly: "In general, I am satisfied with the symphony. Not bad. A symphony like any other, although it really ought to be called a symphony-grotesque." And this points toward

a curious feature of the *First Symphony*—it falls into two distinctly different halves. The grotesquerie of the first two movements gives way to a much darker tone in the final two. Solo oboe sings the angular, grieving main melody of the *Lento*, a subtle evolution of the first movement's main theme, but in the course of this movement an entirely new idea begins to intrude: a six-note motto is stamped out by the trumpets and then repeated across the remainder of the movement. The *Lento* fades away on faint echoes of the motto, and without pause a snare drum rushes us into the anguished beginning of the finale. This movement will be full of surprises, pitching between madcap energy one moment, dark chamber music the next, and it seems to race to a thunderous cadence. But this is a false ending. Out of that silence, the timpani stamps out the six-note motto (now inverted), and slowly this motto nudges the music ahead—gently at first, then faster, and then in a rush to the emphatic close.

Shostakovich died exactly fifty years after he completed his *Symphony No. 1* during the summer of 1925, and over that half-century he would compose fourteen more symphonies. He would have one of the most difficult careers ever endured by an artist, a life tormented by suffocating political repression, foreign invasion, and personal tragedy. Written before these catastrophes, the *First Symphony* reminds us that the essence of Shostakovich's mature musical language—a sardonic wit, a Mahler-like fusion of the tragic and the commonplace, and an assured handling of the orchestra—were all present in this dazzling music by an eighteen-year-old. ♦

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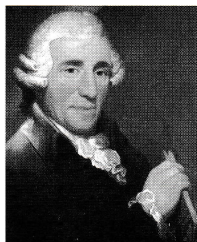
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MISSA SOLEMNIS IN B-FLAT MAJOR, "HARMONIEMESSE," HOB.XXII:14

FRANZ JOSEPH HAYDN

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna



Haydn made two extended visits to London in the 1790s, and they came as a revelation to the aging composer. After years of working in relative obscurity for the Esterhazy family on the

lonely plain between Vienna and Hungary, he was amazed to discover in London that he was famous: his concerts attracted cheering crowds, he was feted by audiences and royalty alike, and he made a great deal of money. But perhaps an even greater surprise came in his discovery of the music of Handel. In London

Haydn heard several of Handel's oratorios performed in Westminster Abbey and was stunned by their grandeur, their expressive power, and the sheer sonic splendor of Handel's writing for massed forces. To a friend Haydn confided that he felt "as if I had been put back to the beginning of my studies and had known nothing up to that point." He returned to Vienna in 1795 anxious to write oratorios of his own, and the splendid result was *The Creation* (1798) and *The Seasons* (1801). There was a further reason to write vocal music in these years. When Prince Nikolaus II reconstituted the Esterhazy orchestra and asked Haydn to resume his duties as Kapellmeister, he established only one requirement for his court composer: that he write a mass every year for the name-day celebration of his wife, Princess Maria Hermenegild. This was a duty Haydn willingly embraced, for he and the princess were good friends—between the years 1796 and 1802 he wrote six masses in her honor.

The *Missa Solemnis in B-flat Major* was the last of these, and in fact it would be the final

DAVID CHASE conductor

Conductor of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*, a KPBS-TV broadcast of La Jolla Symphony and Chorus' first performance of Bach's *Mass in B Minor*, and the American premiere of the musical-theatre piece, *Boojum!* by Australian composer Martin Wesley-Smith.

Dr. Chase is a graduate of The Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. He recently retired from Palomar College in San Marcos, California,

where he taught music since 1974. In addition to his academic and choral duties, he has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase and members of the chorus have made four European tours and a tour of Mexico, and have been featured in the Mendocino Music Festival. In 2001 the mayor and city council of San Diego proclaimed the ensemble official "Cultural Ambassadors". The Royal Government of Bhutan invited them to be the first western choir to sing in that Himalayan kingdom, where they brought "Music from America" to the people of Bhutan.

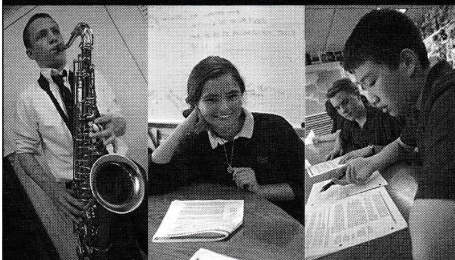
major work by Haydn, who was 70 when he composed this music in 1802. He led the first performance in the Bergkirche in Eisenstadt on September 8, 1802, and thereafter his health and his powers began to desert him—he spent the final seven years of his life in increasing frailty. The popular title for this work—*Harmoniemesse*, which translates as “Harmony Mass”—did not originate with Haydn, and it needs to be understood carefully, for it does not refer to keys or tonal relationships. In the eighteenth century the word *Harmonie* denoted an ensemble of woodwind and brass players, and this mass acquired the nickname *Harmoniemesse* because it makes unusually prominent use of the wind section of the orchestra.

The years during which Haydn wrote his masses were also the years of the Napoleonic Wars, and in this period the Hapsburg Empire found itself threatened as Napoleon mounted successful campaigns that drove north through Italy and into southern Austria. That military threat made itself felt in two of the masses Haydn wrote for the princess, and the composer himself gave them names that reflect the gravity of the times: the *Missa in tempore Belli* (“Mass in the Time of War,” composed in the fall of 1796) and the *Missa in angustiis* (“Mass in Straitened Times,” composed in 1798 and better known as the *Lord Nelson Mass* in honor of one of those who helped defeat Napoleon).

The *Harmoniemesse*, however, was composed after the signing of the Treaty of Amiens in March 1802, and perhaps for that reason it reflects none of the tension of those earlier masses. This is music of bright spirits, strength, and grandeur, and it is sometimes surprisingly dramatic in its setting of the mass text. It opens with a long, slow setting of the *Kyrie*, which is normal enough, but Haydn quickly sets the tone of this music with the almost fierce entrance of the chorus, which then alternates with the four soloists. The subsequent movements are episodic in structure, as Haydn changes tempos and keys to set different sections of the text. He uses his large wind-band with precision—sometimes for emphasis, sometimes for color—though it should be noted that the

strings, particularly the violins, are given many passages of unusual brilliance. In the *Credo*, the concluding “*Et vitam venturi*” section is traditionally set as a fugue, and Haydn observes that precedent here with an athletic and difficult fugue (the marking is *Vivace*) in 6/8 for the chorus, which is joined along the way by the soloists. The opening of the *Agnus Dei* again calls for some distinctive and sensitive woodwind playing, and then Haydn concludes with a surprise. Usually the concluding “*Dona nobis pacem*” receives a subdued setting, a quiet plea for release and for peace. Not here. This section, marked *Allegro con spirito*, opens with powerful fanfares for brass, and the chorus almost shouts out its prayer for peace as the mass drives to its resplendent close on ringing chords for full orchestra. ♦

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CINDY CHOI soprano

Soprano Cindy Choi has been a frequent winner in young artists competitions, including first place vocal in the La Jolla Symphony & Chorus's competition and "best soloist" in Fan-Faire Foundation's *Messiah* Sing-Along Soloists' Competition. She has sung with the San Diego Opera Chorus in *La Traviata* in the 2010 season, and in *Faust* in 2011. She has performed operatic scenes with the New Jersey Opera Theatre and Northwestern University and has also sung soprano solo in

Beethoven's *Missa Solemnis* at Santa Maria delle Grazie in Milano. Other roles include Zweiter Knabe and Erster Knabe in Mozart's *Die Zauberflöte*, Musetta in *La Bohème*, Sophie in *Der Rosenkavalier*, and Norina in *Don Pasquale*. She is currently preparing the roles of Gilda in *Rigoletto* and Nanetta in *Falstaff*. Ms. Choi has bachelor's and master's degrees in voice performance from Northwestern University in Chicago, and has attended master classes with such renowned singers as Sharon Sweet, Jennifer Larmore, the late Shirley Verrett, and Joan Dornemann. She currently studies with Mary Mackenzie and is pursuing a teaching credential in music and math.



KATHERINE LUNDEEN mezzo-soprano

Katherine Lundeen is a frequent concert artist throughout Southern California. She has won top prizes in many prestigious vocal competitions, including the Virginia Hawk Auditions, the New York Metropolitan Opera Regional Auditions in Los Angeles, and the New York Oratorio Society International Competition. As the winner of the International Opera Singers Competition, sponsored by the New York Center for Contemporary Opera, Ms. Lundeen made her New York recital debut in 2002 at Carnegie Hall. Locally

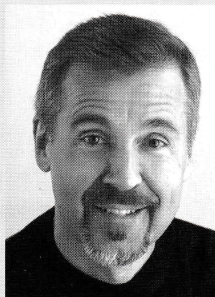
she has appeared with Orchestra Nova in Handel's *Messiah* and Vivaldi's *Gloria*, with the San Diego Symphony in Beethoven's *Ninth Symphony* broadcast live on KPBS, and in Los Angeles in Dvorak's *Mass in D* under Czech conductor Miraslov Kosler. Passionate about music education, particularly church choral music, she co-founded the San Diego Chapter of the Choristers Guild with colleague Robin Segarra. A dedicated choral director and voice teacher, Ms. Lundeen has built an extremely successful children's and youth music program at the Village Church in Rancho Santa Fe, where she directs four choirs, plus a summer music camp that draws children from across the United States.



RICHARD GEILER tenor

Richard Geiler is known for vocal chamber music performances of variety and depth—bringing to life music from the repertoire of European and American art song, the Baroque, and musical theatre, performance art, and jazz. Jonathan Saville of *The Reader* wrote that a performance of Mr. Geiler's "...shows how music lyrically written, powerfully sung, and authoritatively played can make a powerful experience of a small event." Since 1990, Mr. Geiler has held the position of tenor soloist at First United Methodist Church

of San Diego, and has been the tenor soloist in its Masterwork Chorale orchestral performances of the great religious oratorios and cantatas, notably Bach's *b-minor Mass*, *Christmas Oratorio* and the Evangelist role in the *St. John Passion*—of which reviewer Kenneth Herman of sandiego.com wrote: "A compelling *Passion* requires an Evangelist of great musical and spiritual persuasion to narrate the events, and tenor Richard Geiler proved stellar in every respect." Mr. Geiler is a member of the San Diego Opera Chorus, appearing in over 35 productions. Mr. Geiler received his B.A. in Music with honors at UC Berkeley, and specialized in baroque performance in the Bay Area.



DAVID MARSHMAN bass

David Marshman has performed regularly with the San Diego Opera for over a decade, both in the chorus and in several roles on the main stage, including Friar John in *Romeo and Juliet*, Third noble in *Lohengrin*, Second Trojan Man in *Idomeneo*, the Notary in *Don Pasquale*, the Herald in *Otello*, the Usher in *Rigoletto* and the Customs Guard in *La Bohème*. In 2010 he also sang in the Los Angeles Opera fall production of *Lohengrin*. Mr. Marshman has made several operatic, concert and recital appearances throughout the United States, including

performances with the Lake George Opera Festival, Cincinnati Opera and Capital Artists Opera of Albany, New York. He has appeared as a soloist in major choral and solo works, including Handel's *Messiah*, *Saul, Israel in Egypt*; Bach's *St. John Passion*, *Christmas Oratorio*, *Magnificat*, *Cantatas No. 56, 82*; Mozart's *Coronation Mass*, *Requiem*; Faure's *Requiem*, and Mendelssohn's *Elijah*, in which he was featured in the title role. He also performs with two San Diego area professional choral ensembles, the Bach Collegium and Sacra Profana. He is currently a soloist/section leader and assistant choral director at the Village Presbyterian Church in Rancho Santa Fe and operates a private vocal studio in Carmel Valley.

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

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

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Iesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu colus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your great glory.
Lord God, Heavenly King,
Almighty God the Father,
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.
For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilium omnium,
et invisibilium.
Et in unum Dominum Iesum Christum Filium
Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum
verum de Deo vero.

I believe in one God, the Father, the Almighty,
maker of heaven and earth, Of all that is seen
and unseen.
I believe in one Lord Jesus Christ, the only
Son of God,
eternally begotten of the Father.
God from God, Light from Light, True God
from true God;

Genitum, non factum, consubstantialem
Patri: per quem omnia facta sunt.

Qui propter nos homines et propter nostram
salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria
Virgine:

et homo factus est.

Crucifixus etiam pro nobis: sub Pontio Pilato
passus, et sepultus est.

Et resurrexit tertia die, secundum
Scripturas.

Et ascendit in coelum: sedet ad
dexteram Patris.

Et iterum venturus est cum gloria iudicare
vivos et mortuos:

cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum
et vivificantem:

qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul adoratur
et conglorificatur:

qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam
Ecclesiam.

Confiteor unum baptisma in remissionem
peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

begotten, not made; of one being with the
Father; through Him all things were made.

For us men, and for our salvation, He came
down from heaven;

by the power of the Holy Spirit He became
incarnate from the Virgin Mary

and was made man.

for our sake He was crucified under Pontius
Pilate, He suffered death and was buried.

On the third day He rose again in accordance
with the Scriptures;

He ascended into heaven, and is seated at
the right hand of the Father.

He shall come again in glory to judge
both the living and dead,

and His kingdom shall have no end.

I believe in the Holy Spirit, the Lord,
the giver of life,

Who proceeds from the Father and the Son;

with the Father and the Son He is
worshipped and glorified;

He has spoken through the prophets.

I believe in one holy, catholic and
apostolic Church,

I acknowledge one baptism for the
forgiveness of sins,

and I look for the resurrection of the dead,

And the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth:

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini:

Hosanna in excelsis.

Holy, holy, holy Lord, God of power
and might;

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, you take away the sins of
the world; have mercy on us.

Lamb of God, you take away the sins of
the world; grant us peace.

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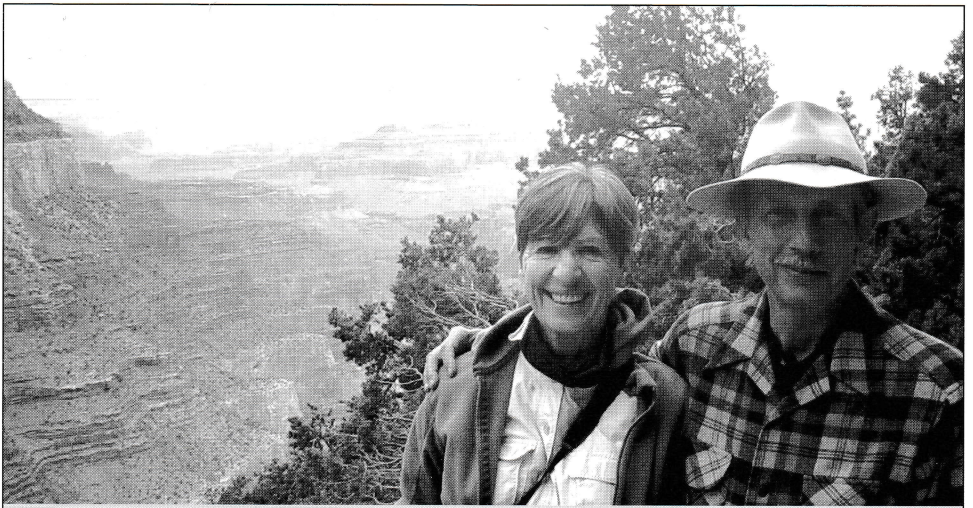
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“When Bill and I recently made our plans for full retirement, we knew that we wanted La Jolla Symphony & Chorus to be a part of that plan. Our attorney discussed several options, and we decided that a Charitable Remainder Trust was best for us. It allows us to take a charitable tax deduction now, draw an income for life, and leave a lasting gift to an organization that has meant much to us personally.”

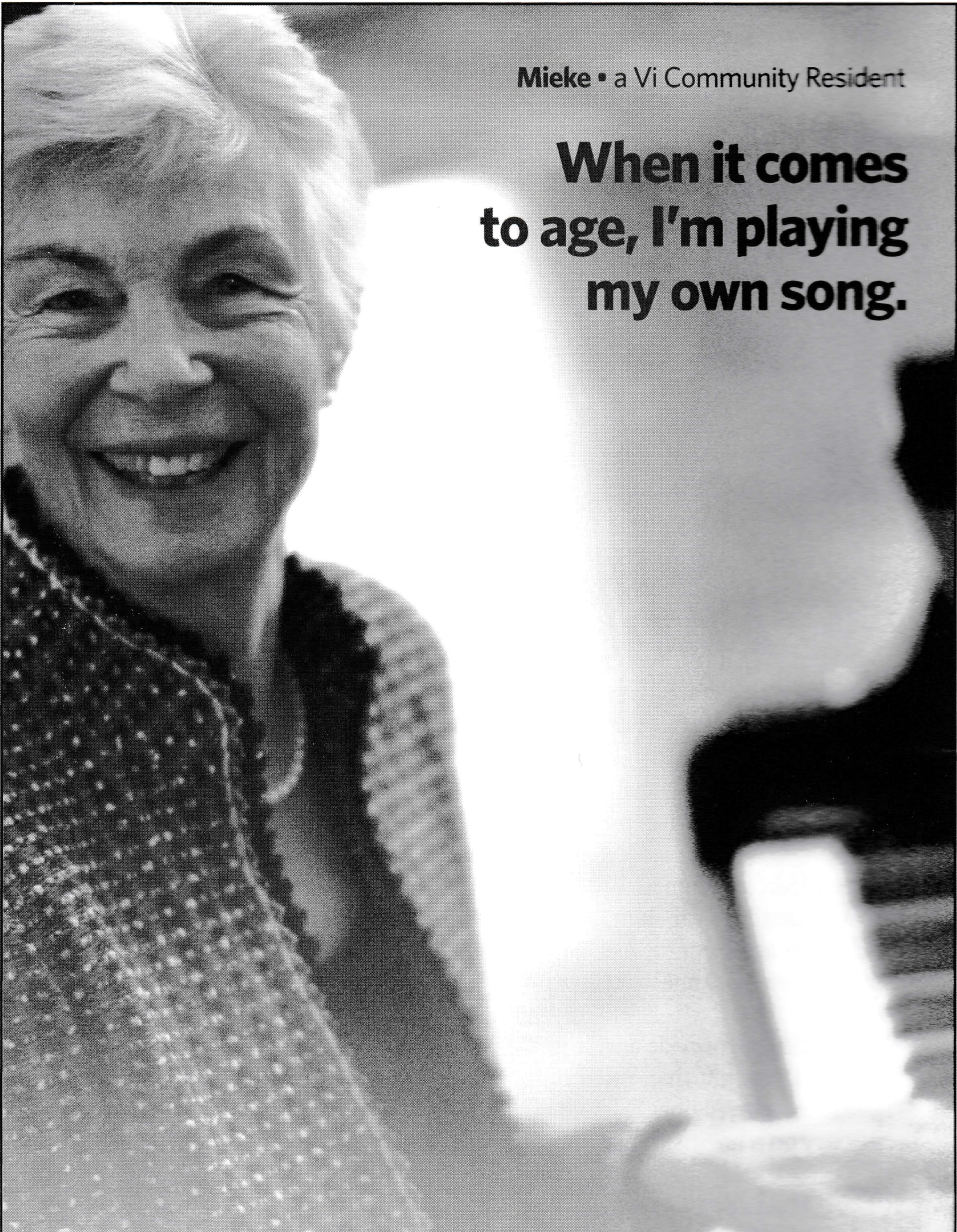
The LJS&C welcomes chorus members Ida Houby and Bill Miller into the Therese Hurst Musical Heritage Society. Thanks in part to a planned gift received 25 years ago from the estate of Therese Hurst, we’ve been able to ride out tough economic times and continue sharing our music with the community.

A planned gift can provide a wide range of benefits to donors too. It may enable you to make a larger gift than you’d thought possible, fulfill your philanthropic goals, or honor a loved one. Planned gifts can be as simple as naming LJS&C as a beneficiary on a life insurance policy or structured in a way to offer living benefits.

Please consider LJS&C in your long-term plans and help keep community music-making vibrant for future generations. To receive a brochure on planned giving, please contact Diane Salisbury at **858-822-3774** or **dsalisbury@lajollasymphony.com**.

LJS&C thanks the growing membership of the Therese Hurst Musical Heritage Society:
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Wine Tasting Truly Sparkles!

The May 7th wine tasting was a great success. Thank you to our hosts Bob Engler and Julie Ruedi, co-chairs Joan Forrest and Michael Latz, La Jolla Strings, volunteers, and Chefs du Cuisine chef Michael Aimes. Purveyors who lent a hand were Trader Joe's, Henry's, Von's and Jimbo's. Special thanks to syndicated wine columnist Robert Whitley for his wine donations and for conducting the blind tasting on our behalf. Other wine donors include: Susan & Mark Taggart, Bob Engler, Gregory Frost, and Don MacNeil.

Photos: Michael Latz.

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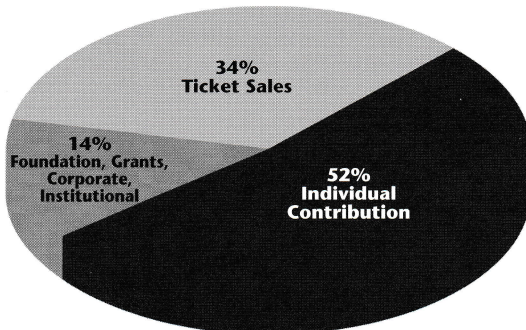
About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians "just for fun" and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, Mexico, and Ireland, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



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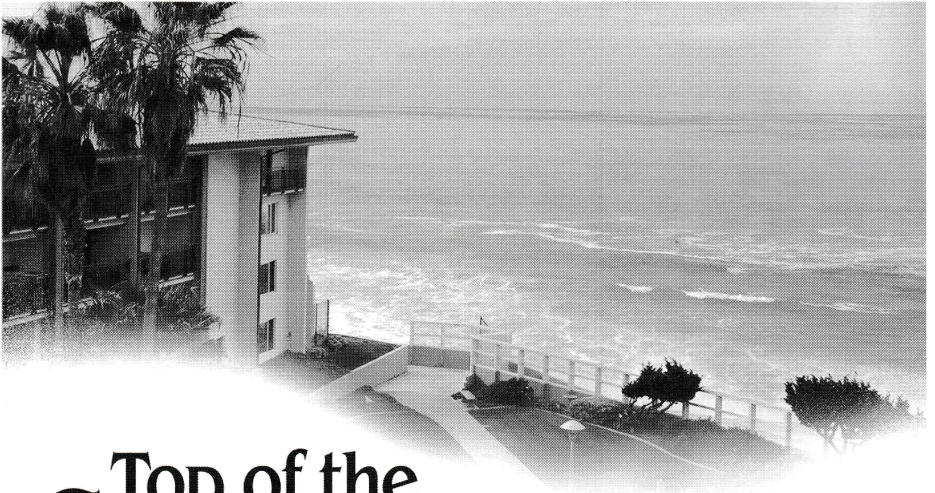
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