



# La Jolla Symphony & Chorus

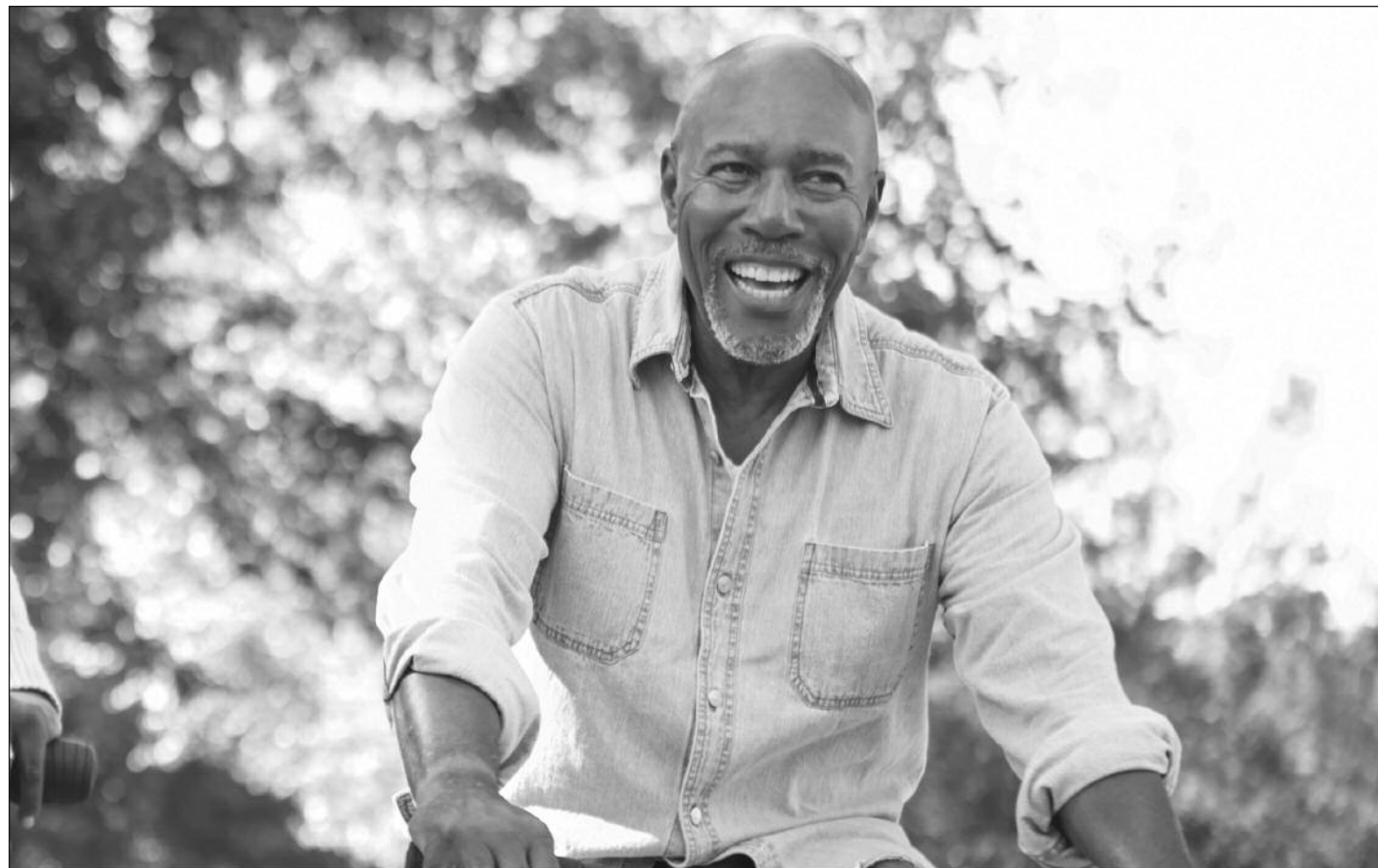
2016-2017 Season

## MUSIC FROM THE MIDDLE OF LIFE

June 10-11, 2017  
*Mandeville Auditorium*

**Steven Schick**  
Molli & Arthur Wagner Music Director

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Choral Director



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**Steven Schick**  
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**David Chase**  
Choral Director

**Saturday, June 10, 2017, 7:30pm**  
**Sunday, June 11, 2017, 2:00pm**  
Mandeville Auditorium, UCSD

**David Chase conducting**

**HECTOR BERLIOZ**

**Overture to Beatrice and Benedict**

**ARNOLD SCHOENBERG**

**Verklärte Nacht, Opus 4 (Transfigured Night)**  
1943 version for String Orchestra

**INTERMISSION**

**SAMUEL BARBER**

**The Lovers, Opus 43**

Poetry by Pablo Neruda

- I. Body of a woman*
- II. Lithe girl, brown girl*
- III. In the hot depths of this summer*
- IV. Close your eyes*
- V. The Fortunate Isles*
- VI. Sometimes*
- VII. We have lost even this twilight*
- VIII. Tonight I can write*
- IX. Cemetery of kisses*

**Gregorio González, baritone**

A cappella chorus reprise

**SAMUEL BARBER**

**Mary Hynes**

**The Coolin (The Fair-Haired One)**

from *Reincarnations Op. 16*

Texts by James Stephens (after the Irish of Raftery)

*Supertitle Production and Projection by Dennis Schamp.*

*Unauthorized photography and audio/video recording are prohibited during this performance.  
No texting or cell phone use of any kind allowed.*

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# From the Conductor

Richard Powers' recent book *Orfeo: A Novel*, includes a scene set in a Midwestern music school around 1970. It resonates with me because the protagonist is a young composer of the day:

In the sixth week of his twentieth century formal analysis class, he arrived breathless over the previous night's performance of Barber's *Hermit Songs*. The class hooted. [He] appealed to the professor.

*It's a great piece, don't you think?*

The man stifled his amusement and looked around for the hidden camera. *Sure, if you still dig beauty.*

...When [the student] checked out a recording of *Hermit Songs* from the music library the following week, he found them banal and predictable.

Such were the politics of musical aesthetics in my university years. We "young Turks" attacked the music of conservative composers the way kids today turn sarcastic about the pop stars they loved six months earlier. Of course, such wholesale rejection "threw the baby out with the bathwater" and we missed a lot of beautiful music.

Now, in my last concert with the musicians of La Jolla Symphony and Chorus, I hope to investigate some of that beauty—Barber, "the American Romanticist," Schoenberg, a latter-day Wagnerian in his youth, and a bit of Berlioz, the exuberant romantic. And, in the process, I hope to address a concert theme that we almost never really consider: *Love*—romantic, sensual, and erotic.

Love and loving appear often in song and in opera, but seldom in the repertory for chorus and orchestra. Barber brings us face-to-face with it by setting the poetry of the lustful Chilean poet, Pablo Neruda. The composer brought together disparate poems to create the dramatic arc of a love affair, from its first excitement to its desultory dissolution.

It's especially unusual to find an orchestra piece that references this kind of human condition. "Transfigured Night" is a tone poem for string orchestra expressing the graphic text by Richard Dehmel.

This, too, has a dramatic arc: a woman confesses to her lover that the child she bears is not his and, in the magic of the night, their love conquers all.

The Berlioz overture is quite another angle on love, in that it refers to Shakespeare's characters from "Much Ado About Nothing," a fun and sexy take on love in a very different kind of "transfiguring" night. God bless Shakespeare!

Ah! There is an epilogue today, as well—two of our favorite *a cappella* Barber settings based on Irish stories told by a blind, itinerant poet named Raftery. Both, in different ways, are about the ecstasy of young love.

■ ■ ■

So, this is it—my last concert. There are so many people for me to thank that I'm afraid to begin. So I will say just these three thank-you's:

To Steve Schick, Music Director, who rejuvenated an organization that I have loved for over four decades. His *cultural* brilliance is the touchstone of all our success.

To Diane Salisbury, Executive Director, whose finesse in running our business has been the backbone of our artistic development.

And to Mea Daum, Chorus Manager, who has been a partner in everything but the music-making itself, and has kept me organized so as to make me seem like a successful leader.

Finally, I want to **dedicate my final concert to Tom Nee**, whose legacy is the torch that still leads this unique organization. Tom came to UCSD in 1967 to help make all of the composers in this new school successful—which he did, selflessly. In the process, he picked up a local community orchestra, combined it with UCSD students and instituted an *attitude* about programming (and performing) that still drives us and serves our audience. Tom's magnanimity toward a clumsy young choral conductor made a musician out of me and gave me a home to make music for 43 years. ■

he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, Dr. Chase 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.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten's *Spring Symphony*. This is Dr. Chase's final concert before retiring as Choral Director of La Jolla Symphony & Chorus.



## David Chase conductor

Choral Director 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 on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor,



Spring benefit raises \$8,300 for LJS&C!



On a sunny May 14th afternoon, 80 guests toasted the wonderful world of Cabernet Sauvignon in a wine tasting fundraiser for La Jolla Symphony & Chorus moderated by syndicated wine columnist Robert Whitley. Seven different California Cabernets were tasted "blind" by guests, who rated their favorites and tested their palates and wine knowledge. The event, hosted in the Rancho Santa Fe home of Judith Braaksma Judy and co-chaired by Gordon and Lauren Clark, began with a reception of fine wines from around the world and a bountiful selection of appetizers, artfully assembled and displayed by volunteers Marianne Schamp and Satomi Saito. A raffle of 30 fine wines and the sale of 3 auction lots concluded the day, which raised over \$8,000 for LJS&C.



Guests gather to receive instructions on the blind tasting.



Host Judith Braaksma Judy and guest.



David Chase, Carol Manifold, Steve Marsh and Wendy Patrick



Volunteers Marianne Schamp and Satomi Saito work their magic in the kitchen.



La Jolla Strings provided beautiful accompaniment as guests arrived for the reception. L. to r.: Wendy Patrick, Jeanne Saier, Judy Gaukel and Loie Flood

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## Program Notes by Eric Bromberger

### Overture to Beatrice and Benedict

HECTOR BERLIOZ

Born December 11, 1803, La Côte-St. André, Grenoble  
Died March 8, 1869, Paris




On the night of September 11, 1827, a fiery young French composer named Hector Berlioz—then not quite 24—attended a performance of *Hamlet* in Paris. He came out of the theater a changed man, smitten by the beauty of Harriett Smithson, the actress who played Ophelia, and moved by the language and power of Shakespeare's drama. Berlioz's life was transformed that evening. He vowed on the spot to marry Harriett, and six years later he did. Their union would prove unhappy, but Berlioz's infatuation with Shakespeare would last a lifetime and would lead him to compose a number of works inspired by Shakespeare's plays. These include his "dramatic symphony" *Romeo and Juliet*, an overture to *King Lear*, and various short works inspired by *Hamlet* and *The Tempest*. And Shakespeare would be the inspiration for Berlioz's final opera.

During the 1850s Berlioz toured as a guest conductor of his own works, and his concerts in Baden-Baden were particularly successful. Encouraged by that success, Edouard Bénazet, the owner of the casino and theater in Baden-Baden, commissioned an opera from Berlioz for that theater. Berlioz was just coming off the overpowering effort that had gone into composing and producing *Les Troyens*, and now he was ready for something lighter. For the final time in his career, he turned to Shakespeare, in this case *Much Ado about Nothing*. Berlioz drew up his own libretto, keeping many lines from Shakespeare

but also introducing characters and scenes of his own devising. The result was what Berlioz called "an opéra comique" in two acts. He took the focus off the potentially tragic relationship between Claudio and Hero, choosing instead to enjoy the battle of the sexes as exemplified by Beatrice and Benedick: that couple may express their disdain for marriage in general and for each other in particular, but they end up married at the happy conclusion of Shakespeare's play. First produced at Baden-Baden on August 9, 1862, *Beatrice and Benedict* enjoyed a successful premiere and was performed several times over the following seasons. Its success was one of the few pleasures of Berlioz's unhappy final years—he died just a few years later, in 1869.

*Beatrice and Benedict* is seldom staged today—its vast amount of spoken dialogue makes it difficult for opera companies—but Berlioz's lively overture lives on in the concert hall. That overture bursts to life on its skittering, playful main theme, which is tossed easily between strings and woodwinds. Berlioz reins in this energy for the solemn second theme-group, marked *Andante un poco sostenuto*. The rest of the overture treats these two themes, but there is never much of what might be called development in the textbook sense of that term. Instead, Berlioz simply alternates his themes, embellishes them as they go, and finally drives matters to a grand close on a ringing G-major chord for the whole orchestra. It is a sparkling introduction to the tale of love gone wrong—and love gone right—that will follow. ■



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## Verklärte Nacht, Opus 4

ARNOLD SCHOENBERG

Born September 13, 1874, Vienna

Died July 13, 1951, Los Angeles



*Verklärte Nacht* was one of Schoenberg's first successes, and it remains his most popular work. He wrote this thirty-minute piece for string sextet (string quartet plus extra viola and cello) in the final months of 1899, when he was 25, but could not get it performed. When he submitted it for performance to the Tonkünstlerverein, Vienna's chamber music society, the judges rejected it

because the score contained a chord they could not find in their harmony textbooks. Referring to its unusual tonalities, one of the judges made a now-famous crack, saying that *Verklärte Nacht* sounded "as if someone had taken the score of *Tristan* when the ink was still wet and smudged it over."

*Verklärte Nacht* was finally performed in 1903 in Vienna by the Rosé Quartet. The leader of that quartet, Arnold Rosé, was Mahler's brother-in-law, and Mahler met Schoenberg at rehearsals for *Verklärte Nacht* and became his champion, though he confessed that some of Schoenberg's music was beyond him. The first performance brought howls from

conservatives, but this music made its way quickly into the repertory. In 1917 Schoenberg arranged *Verklärte Nacht* for string orchestra, and he revised this version in 1943; at this concert, the music is heard in Schoenberg's final version for string orchestra.

*Verklärte Nacht*—the title translates *Transfigured Night*—is based on a poem of the same name by Richard Dehmel (1863-1920), a German lyric poet. The subject of Dehmel's poem may have been as difficult for early Viennese audiences as Schoenberg's music. It can be summarized briefly: a man and a woman walk together through dark woods, with only the moon shining down through the black branches above their heads. The woman confesses that she is pregnant, but by another man—her search for happiness led her to seek fulfillment in physical pleasure. Now she finds that nature has taken vengeance on her. The man speaks, and—instead of denouncing her—he accepts her and the child as his own: their love for each other will surround and protect them. The man and woman embrace, then continue their walk through the dark woods. But the night has now been transfigured, or transformed, by their love. The first line of Dehmel's poem—"Two people walk through bleak, cold woods"—is transformed in the last line: "Two people walk through exalted, shining night."

Musically, Schoenberg's *Verklärte Nacht* can be understood as a tone poem depicting the events of Dehmel's poem, and it falls into five sections: *Introduction*, *Woman's Confession*, *Man's Forgiveness*, *Love Duet*, and *Apotheosis*. *Verklärte Nacht* may look forward to the music of the twentieth century, but its roots

are firmly in the nineteenth: the influences are Brahms (in the lush, dramatic sound), Wagner (in the evolving harmonies), and Richard Strauss (whose tone poems served as models). The music is dark and dramatic, and Schoenberg drives it to several intense climaxes. Particularly interesting are the harmonies: this music begins in dark D minor and evolves through troubled and uncertain tonalities to the bright D major of the *Man's Forgiveness* and the concluding walk through the transfigured night. ■

## Verklärte Nacht (Transfigured Night)

by Arnold Schoenberg

(1899, arr. for string orchestra 1917; rev. 1943),

Tone poem based on this poem, by Richard Drehmel (1863-1920)

Two people walk through a bare, cold grove;  
The moon races along with them, they look into it.  
The moon races over tall oaks,  
No cloud obscures the light from the sky,  
Into which the black points of the boughs reach.  
A woman's voice speaks:

I'm carrying a child, and not yours,  
I walk in sin beside you.  
I have committed a great offense against myself.  
I no longer believed I could be happy  
And yet I had a strong yearning  
For something to fill my life, for the joys of Motherhood  
And for duty; so I committed an effrontery,  
So, shuddering, I allowed my sex  
To be embraced by a strange man,  
And, on top of that, I blessed myself for it.  
Now life has taken its revenge:  
Now I have met you, oh, you.

She walks with a clumsy gait,  
She looks up; the moon is racing along.  
Her dark gaze is drowned in light.  
A man's voice speaks:

May the child you conceived  
Be no burden to your soul;  
Just see how brightly the universe is gleaming!  
There's a glow around everything;  
You are floating with me on a cold ocean,  
But a special warmth flickers  
From you into me, from me into you.  
It will transfigure the strange man's child.  
You will bear the child for me, as if it were mine;  
You have brought the glow into me,  
You have made me like a child myself.

He grasps her around her ample hips.  
Their breath kisses in the breeze.  
Two people walk through the lofty, bright night.

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members achieve what one  
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Dear Friends,

This is my final letter of the “Sostenuto” Endowment Campaign. I am very proud of our community and deeply grateful to all of you who have shown how much you value La Jolla Symphony & Chorus.

We gave ourselves 5 years to raise \$1.5 million. As of this writing, we have raised \$1,380,000. A huge accomplishment! BUT THE CLOCK IS TICKING. We need to close the remaining \$120,000 gap by the end of this season on June 30.

So one last pitch.

- If you’ve been hesitating, wondering whether to jump on board or not, make the leap!

- If you can’t give a lump sum now, but could give a future gift or a little each month, sign up now!
- If you want to honor David Chase in this farewell season, this is last call! Earmark your endowment gift for the David Chase Choral Composition Award, which helps build the endowment too.

This has been an amazing 5-year journey, but it’s not over yet. Please help us complete the job by making a gift or pledge by June 30. Thank you!

Sincerely,



Amee Wood, Endowment Chair

## David Chase Choral Composition Award

In recognition of Choral Director David Chase’s retirement in June after 43 years, a Fund has been established to support a bi-annual award to further David’s aesthetic of presenting new ideas in choral composition and performance. Funds collected for this purpose are held in the endowment, with income earmarked for this award.

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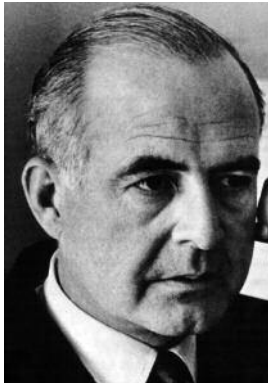
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## The Lovers, Opus 43

SAMUEL BARBER

Born March 9, 1910, West Chester, Pennsylvania

Died January 23, 1981, New York City



The arc of Samuel Barber's career was a strange one, and its final chapters were unhappy. Success had come early. While Barber was still in his twenties, a program of his music was broadcast nationally, Toscanini premiered his *Adagio for Strings*, and his *First Symphony* was the first work by an American composer ever performed at the Salzburg Festival. Barber's music was

championed by such performers as Koussevitzky, Horowitz, and Ormandy, and in the years around his fiftieth birthday Barber was awarded two Pulitzer Prizes: for his opera *Vanessa* in 1958 and for his *Piano Concerto* in 1962. Perhaps it was only natural that when the new Metropolitan Opera House opened in Lincoln Center in the fall of 1966, it was Barber who was commissioned to compose an opera for its gala opening night. But what should have been the crowning moment of a career instead became a disaster. Barber conceived *Antony and Cleopatra* as a subtle story of age and accommodation, but stage designer Franco Zeffereilli saw it as the occasion for a gaudy production full

of live animals and spectacular stage effects. The reviews were savage, and the badly-stung Barber retreated to Italy, where he spent the next several years. His confidence shaken by his experience with the opera and by a sense that his music was badly out of fashion, Barber's productivity fell off sharply during the remaining fifteen years of his life, and under the additional burden of depression, creative stasis, and illness, he published only eight more works during those years, most of them songs or small-scaled compositions. But there was one major work from those years. *The Lovers*—scored for baritone soloist, chorus, and large orchestra and spanning well over half an hour—is Barber at his best, and it is almost unknown.

The original impetus for *The Lovers* came when the Girard Bank of Philadelphia commissioned a work from Barber, who had grown up in the Philadelphia area and attended the Curtis Institute there. The composer had long wanted to set the work of Chilean poet Pablo Neruda, and now he prepared his own text, incorporating nine poems from Neruda's *Twenty Poems of Love and a Song of Despair*. Barber based his text on English translations of Neruda's poetry and noted that he had "arranged them in a kind of scenario so that the love affair has a direction." More specifically, Barber's sequence tells the story of a failed love affair. Barber completed the score for *The Lovers* in May 1971, and it was premiered the following September by baritone Tom Krause and the Philadelphia Orchestra and Temple University Chorus under the direction of Eugene Ormandy.

Barber was a very dignified man—refined and restrained—and so the explicit imagery and language of Neruda's love poems caught early audiences by surprise. Barber's biographer Barbara Heyman tells the amusing story of what happened when the composer read the text of *The Lovers* to the conservative board members of the Philadelphia bank that had commissioned it. Sensing a hostile reception, Barber became more and more nervous as he read, and when he finished one of the board members offered a chillingly neutral response: "Very interesting, Mr. Barber." "My God! Don't you have love affairs in Philadelphia?" burst out Barber, and the bank official replied: "That's about all we have left." The premiere, however, was warmly received, and—five years after the painful experience of *Antony and Cleopatra*—Barber was able to enjoy the success of what would be his final large-scale work.

Barber opens *The Lovers* with an orchestral *Prelude* that flows without pause into the sequence of nine vocal movements. Some of these are for full chorus, one is for men alone, one for women alone, several are for baritone alone. Barber uses the *Prelude* to introduce two musical ideas that will return throughout. *The Lovers* opens with a seminal three-note figure, first announced gently by the solo flute (Barber based this figure on a bird-call he heard at his home in Mount Kisco, New York), and moments later the violins, set very high, sing a soft falling phrase that (despite its quiet dynamic) Barber marks *appassionato*. These two ideas will shape much of the music that follows.

The progression of the Neruda poems that Barber selected reflects the decay of a love affair. The first several movements are full of erotic pleasures, but gradually a feeling of separation and alienation creeps in, sharpened at moments by jealousy. Finally the lovers have separated, and the final movements trace the poet's feelings of loss as his memories proceed into the "cemetery of kisses." The movements do not need to be described individually—Barber's settings are exceptionally clear, and while he calls for a very large orchestra, he often employs just a handful of instruments (some of them exotic: bongos, alto flute). The writing for chorus is particularly beautiful, as the erotic energy of the opening movements gradually gives way to nostalgia and pain, and Barber can project these moods with a silken softness. The music—and the love affair—fade away in the last movement, and *The Lovers* slips into silence on the final word "forsaken" and the orchestra's eerie concluding chord.

Barber was very pleased with *The Lovers*, and one of the regrets of his last years was that it was not recorded (the only recording so far was made in 1991, ten years after his death). *The Lovers* remains almost unknown. The demands of the score—a first-rate baritone soloist, a large and capable chorus, and a big orchestra—have meant that few conductors have been willing to devote those resources to take a chance on a piece audiences don't know. Which is too bad. This is remarkable music, heartfelt and often stingingly beautiful, and Barber's last major work deserves a much wider audience. ■



## Gregorio González

baritone

Critically-acclaimed singer, Gregorio González has forged a versatile career in the world of opera and on the concert stage. Since his beginnings as a resident artist at the Los

Angeles Opera under Plácido Domingo, Gregorio has sung extensively throughout the United States, Latin-America and Europe. He has been featured in more than a dozen productions at the LA Opera including two Plácido Domingo and Friends Gala Concerts as well as with Opera Theatre of St. Louis, Connecticut Opera, Des Moines Metro Opera, San Diego Opera, and at the Ojai International Festival. Internationally, Gregorio has performed with Amsterdam's Concertgebouw; the Dutch National Opera; Theater an der Wien; Palacio de Bellas Artes, Mexico; Teatro Nacional de Panamá, and the Festival Internacional Cervantino, among many others.

Gregorio's active credits encompass more than 50 roles, including new roles in world premieres, and as a featured soloist in main stage and festival concerts around the world. He has collaborated with notable personalities including Robert Wilson, Willie Decker, Giuliano Carella, Colin Graham, Mstslav Rostropovic, Emilio Sagi, Plácido Domingo, Rolando Villazón and Anna Netrebko.

Winner of the La Jolla Symphony and Chorus 2002 Young Artist Competition, Gregorio's first experiences singing on a stage occurred while he sang as a chorister in La Jolla Symphony and Chorus after graduating from high school. He has maintained a strong relationship with LJS&C and considers David Chase one of his great mentors and friends.

More at [gregoriogonzalez.com](http://gregoriogonzalez.com)

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Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus will be videotaping each of the final four concerts this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort.

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# The Lovers

by Samuel Barber

Based on *Twenty Poems of Love and a Song of Despair* by Pablo Neruda  
Translations by Christopher Logue and W.S. Merwin

## I. Body of a woman

Body of a woman, white hills, white thighs,  
You look like a world, lying in surrender.  
My rough peasant’s body digs in you,  
And makes the son leap from the depth of the earth.

I was alone—like a tunnel, the birds fled from me,  
And night swamped me with its crushing invasion.  
To survive myself I forged you like a weapon,  
Like an arrow in my bow, a stone in my sling.

But the hour of vengeance falls and I love you.  
Body of skin, of moss, of eager and firm milk.  
Oh the goblets of the breast! Oh the eyes of absence!  
Oh the roses of the pubis! Oh your voice, slow and sad!

Body of my woman, I will persist in your grace.  
My thirst, my boundless desire, my shifting road!  
Dark river-beds where the eternal thirst flows  
And weariness follows, and the infinite ache.

## II. Lithe girl, brown girl

Lithe girl, brown girl,  
The sun that makes apples,  
And stiffens the wheat,  
And splits the thongweed,  
Made your body with joy.

Your tongue like a red bird  
Dancing on ivory,  
Your lips with the smile of water.

You stretch out your arms  
And the sun grabs  
At the loose black coils  
Of your hair  
As if water were falling.

Tantalize the sun if you dare,  
It will leave  
Shadows that match you everywhere.

Lithe girl, brown girl, Lithe girl, brown girl,  
Nothing draws me towards you,  
And the heat within you  
Beats me home  
Like the sun at high noon.  
Knowing these things,  
Perhaps through knowing these things  
I seek you out.  
Ah! Listening for your voice  
Or the brush of your arms against wheat  
Or your steps among poppies  
Grown under water.

## III. In the hot depth of this summer

In the hot depth of this summer  
The morning is close, storm-filled.  
Clouds shift: white rags waving goodbye,  
Shaken by the frantic wind as it goes.  
And as it goes the wind throbs over us  
Whom love-making has silenced.

## IV. Close your eyes

Close your eyes wherein the slow night stirs,  
Strip off your clothes. (O frightened statue!)  
Like new-cut flowers your arms, your lap as rose.

Close your eyes wherein the slow light stirs,  
Breasts like paired spirals,  
Lap as rose, and rosy shadows in your thighs.  
The slow night stirs within your eyes,  
My quiet one.

Rainfall. From the sea a stray gull.  
The rain walks barefoot through the street.  
Leaves on the trees are moaning like the sick.

Though the white bee has gone  
That part of me the world calls soul  
Still hums and the world is not so wide  
I cannot hear its bell  
Turn in the spirals of grey wind.  
My quiet one.  
Strip off your clothes.  
My quiet one.

## V. The Fortunate Isles

Drunk as drunk on trementine  
From your open kisses,  
Your wet body wedged  
Between my wet body and the strake  
Of our boat that is made out of flowers,  
Feasted, we guide it—our fingers  
Like tallows adorned with yellow metal—  
Over the sky’s hot trim,  
The day’s last breath in our sails.  
Pinned by the sun between solstice  
And equinox, drowsy and tangled together  
We drifted for months and woke  
With the bitter taste of land on our lips,  
Eyelids all sticky, and we longed for lime  
And the sound of a rope Lowering a bucket down its well.  
Then, We came by night to the Fortunate Isles,  
And lay like fish Under the net of our kisses.

## VI. Sometimes

Sometimes it’s like  
You are dead  
When you say nothing.  
Or you heard things I say, and  
Could not be bothered to reply.  
And your eyes, sometimes,  
Move outside of you,  
Watching the two of us, yes,  
As if after you turned to the wall,  
Somebody’s kisses stopped your mouth.

## VII. We have lost even this twilight

We have lost even this twilight.  
No one saw us this evening hand in hand  
While the blue night dropped on the world.  
I have seen from my window  
The fiesta of sunset in the distant mountaintops.  
I remembered you with my soul clinched  
In that sadness of mine that you know.

Where were you then?  
Who else was there?  
Saying what words?  
Why does the whole of love come on me suddenly  
When I am sad and feel you far away?  
The book I read each night fell down,  
And my coat fell down Like a hurt dog at my feet.  
Each dusk you drew further out,  
Out where the dusk shifts, masking statues.

## VIII. Tonight I can write

Tonight I can write the saddest lines.  
Write, for example:  
“The night is starry And the blue stars shiver in the distance.”  
The nightwind revolves in the sky and sings.

# Two choruses from *Reincarnations Op.16*

by Samuel Barber

Texts by James Stephens (after the Irish of Raftery)

## The Coolin

Come with me, under my coat,  
And we will drink our fill  
Of the milk of the white goat,  
Or wine if it be thy will.  
And we will talk until talk is a trouble too,  
Out on the side of the hill;  
And nothing is left to do,  
But an eye to look into an eye,  
And a hand in a hand to slip;  
And a sigh to answer a sigh;  
And a lip to find out a lip!  
What if the night be black,  
Or the air on the mountain chill,  
Where the goat lies down in her track.  
Where all but the fern is still!  
Stay with me, under my coat,  
And we will drink our fill  
Of the milk of the white goat,  
Out on the side of the hill!



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member of the Chorus for 25 years.

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LJS&C wishes to thank  
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who retires as Orchestra Librarian  
after 44 years. She will continue playing  
cello in the orchestra next season.

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