



La Jolla Symphony & Chorus

2016-2017 Season

MUSIC FROM THE MIDDLE OF LIFE

March 17 - 19, 2017

Mandeville Auditorium

Steven Schick
Music Director

David Chase
Choral Director

Frank and Marti Panarisi
Residents since 2012



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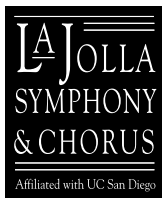


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Steven Schick
Molli & Arthur Wagner Music Director



David Chase
Choral Director

Friday, March 17, 2017, 7:30pm
Saturday, March 18, 2017, 7:30pm
Sunday, March 19, 2017, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

GIUSEPPE VERDI

Messa da Requiem

Requiem & Kyrie

Dies Irae

Dies irae

Tuba Mirum

Mors stupebit

Liber scriptus

Quid sum miser

Rex tremendae majestatis

Recordare

Ingemisco

Confutatis

Lacrymosa

Offertorio

Domine Jesu Christe

Hostias

Sanctus

Agnus Dei

Lux Aeterna

Libera me

Libera me, Domine

Dies irae

Libera me, Domine

Ariana Strahl, soprano / Victoria Vargas, mezzo-soprano

Robert Breault, tenor / Colin Ramsey, bass-baritone

La Jolla Symphony Chorus / San Diego Master Chorale / San Diego Gay Men's Chamber Chorale

Unauthorized photography and audio/video recording are prohibited during this performance.

No texting or cell phone use of any kind allowed.

We gratefully acknowledge our underwriters for this concert

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From the Conductor

A good, even an excellent musical experience is fundamentally an acoustical one. Musical quality derives from a relatively simple equation involving the combined impact of meaningful repertoire, a committed and persuasive performance, and an attentive audience. The more fully these criteria are satisfied, the better the experience will be. At its best an excellent musical experience can be entertaining and informative; electrifying, edifying, or scintillating.

A *great* musical experience, on the other hand, is fundamentally a moral one. Here the forces are more complex and less knowable, touching not just our ears and minds, but also our core. As a moral experience, music reaches beyond itself to the world and illuminates our relationship to it.

Here's a concrete example of the difference: an excellent performance of Claude Debussy's *La Mer* is in tune, well-balanced among the instrumental voices, and full of propulsive phrase shapes and melodic gestures. It is, of course, an accurate rendering of the score and compares favorably to other performances we have heard. However, a great performance of *La Mer* bids us to imagine what the sea means: as a site for science or leisure, as a canary in the well of climate change, or as the promise of passage to a better life. Who can now listen to a great performance of *La Mer* without imagining overcrowded dinghies foundering in the Mediterranean, without hearing the cries of refugees as they sink by the thousands beneath the waves? I cannot.

With this in mind, we, the musicians and music-lovers of early 2017, must ask ourselves what we need from music. We have at our fingertips—thanks to recordings, video clips, and scores of

Web Sites—more excellent musical entertainment than we could consume in a dozen lifetimes. But perhaps, in this time and place, what we crave is not more entertainment or even a higher standard of musical excellence, but greater moral clarity.

For this purpose, the requiem is an important genre, and Giuseppe Verdi's extraordinary *Requiem* stands above the rest. A requiem functions along an extended scale of intimacy. It is music that can comfort the loss of a single person. Verdi himself sought solace and moral guidance in this music as he mourned his friend, the great Italian poet and novelist, Alessandro Manzoni, in whose memory the work was created. Or, it can function on the vast scale of world war. Rafael Schächter organized sixteen performances of the *Requiem* in the Terezín concentration camp. Imagine the extraordinary scene, memorialized in Murry Sidlin's "Defiant Requiem" project: of rehearsals after excruciating days of forced labor, of musicians who memorized their parts from a single vocal score, of a chorus constantly morphing with the arrival of new prisoners and the departure of others to the death camps.

Whether we mourn a single person or an entire generation, a requiem allows us to hear the voices of the departed through the voices of the living musicians on stage.

This poetic formulation notwithstanding, I believe that we musicians are too quick to apply the balm of great music as a cure-all to every grievous social problem, as though ever greater artistic excellence were somehow the solution. Leonard Bernstein wrote in the aftermath of the assassination of John F. Kennedy, that his goal was "to make music more intensely, more beautifully, more devotedly, than ever before." Perhaps that was



Photo: Bill Dean

Steven Schick Conductor & Music Director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as, "one of our supreme living virtuosos, not just of percussion but of any instrument," he has

championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. Schick was inducted into the Percussive Arts Society Hall of Fame in 2014.

Steven Schick is artistic director of the La Jolla Symphony and Chorus and the San Francisco Contemporary Music Players. As a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber

Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego. He was music director of the 2015 Ojai Festival, and starting in 2017, will be co-artistic director, with Claire Chase, of the Summer Music Program at the Banff Centre.

enough for Bernstein and a nation united in grief. But it seems like a hollow dictum now, since at this moment we are not united, but rent by savage crosscurrents of contention, bigotry, and cruelty. What would it mean to go further than Bernstein? Or as one local church posted recently on its marquee: "What would you do if you were brave?"

For starters, as we seek greatness, let us not give up on goodness. Our rehearsals for tonight's performance have been mostly about sharpening excellence, about learning to play and sing well together. Can we find just the right bass drum sound for the terrifying "Dies Irae?" (At the moment we are leaning towards combining two drums for greater profundity.) Does weighting the first note of the "Lacrymosa" phrase make the melody more keening? (Yes.) Is a critical B-flat minor chord in "Lux Aeterna" well balanced? (It will be by the time you hear it.)

But we need much more than that now.

After tonight's performance, I will drive in my safe and comfortable car to my safe and comfortable La Jolla home with my beautiful and loving wife at my side, and I will fall gently asleep to the memories of extraordinary music. But I will not forget that the voices on stage stand for the voices we can no longer hear.

I will hear, as I ask you to hear, the voices of the doomed singers of Terezín, and I will hear, as I ask you to hear, the desperate cries of refugees within sight of the Italian coastline, yet just out of the reach of rescue. It's America in early 2017, so I also ask us

to hear the fearful voices in local synagogues and Jewish Community Centers as the damnable virus of anti-Semitism makes a comeback in our midst. And I ask us to hear the voices of immigrants in our very city—our neighbors and our friends, our brothers and sisters, who are now living in a penumbra of uncertainty and fear.

I hope I will drift off tonight in the knowledge that we have made Verdi's *Requiem* into something great. But this can no longer just mean playing in tune and on time. Making music today must be about nothing less than asserting moral force. It must be about how we—who have so much and who live so fully—can act responsibly in a world where so many have so little. It must be about the voices we cannot hear. ■

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Program Notes by Eric Bromberger

Requiem Mass

GIUSEPPE VERDI

Born October 9 or 10, 1813, Roncole

Died January 27, 1901, Milan



No one would have expected the aging opera composer Giuseppe Verdi to write a *Requiem Mass*, and it came about only because of the death of two quite different men. The first was Rossini, who died in Paris in November 1868. Rossini and Verdi may have written different kinds of operas, but Verdi felt only veneration for his older colleague, describing him as “a real man, a fine artist who

left his stamp on a whole epoch.” Verdi proposed that he and a group of colleagues write a joint setting of the mass in Rossini’s memory, and he promptly composed a setting of the *Libera Me* as his own contribution. That project, however, collapsed as a result of bickering among the participants and sponsors, and the disillusioned Verdi put his manuscript on the shelf.

Then in May 1873 Alessandro Manzoni died at the age of 88. Poet, playwright, and novelist, Manzoni was the greatest Italian writer of the nineteenth century. Manzoni was a devout Catholic

who believed in the workings of divine providence in daily life, a view expressed in his most famous work, *I promessi sposi*, a morality novel about the struggle of the peasants Renzo and Lucia to marry in seventeenth-century Lombardy. Verdi loved *I promessi sposi*, writing to a friend: “You know well how greatly and in what way I honor him. In my opinion he has written a book which is not only the greatest product of our times, but also one of the finest in all ages which has emanated from the human brain. And, besides being a book, it is a comfort to humanity as well.” When Manzoni died, the shattered Verdi—by this time famous himself—wrote to his publisher: “I am moved to the depths by the passing of this great man who belonged to us. I shall not go to Milan tomorrow; I could not bear to be present at the funeral. I shall come later to find the grave, alone and unseen. I may have a proposal to make to you as to how his memory should be honored.”

That proposal, of course, was that Verdi would compose a *Requiem Mass* in honor of Manzoni. He pulled out the *Libera Me* movement written four years earlier in memory of Rossini and quickly composed the rest of the setting, completing the manuscript while on a visit to Paris. Verdi led the triumphant first performance in the Church of San Marco in Milan on May 22, 1874, one year to the day after Manzoni’s death, and then conducted performances in London, Paris, Vienna, and Cologne.

There is an irony to the fact that this overpowering setting of so important a Catholic text should have been composed by Verdi.



Ariana Strahl Soprano

Irish-American soprano Ariana Strahl has been celebrated as a singer with ‘fearless, accurate vocalism’ (*Opera Now*), who sings with ‘devastating brilliance and incredible ease’ (*Opera Tattler*). She most recently made her American debut as

Blanche Dubois in Andre Previn’s *Streetcar Named Desire* with Opera San Jose. Previous appearances were as a young artist

at the Komische Oper Berlin in such roles as Ännchen in Calixto Bieto’s *Der Freischütz*, Sandman and Dew Fairy in *Hänsel und Gretel*, Micaela and Frasquita in *Carmen*, among others. Beyond the opera stage, Ms. Strahl is an active art song singer. She developed a lieder series with pianist Miles Graber, performing Schumann’s *Frauenliebe und Leben*, Barber’s *Hermit Songs*, Manuel de Falla’s *Siete Canciones Populares Espanolas*, and Canteloube’s *Songs of the Auvergne*. She has also explored the works of Fanny Mendelssohn and Clara Schumann with pianist and musicologist Nicholas Mathew, in conjunction with The Mendelssohn Project at the Magnes Collection of Jewish Art and Life.



Victoria Vargas Mezzo-soprano

Mezzo-soprano Victoria Vargas has sung with companies such as the Opera Theater of Saint Louis, Chautauqua Opera, Ash Lawn Highland Opera Festival, Lyric Opera of the North, Sarasota Opera and

most notably with Minnesota Opera, where she has performed over ten roles for the company, including the title role in *Carmen*. Other roles to date include Mrs. Lowe in the world premiere of *Manchurian Candidate*, Adelaide (*Arabella*),

Natacha Rambova (*The Dream of Valentino*), Second and Third Lady (*Magic Flute*), Fenena (*Nabucco*), Smeton (*Anna Bolena*), Mrs. Deakins in the world premiere of *Doubt*, Suzuki (*Madame Butterfly*), Alisa (*Lucia di Lammermoor*), Nelly (*Wuthering Heights*), Flora (*La Traviata*), and Anna (*Mary Stuarda*). On the concert stage she has sung with Minnesota Orchestra, Phoenix Symphony, South Dakota Symphony, Buffalo Philharmonic Orchestra, Wayzata Symphony, and Mankato Symphony. Mrs. Vargas has received recognition at the Metropolitan Opera Council auditions six times, placed second for the Schubert Club Competition, and was a finalist at the Irene Dallis Vocal Competition. Upcoming she will sing the role of the page of Herodias in *Salome* for the Minnesota Orchestra Sommerfest.

Though Manzoni had been a devout Catholic, Verdi was not. In fact, he was not a believer at all, and he hated the church and its priests, associating them with privilege, hypocrisy, and oppression. Yet Verdi appears to have had an essentially religious character: he believed in the Christian ideals so important to Manzoni even if he could not accept the dogma behind them, and it was not a contradiction for Verdi to set a text of the church he deeply disliked.

There had never been a setting of the requiem mass for the dead like Verdi's. A century and a half earlier, the civic authorities in Leipzig had instructed their new music director Johann Sebastian Bach that he should "so arrange the music that it...does not make an operatic impression but rather incite the listeners to devotion." Verdi would have ignored that command because for him there was no contradiction between "an operatic impression" and inciting "listeners to devotion." When the conductor Hans von Bülow described the *Requiem* as Verdi's "latest opera in church vestments," he was not far off the mark. In this setting, Verdi used the musical language that had made his operas so effective: gripping and memorable melodies, solo and ensemble writing, a large chorus often employed in dramatic ways, and a virtuoso orchestra. Bach's employers in Leipzig would have been appalled by the Verdi *Requiem*, but today we regard it as perhaps the greatest of all settings of this solemn text.

If Verdi conceived of the requiem text as essentially dramatic, it is no surprise that he should make the most dramatic of its sections, the *Dies Irae*, the central episode of his setting: his vision of the Day of Wrath stretches out to nearly forty minutes, or about half

the entire length of the *Requiem*. The opening *Kyrie* virtually whispers its prayer for eternal rest, but the *Dies Irae* explodes with some of the most violent music ever composed (its doom-laden drum-cracks result from Verdi's instruction to stretch the skin of the bass drum as tightly as possible): here truly is music for the end of the earth and the day of judgment. The ten individual sections that make up the *Dies Irae* are too richly varied to describe in detail, but mention should be made of the bass' numb introduction of death at *Mors stupebit*, the mezzo's declamatory *Liber scriptus*, the swagger of the trombones at *Rex tremendae majestatis*, and the tenor's soaring *Ingemisco*, with its important oboe solo.

The remaining movements, all sharply contrasted, pass more quickly. The *Offertorio* features the four soloists, while the brief *Sanctus* is a blazing fugue for double chorus. The *Agnus Dei* with its spare and imaginative scoring has the two women soloists in octaves, while the *Lux Aeterna* is again for the soloists in various combinations. The concluding *Libera me* is the movement Verdi had composed for the projected setting in memory of Rossini, and listeners will discover that this "final" movement contains many ideas that Verdi would develop when he set the complete *Requiem* text. It opens with the soprano's urgent prayer, and Verdi then re-invokes the furies of the *Dies Irae* and also the subdued plea of the opening *Requiem* before the movement erupts in a tremendous fugue on the words *Libera me, Domine, de morte aeterna*: "Deliver me, Lord, from eternal death." Here is the "operatic" Verdi at his grandest and most dramatic, and at the close of the fugue the soprano soloist draws down tensions to the conclusion, where she and the chorus almost whisper the final prayer for deliverance: *Libera me*. ■



Robert Breault Tenor

Tenor Robert Breault enjoys an international career that features an extraordinary breadth of repertoire. His warm, flexible voice and superb artistic sensibilities combine to make him a consummate singing actor. This season, he will sing the world

premiere of Paul Moravec's *Flight* in the role of Charles Lindbergh, a work commissioned by the Bach Festival Society of Winter Park. Mr. Breault also returns to the Virginia Symphony

for performances of *Messiah*. Highlights of Breault's operatic career include Alfredo in *La Traviata* with New York City Opera as well as with New Orleans Opera, Steva in *Jenůfa* with Utah Opera, and Roland in *Esclarmonde* with the Washington Concert Opera. Numerous performances with the Atlanta Opera include Verdi's *Macbeth*, *Nabucco*, and *La Traviata*. His engagements on the concert stage include Beethoven's *Symphony No. 9* with Atlanta Symphony, Milwaukee Symphony, San Francisco Symphony, Florida Orchestra, Utah Symphony, and the Cleveland Orchestra, *Plump Jack* with the Puerto Rico Symphony and London Philharmonic Orchestra, and Bach's *St. Matthew Passion*, *B Minor Mass* and Haydn's *Creation* all with the Mormon Tabernacle Choir.



Colin Ramsey Bass-baritone

The voice of American *Basso cantante* Colin Ramsey has been described as "a foundation you could build a castle on." (*Seattle Times*) His body of work includes performances with Seattle Opera, Austin Lyric

Opera, Sarasota Opera, Des Moines Metro Opera, and Wolf Trap Opera Company, as well as solo performances with the St.

Paul Chamber Orchestra and Pacific Music Works. The 2016-17 season finds him making his company debut at Opera San Jose as Raimondo in *Lucia di Lammermoor*. He continues his residence in San Jose reprising Colline in *La Bohème* and Basilio in *Il Barbiere di Siviglia*. He will also make his role debut as Father Palmer in the West Coast Premiere of Kevin Puts and Mark Campbell's Pulitzer Prize-winning *Silent Night*. Other concert debuts include Beethoven's *Ninth Symphony* with Pacific Symphony and Dvorak's *Stabat Mater* with the Berkeley Community Chorus and Symphony. Born in New York City, he currently makes his residence in Irvine, California.

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San Diego Master Chorale

Dr. John Russell, Music Director

Declared "The Voice of San Diego" by mayoral proclamation, the San Diego Master Chorale (SDMC) is one of the region's premier choral ensembles, showcasing approximately 100 of San Diego's finest singers. Established in 1961, SDMC frequently performs with the San Diego Symphony, San Diego Opera and other collaborating organizations. In addition to performing regularly with these outstanding groups, SDMC has toured Europe several times—most recently France after the 2010-2011 season to celebrate its 50th anniversary—and produces an annual series of concerts featuring the world's greatest choral works.

Soprano

Julie Ames
Theodora Bellinger
Sarah Campanozzi
Aeria Chang
Caroline Chesney
Theresa Coggeshall
Lisa Corey
Ellen Damore
Jean Danyiel
Sharon Davis
Nicole DeLia
Rachel Dunbar
Sarah Fields
Kaija Germain
Phyllis Graham
Anita Hansen
Janice Hansen
Patricia Hay
Tatiana James
Katrina King
Maria Kotsaftis
Megan Latham
Amy Long
Diana Morales-Hernandez
Lorraine Padden
Jantina Perry
Glory Reinstein
Emily Riggs
Mallory Sigmon
Kara Stewart
Naomi Valenzuela
Molly Williams
Megan Winslow

Alto

Jane Baker
Kristen Barrett
Cali Bolyard
Cindy Burnham
Sarah Burns
Bonnie Campbell-Davis
Maureen Caton
Erin Decker
Carla Dustin
Elaine Edelman
Donna Eshnour
Julia Falkowski
Priscilla Hall
Loydene Keith
Joanna Killgore
Wendy Lathrop
Dana Linskill
Christina Liu
Susan Marberry
Kay-Marie Moreno
Judy Mowers
Christine Rousseau
Naomi Smentkowski
Merina Smith
Amy Stein
Leslie Stringfellow
Julie Torres
Erin Wishek
Pamela Wong
Evangelina Woo

Tenor

Tim Barnes
Patrick Bowman
Robert Bowman
Stephen Fasel
Noah Friedman
Charles Graham
John Hansen-Tarbox
Carlos Lewis
Yo Oh
Charles Ott
Guadalupe Rios
Jayme Rubenstein
Dennis Selder
Daniel Steinman
Jim Stevenson
Jeff Wallin
Kevin Williams

Bass

Trent Biggs
Paul Chen
Peter Cronin
Tim Daly
Matthew Fallesen
Greg Frank
Martin Green
Brandon Horrocks
Douglas Martin
Ryan Martinez
Tim McLellan
Dennis Moy
N Andrew am
Stephen Ott
Gordon Shugars
Clinton Smith
Robert Taylor
Dirk Van Proyen
Sam Ward

San Diego Gay Men's Chorus

Chamber Chorale

RC Haus, Artistic Director

When Artistic Director RC Haus established the San Diego Gay Men's Chorus Chamber Chorale in 2014, he ventured into new and exciting territory. That's because while all-male masterworks ensembles are highly prized, they remain a rarity outside of a few academic settings. In one fell swoop, Haus created what has become the largest all-male masterworks chorale in the nation and one of the most regarded ensembles of its kind. Since then, the Chorale has performed to sold-out crowds, made multiple appearances from the Balboa Theatre stage and appeared in Berlioz's *Requiem* with the La Jolla Symphony & Chorus. The Chorale performs next at New York City's Lincoln Center for its co-commission of *Tyler's Suite* under the musical direction of *Wicked's* Stephen Schwartz.

Tenor

Oscar Arroyo
Dan Baggett
Jeremy Bauer
Sean Cahall
Eric Flourie
Bruce Fraer
Michael Gaffney
Mike Gavin
Eli Ghitman

Andrew Glazebrook
Michael Harrison
Marc Horvath
Ed McMeel
Phil Ouellette
Andrew Quinn
Thomas Sanderson
David Schmidt
Justin Tardio
Lee Wolfe

Bass

Dean Akamine
Bobby Dennis
Christian Durini
Tim Dwyer
Kevin Filer
David Freeman
Gwynn Goodner
Rob Horlick

Evan Ingle
John Oren-Scala
David Pierce
Frank Renteria
Ernie Sanchez
Greg Stubblefield
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Sostenuto

Sustaining Our Musical Future

\$65,000 Gift-Match Challenge Announced!

Dear Friends,

I have exciting news to report. A group of donors has challenged the La Jolla Symphony & Chorus and its patrons to raise \$65,000 for the Endowment Campaign between now and May 7. Each contribution made during this Challenge period will be matched by this group of donors—*dollar-for-dollar*—doubling the impact of your gift.

- \$100 becomes \$200
- \$1000 becomes \$2,000
- \$10,000 becomes \$20,000!

New gifts of any amount count toward this Challenge. Pledges for a future gift count, too, as long as your pledge form is received by May 7.

If you have not yet contributed to LJS&C's Endowment Campaign, "Sostenuto," this is the perfect opportunity to make your gift go further. And if you've been thinking about

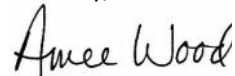
increasing your endowment contribution, the amount you add will qualify for this match.

We have seven weeks to make this happen. If we are successful, we will be \$130,000 closer to meeting our Endowment Campaign goal of \$1.5 million by June 30.

We can do this! Please use the enclosed envelope to make a gift by check or credit card, or to pledge a future gift. You can also make a gift of stock or other asset by contacting Executive Director Diane Salisbury at 858-822-3774 or dsalisbury@lajollasympphony.com.

The Endowment Campaign was created to generate an ongoing source of income to pay our Music Director and Choral Director salaries—today and into the future. Please join us in supporting the artistic leadership of LJS&C. *Thank you!*

Sincerely,



Amee Wood, Endowment Chair

MUSIC FROM THE MIDDLE OF LIFE

LA JOLLA SYMPHONY & CHORUS
Affiliated with UC San Diego

Saturday, May 6 at 7:30pm
Sunday, May 7 at 2pm
Mandeville Auditorium, UCSD

MICHAEL GERDES
conducts

MODEST MUSSORGSKY

Pictures at an Exhibition

VIVIAN FUNG U.S. PREMIERE

Biennale Snapshots

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Carlos Aguilar

Young Artists Winner



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David Chase Choral Composition Award

In recognition of Choral Director David Chase's retirement in June after 43 years, a Fund is being 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.

Peter* Gourevitch & Celia Falicov

Judy & Jack Cater

Mary Nee

Jeff Nevin

Alice Parker

Vanya Russell

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Verdi Requiem

I. Requiem and Kyrie

Chorus:

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Quartet and Chorus:

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Sequence

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

Bass:

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicet

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Soprano, Mezzo-soprano and Tenor:

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

I. Requiem and Kyrie

Chorus:

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. Sequence

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:

What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:

King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.

Juste iudex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Chorus:
Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:
Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

III. Offertorio

Quartet:
Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.

Soprano and Mezzo-soprano:

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:
That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.

III. Offertorio

Quartet:
O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and his descendents.

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelum defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

IV. Sanctus

Double Chorus:

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem
sempiternam.

We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom we commemorate today.
Grant, O Lord, that they might pass from death into that life
which you once promised to Abraham and his descendents.

Deliver the souls of all the faithful dead from the pains of hell;
Grant that they might pass from death into that life.

IV. Sanctus

Double Chorus:

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Lamb of God, who takes away the sins of the world, grant them rest.
Lamb of God, who takes away the sins of the world, grant them rest
everlasting.

Concert Video Educational Fund

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.

The videos also will be broadcast by UCSD-TV to all 11 UC campuses and by satellite and cable to over 100,000 viewers.

With your ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.

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VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

VII. Libera me

Soprano and Chorus:

Libera me, Domine, de morte aeterna in die illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque
ventura irae, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.

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

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me, Domine, quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa tremenda.
Libera me.

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may perpetual light shine upon them
with your saints forever; for you are merciful.

VII. Libera me

Soprano and Chorus:

Deliver me, O Lord, from eternal death on that awful day,
when the heavens and the earth shall be moved:
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to come, when the heavens
and the earth shall be moved.

The day of wrath, that day of calamity and misery;
a great and bitter day, indeed.

Grant them eternal rest, O Lord, and may perpetual light shine upon them.

Deliver me, Lord, from eternal death on that awful day.

Deliver me, O Lord, when the heavens and the earth shall be moved;
when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that awful day.
Deliver me.

David Chase's "Sayonara Sing" One Last Community Sing!



LEONARD BERNSTEIN's Chichester Psalms

Conducted by DAVID CHASE

Sunday, April 30 • 4:00 PM
St. Elizabeth Seton Catholic Church
6628 Santa Isabel St., Carlsbad

General Admission: \$12
(loaner scores available)

From the Maestro:

"Since 2016-17 is my last season as Choral Director of La Jolla Symphony & Chorus, I think it's important to have one more Sing, aimed at all the veterans of the *Messiah Sing* and alumni of the choruses that I've conducted over the last four decades. I've chosen Bernstein's *Chichester Psalms* as a serious-but-fun piece of music, which so many of us have performed and enjoyed. It will be an occasion for musical fellowship that I truly look forward to. I hope you will join us."

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Join us at Ignite Bistro for more fun with friends. Gourmet pizza and salad buffet, non-alcoholic beverage, tax and tip for just \$20. No-host bar. Advance purchase only. Limited capacity.

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