

La Jolla Symphony & Chorus

2017-2018 Season











March 16-18, 2018
Mandeville Auditorium

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Music Director

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Patrick Walders Choral Director

David Chase Choral Director Emeritus

Efficient Arrays

Friday, March 16, 2018, 7:30pm / Saturday, March 17, 2018, 7:30pm / Sunday, March 18, 2018, 2:00pm
Mandeville Auditorium, UCSD

Patrick Walders conducting

FRANZ LISZT Les Préludes, S.97

INTERMISSION

CARL ORFF

Carmina Burana

Fortuna Imperatrix Mundi

O Fortuna (chorus)
Fortune plango vulnera (chorus)

I: Primo Vere

Veris leta facies (chorus)
Omnia Sol temperat (baritone)
Ecce gratum (chorus)

Uf dem anger

Tanz (orchestra)
Floret silva nobilis (chorus)
Chramer, gip die varwe mir (chorus)
Reie (orchestra)
Swaz hie gat umbe (chorus)
Chume, chum geselle min (chorus)
Swaz hie gat umbe (chorus)
Were diu werlt alle min (chorus)

II: In Taberna

Estuans interius (baritone)
Olim lacus colueram (tenor and male chorus)
Ego sum abbas (baritone and male chorus)
In taberna quando sumus (male chorus)

III: Cour d'amours

Amor volat undique (soprano and female chorus)
Dies, nox et Omnia (baritone)
Stetit puella (soprano)
Circa mea pectora (baritone and chorus)
Si puer cum puella (male chorus)
Veni, veni, venias (double chorus)
In trutina (soprano)
Tempus est iocundum (soprano, baritone, chorus)
Dulcissime (soprano)

Bianziflor et Helena

Ave formosissima (chorus)

Fortuna Imperatrix Mundi

O Fortuna (chorus)

Tasha Koontz, soprano / John K. Russell, tenor / Kyle Ferrill, baritone
San Diego North Coast Singers "Caprice" / San Diego Gay Men's Chorus Chamber Chorale

Supertitle Coordinator: Dennis Schamp

Cover illustration of Steven Schick by Jay Wolf Schlossberg-Cohen

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Don & Julie MacNeil / Beda & Jerry Farrell

From the Conductor

After choosing the program for this weekend's performances, it was a perfect opportunity to present remarkably famous pieces of music written by composers who were teacher-artists, and to dispel the myth, "Those who can, do; and those who can't, teach."

Carl Orff was one of the most influential contributors to music education for children in the 20th century. If a grammar school music classroom was an, "Orff Classroom," it would have had xylophones, metallophones, autoharps, pianos, recorders, a variety of percussion instruments, and movement, taught by a teacher who navigated a rigorous curriculum earning their, "Orff-Schulwerk Certification."

According to former piano and composition students' testimonials, Franz Liszt had high standards, was polite and friendly especially to those students he perceived to have practiced, and established long-term friendships with many. All of his teaching was *gratis* and usually in master class settings (10-20 students at a time) with students from Europe, Russia, and the United States. Liszt needs no introduction as a composer, but the significance of him as teacher-artist and how many people he reached may be overlooked.

The theme of the La Jolla Symphony & Chorus 2017-2018 season and title of this program awarded the opportunity to revisit my graduate school curriculum where we studied musical vectors in set theory among other fascinating requirements like Shenkarian Analysis. With Maestro Schick, there are always layers in his thinking and teaching, often making connections outside of

music. After several Google searches that took me down a number of highly-technical software programming, "rabbit holes," further research revealed there is much more to *Vectors* and *Efficient Arrays* in the non-musical world involving "Java"—with no connection to coffee, other than the caffeine I was ingesting during this research!

Why share this with you? I am a life-long learner raised by parents who were teachers. I appreciate being inspired by teacher-artists while striving to be an example of the teacher-artists who inspired me. Carl Orff, Franz Liszt, Steve Schick, and my mentors are world-class examples.

Going back to the first paragraph of this note, George Bernard Shaw's often-quoted saying, "He who can, does; he who cannot, teaches," certainly invites conversation. While that quote is remarkable, it is important to know the Irish playwright was writing about revolutionaries, not teachers, in a publication called, *Maxims for Revolutionists* (1903). It seems this quote has been taken out of context for over a century, lighting fires in the bellies of many. For me, it was motivation at the beginning of my career to work harder to become a teacher-artist, earn a platform to advocate for teacher-artists, to address the misunderstanding, and to share better-serving quotes such as, "Those who can, do; those who can teach, do wonders," and, "Give someone a fish and they eat for a day. Teach someone to fish and they eat for a lifetime."

It is always exciting to program a concert or a season. "I know that one!" is the response when hearing the famous first

and vibraphone by Jason Haney in the same venue as part of the James Madison University Faculty Concert Series.

Walders and his wife, Katie, founded San Diego Pro Arte Voices, a professional chamber choir, in 2013. Under that umbrella, he is Founder and Artistic Director of the annual San Diego Summer Choral Festival & Conducting Workshop designed to give teachers, church musicians, students, amateurs, and professionals a high-quality summer performing outlet, conducting experience, and professional development.

Walders joined the faculty of San Diego State University (SDSU) in 2011 as Director of Choral Studies, where he was charged with building the undergraduate and graduate choral program. Now an Associate Professor, he conducts the Aztec Concert Choir, SDSU Chamber Choir, oversees the University Chorus, and leads a thriving graduate program in Choral Conducting. Prior to SDSU, he was Director of Choral Activities at James Madison University in Virginia, where he built the largest choral program in the Commonwealth.

Patrick holds a bachelor's in music education from State University of New York (SUNY) at Fredonia, a master's in choral conducting from the Westminster Choir College and a doctorate in conducting from University of Maryland-College Park.

Patrick Walders conductor and choral director



A native of Buffalo, NY, Patrick Walders

maintains an active career as a professional vocalist, music educator, church musician, clinician, and conductor in the United States and abroad. He joined the La Jolla Symphony & Chorus as Choral Director in July 2017, succeeding David Chase, now Choral Director Emeritus.

Prior to moving to San Diego in 2011, Patrick served for five seasons as Associate Conductor of the National Philharmonic Chorale and Artistic Director of the National Philharmonic Singers based in Washington, DC. He made his National Philharmonic debut conducting Handel's *Messiah* in 2006.

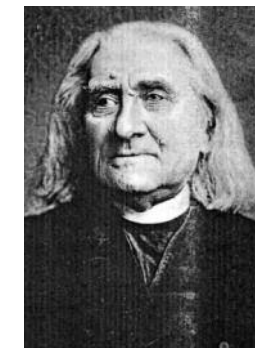
In 2007, Walders made his John F. Kennedy Center debut conducting John Hilliard's *Piano Concerto No. 2*, and in 2009 conducted *Lux Aeterna*, a world premiere for choir, piano,

(and last) movement of *Carmina Burana*. This particular music has played in living rooms of every household in America, let alone the world, especially when commercials need a dramatic setting. The sixty-minute piece is massive, theatrical, primal, intimate, humorous, pensive, and human. Seeing it live, audiences experience the wall-of-sound, the large percussion sections, and the spectacle of Fortuna's take on the Wheel of Life involving struggle, redemption, and appreciation of the experience. Orff himself wrote, "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin."

Les Préludes, a fitting precursor and most famous of Liszt's tone poems, conveys its own version of life's journey in eighteen minutes. It ends with one of the most triumphant themes ever composed, and what I consider to be the musical embodiment of redemption.

Program Notes by Eric Bromberger

Les Préludes, S.97 FRANZ LISZT Born October 22, 1811, Raiding, Hungary Died July 31, 1886, Bayreuth



Les Préludes has always been the most popular of Liszt's twelve symphonic poems. The composer explained its title by printing in the score a lengthy paraphrase of the *Méditations poétiques* of the French poet

Alphonse de Lamartine (1790-1869). Lamartine's poem is a rather flowery discourse on the tribulations of life, particularly on the difference between war and the pastoral life. The paraphrase in the score captures some of its flavor: "What else is life but a series of preludes to that unknown hymn, the first and solemn note of which is intoned by Death? Love is the dawn of all existence; but what fate is there whose first delights of happiness are not interrupted by some storm..." Liszt's music—which seems to depict these many "preludes to that unknown hymn"—was first performed in Weimar on February 23, 1854, and it remains a favorite with audiences.

Those who teach and do are, "living the dream." This program celebrates teacher-artists, mentors, life-long learning, struggle, redemption, and dispelling myths that may exist. Often with learning and life, we must endure difficult periods of time. These moments can serve as an opportunity to remember what is most important and acknowledge the experience as one of the more significant privileges of being human.

It's been just over ten years since LJS&C has presented *Carmina Burana*. If we do not present it sooner, please mark your calendars and expect to celebrate in 2027 for its 90th birthday, and of course, it's 100th birthday in 2037!

What an honor it is to work for an organization that has such depth. It is humbling to stand in front of such wonderful human beings and giving musicians in my debut concert. Enjoy *Efficient Arrays*! ■

But the problem with the story of the music's inspiration is that it isn't true. Liszt originally wrote this music in 1848 as the overture to a work for male chorus called *Les Quatre Éléments* (*The Four Elements*) on a text by Joseph Autran. When he saw that he was not going to finish that piece, Liszt extracted the overture, revised it, and grafted Lamartine's poem onto it—Liszt had composed this music before he thought of the Lamartine poem or the title *Les Préludes*. That should not detract from our enjoyment of the music, but it should warn listeners not to search for connections between the music and the poem, and it also reminds us that Liszt's conception of the symphonic poem was rather general. At the end of the nineteenth century, Richard Strauss would aim for exact pictorial representation in his tone poems (Strauss bragged that he could set a glass of beer to music), but Liszt had no such aim, and his music should be enjoyed on its own merits.

And those merits are considerable. *Les Préludes* is one of the finest examples of Liszt's theory of the "transformation of themes." Classical sonata form was based on the contrast between quite different thematic material, but Liszt aimed for a more organic conception in which an entire piece of music might grow out of a few seminal themes. These themes would then be transformed across the span of the work, taking on a different character at each reappearance. In *Les Préludes*, the principal theme is the deep three-note figure announced by the strings at

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San Diego Gay Men's Chorus Chamber Chorale

RC Haus artistic director
Bob Lehman executive 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. In one fell swoop, he created what has become the largest all-male masterworks chorale in the nation and one of the most highly regarded ensembles of its kind. Since then, the Chorale has performed throughout San Diego and made multiple appearances from the Balboa Theatre stage. Most recently, the Chorale made its Lincoln Center New York City debut featuring its co-commission of *Tyler's Suite* under the musical direction of *Wicked's* Stephen Schwartz. The Chorale is proud to be making its third guest artist appearance with the La Jolla Symphony & Chorus in *Carmina Burana* following Berlioz's *Requiem* (2015) and Verdi's *Requiem* (2017).

Tenor 1

Michael Anthony
Bruce Fraer
Paul Hannasch
Phil Ouellette
Tom Sanderson
Justin Tardio

Tenor 2

Randy Arnyro
Mitch Asa
Dan Baggett
Miguel Cibrian
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John Semerau
Andy Smith
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Zach Weagley

Bass

Jay Bryant
Epifanio Figueroa
Kevin Filer
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Ernie Sanchez
John Oren Scala
Scott Weldon

* Chamber Manager

the very beginning. These three notes will prove an extremely fertile idea (so fertile, in fact, that Liszt's younger colleague César Franck would later use the same figure as the basis for his *Symphony in D Minor*). Listeners can follow this fundamental theme-shape through Liszt's many ingenious transformations—*Les Préludes* is episodic, and these episodes vary from the lyric to the violently dramatic. Two subsequent ideas appear in the course of the music: a murmuring, relaxed figure for horns and violas and a more spirited section introduced by solo horn. The latter is quite attractive—there is a glistening, fresh quality to this section (Liszt's marking is *Allegretto pastorale*), and it brings relief after some of the earlier drama. As the music proceeds, Liszt proves quite adept at combining his various themes, and at the end *Les Préludes* builds to a rousing (and very loud) climax. ■

Carmina Burana

CARL ORFF

Born July 10, 1895, Munich

Died March 29, 1982, Munich



In the spring of 1934 Carl Orff—a young German music educator and composer—came upon a collection of very old poems that would change his life. Originally written in the thirteenth century, the poems had been found in 1803 in the Bavarian Abbey of Benediktbeuren, about thirty miles south of Munich, and published in 1847 under the title *Carmina Burana*: "Songs of Beuren." Orff was captivated by both the sound of the language (Latin and Middle High German) and the poetry itself, with its emphasis on sensual pleasure (food, drink, sex), the beauties of nature and the cycle of

the seasons, and—overriding everything—the fickleness of fortune. He selected twenty-four of the poems and quickly composed a setting for vast forces: soprano, tenor, and baritone soloists; boys choir; large chorus (with a smaller choir as part of this); and a huge orchestra that requires two pianos and five percussionists. As part of his approach to music education, Orff had tried to combine gymnastics, dance, and music, and now he conceived *Carmina Burana* as a "spectacle" that would involve scenery, lighting, and dancing along with the music. In this form, *Carmina Burana* was premiered in Frankfurt-am-Main on June 8, 1937, though most performances today present it simply as a concert piece. Even in concert form, this music achieves the spectacular dramatic impact that Orff had hoped for, and it has become one of the most popular works composed during the twentieth century.

The listener is immediately struck by the power and simplicity of this music. Rejecting the sophisticated techniques of modern composition, Orff instead employs simple repeated melodies, straightforward harmonies, and driving, elemental rhythms. This is music virtually devoid of polyphony, development, or any other complication. With his linear, almost pointilistic writing, Orff creates an archaic sound (the music is based in part on old folk tunes and dances of Bavaria), combining clarity of rhythm with brilliant blocks of instrumental color to produce an overwhelming effect in performance. Not everyone has been taken by Orff's almost total rejection of modern methods, and some critics (perhaps jealous of this music's huge popular success) have attacked his methods and intentions. When it was suggested to Stravinsky that *Carmina Burana* represented a form of neo-classicism similar to his own, that composer is reported to have sneered: "Neo-classical? That's Neo-Neanderthal!"

Orff subtitled this work *Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* ("Secular songs for soloists and chorus, accompanied by instruments and supplemented by magical pictures"), and certain themes recur throughout these "profane songs," chief among which is the notion of fickle fortune. Orff had been struck by the cover illustration of the printed collection of poems which showed a wheel of fortune,

and the theme of the unpredictability of fortune recurs throughout *Carmina Burana*: the work opens and closes with the same brilliant chorus—"O Fortuna"—and its massive pounding may depict the inexorable turning of the wheel of fortune. Two other themes, both related to the idea of fortune, are important: the coming of spring and the pleasures of love. But even these are touched by fortune—the seasons change, love is full of pain—and the wheel of fortune is always turning in the background: one may be happy this moment, but misery will inevitably follow.

Carmina Burana divides into three main sections, framed by the chorus "O Fortuna." The first—*Primo vere* (Spring)—tells of the reawakening of the earth after winter. It begins quietly, but gradually the pace of these songs and dances quickens, and the section ends with the blazing "Were diu werlt alle min."

With *In taberna* (In the Tavern), the mood changes sharply. These are songs of those who have tasted the whims of fortune: the tenor's "Olim lacus colueram" notes that one may be a beautiful swan one moment, but roasting on a spit the next. The section ends with a spirited drinking song for male chorus. Here, at least, is one way to escape the pain.

The third section—*Cour D'Amours* (Court of Love)—consists of ten songs, some quite brief, depicting the many faces of love—it is by turns a matter of pleasure, pain, longing, burning, joy, uncertainty. The soprano's beautiful "In trutina"—a song of indecision, then sweet surrender—has deservedly become one of the most famous in the entire work, encapsulating several of its main themes. At the close, "O Fortuna" returns in all its massive power, and the wheel of fortune spins on, indifferent to mere men and women who celebrate one moment, suffer the next. ■

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Keala Golden	Naia Rigenbach
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Claire Kerofsky	Zoe Thompkins
Cayla Lopez de Castro	Mia Thompkins
Rebecca Lutz	Ava Welcher
Lena Medak	Lilia Welsh
Amanda Mickelson	Alyssa Wishnuff
Jessica Mickelson	



San Diego North Coast Singers Caprice

San Diego North Coast Singers (SDNCS) is recognized throughout Southern California for its exceptional artistic quality and the joyous and spirited performance of songs from diverse cultures. Founded in 1993, it has grown to five ensembles; four youth choirs, and *Sorelle*, a select women's chamber chorus.

The advanced treble chorus, *Caprice*, has participated in national and international tours as well as collaborating with local professional music organizations including La Jolla Symphony & Chorus (LJS&C), San Diego Symphony, and Orchestra Nova. In 2008, SDNCS commissioned and premiered a one-act children's opera *Mice and Beans: the Opera*. In June 2016, twenty-three singers represented San Diego during a musical and cultural tour to Cuba. The ensemble has performed at numerous festivals and conferences and toured within California, Colorado, West Virginia, Italy, Austria and the Czech Republic.

Caprice has appeared with LJS&C numerous times, performing such major works as Bernstein's *Mass*, Orff's *Carmina Burana*, Bolcom's *Songs of Experience*, Dove's *There Was a Child* and Stravinsky's *Persephone*. In 2012 the chorus traveled to New York City to perform Benjamin Britten's *Spring Symphony* in Carnegie Hall with Dr. David Chase and the La Jolla Symphony Chorus.

Sally Husch Dean artistic director

Sally Husch Dean, founding artistic director of San Diego North Coast Singers has been a leader in the performing arts community of San Diego County for over 30 years. Her contributions to the cultural fabric of the area are focused in music education in general and the choral music arena in particular. Ms. Dean holds a Bachelor's degree in Voice Performance from the University of California, San Diego, and a Master of Music: Choral Conducting from California State University, Los Angeles. She served as adjunct faculty member at Palomar College in San Marcos California from 2007-2016, directing both the Palomar College Chamber Singers and the Palomar College Chorale. She co-directed the Concert Choir at The University of San Diego in 2017. Dean is a long-standing member of the soprano section of the La Jolla Symphony Chorus.

Fortuna Imperatrix Mundi

1. O Fortuna

O Fortuna, velut luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem;
egestatem, potestatem,
dissolvit ut glaciem.
Sors immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis;
obumbrata et velata; mihi quoque niteris;
nunc per ludum
dorsum nudum fero tui sceleris.
Sors salutis et virtutis mihi nunc contraria;
est affectus et defectus, semper in angaria.
hac in hora sine mora
cordae pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!

2. Fortune plango vulnera

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.
In Fortune solio
sederam elatus, prosperitatis vario
flore coronatus;
quicquid enim florum
felix et beatus,
nunc a summo corru
gloria privatus.
Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus rex sedet in vertice
caveat ruinam!
nam sub axe legimus Hecubam reginam.

I: Primo Vere

3. Veris leta facies

Veris leta facies mundo propinatur,
hiemalis acies, victa iam fugatur;
in vestitu vario
Flora principatur, nemorum dulcisono
que cantu celebratur. Ah!
Flore fusus gremio
Phebus novo more risum dat, hac vario
iam stipate flore.
Zephyrus nectareo spirans in odore.
Certatim pro bravio curramus in amore. Ah!
Cytharizat cantico dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virgin
iam gaudia millena.

Fortune, Empress of the World

1. O Fortune

O Fortune, like the moon you are changeable,
ever waxing and waning;
hateful life first oppresses
and then soothes as fancy takes it;
poverty and power
it melts them like ice.
Fate – monstrous and empty,
you whirling wheel, you are malevolent,
well-being is vain and always fades to nothing,
shadowed and veiled; you plague me too;
now through the game
I bring my bare back to your villainy.
Fate is against me in health and virtue,
driven on and weighted down, always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate strikes down the strong man,
everyone weep with me!

2. I bemoan the wounds of Fortune

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity
she is bald.
On Fortune's throne
I used to sit raised up, crowned with
the many-coloured flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.
The wheel of Fortune turns;
I go down, demeaned;
another is raised up;
far too high up sits the king at the summit -
let him fear ruin!
for under the axis is written Queen Hecuba.

I: Springtime

3. The merry face of spring

The merry face of spring turns to the world,
sharp winter now flees, vanquished;
bedecked in various colors
Flora reigns, the harmony of the woods
praises her in song. Ah!
Lying in Flora's lap
Phoebus once more smiles, now covered
in many-colored flowers,
Zephyr breathes nectar-scented breezes.
Let us rush to compete for love's prize. Ah!
In harp-like tones sings the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah!

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4. Omnia sol temperat

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis, ad amorem properat
animus herilis
et iocundis imperat deus puerilis.
Rerum tanta novitas in solemni vere
et veris auctoritas jubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas tuum retinere.
Ama me fideliter,
fidem meam noto:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

5. Ecce gratum

Ecce gratum et optatum
Ver reducit gaudia,
Purpuratum floret pratum,
Sol serenat omnia.
Iamiam cedant tristia!
Estas redit, nunc recedit
Hyemis sevitia. Ah!
Iam liquescit et decrescit
grando, nix et cetera; bruma fugit,
et iam sugit Ver Estatus ubera;
illi mens est misera, qui nec vivit,
nec lascivit sub Estatus dextera. Ah!
Gloriantur et letantur in melle dulcedinis,
qui conantur, ut utantur premio Cupidinis:
simus jussu Cypridis gloriantes et letantes
pares esse Paridis. Ah!

4. The sun warms everything

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face, the soul of man
is urged towards love
and joys are governed by the boy-god.
All this rebirth in spring's festivity
and spring's power bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right to keep what is yours.
Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.

5. Behold, the pleasant spring

Behold, the pleasant and longed-for
spring brings back joyfulness,
violet flowers fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns, now withdraw
the rigours of winter. Ah!
Now melts and disappears
ice, snow and the rest, winter flees,
and now spring sucks at summer's breast:
a wretched soul is he who does not live
or lust under summer's rule. Ah!
They glory and rejoice in honeyed sweetness
who strive to make use of Cupid's prize;
at Venus' command let us glory and rejoice
in being Paris' equals. Ah!

Uf dem Anger

6. Tanz

7. Floret silva nobilis

Floret silva nobilis
floribus et follis.
Ubi est antiquus meus amicus? Ah!
Hinc equitavit!
Eia! Quis me amabit? Ah!
Floret silva undique,
nah mime gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle else lange?
Der ist geriten hinnen,
O wi, wer sol mich minnen? Ah!

8. Chrumer, gip die varwe mir

Chrumer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an, jungen man!
lat mich iu gevallen!
Minnet, tugentliche man, minnecliche vrouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen
Seht mich an, jungen man!
lat mich iu gevallen!
Wol dir, werit, daz du bist also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an, jungen man!
lat mich iu gevallen!

9. Reie

Swaz hie gat umbe
Swaz hie gat umbe daz sint alles megede,
Die wellent an man
allen disen sumer gan! Ah! Sla!

Chume, chum, geselle min

Chume, chum, geselle min
in enbite harte din,
in enbite harte din,
Chume, chum, geselle min
Suzer rosenvarwer munt,
chum un mache mnich gesunt,
chum un mache mnich gesunt,
suzer rosenvarwer munt.

Swaz hie gat umbe

Swaz hie gat umbe daz sint alles megede,
Die wellent an man
allen disen sumer gan! Ah! Sla!

10. Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen.

On the Green

6. Dance

7. The noble woods are burgeoning

The noble woods are burgeoning
with flowers and leaves.
Where is the lover I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!
The woods are burgeoning all over;
I am pining for my lover.
The woods are turning green all over;
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. Shopkeeper, give me color

Shopkeeper, give me color
to make my cheeks red,
so that I can make the young men
love me against their will.
Look at me, young men!
Let me please you!
Good men, love women worthy of love!
Love ennobles your spirit
and gives you honor.
Look at me, young men!
Let me please you!
Hail, world, so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me, young men!
Let me please you!

9. Round Dance

Those who go round and round
Those who go round and round are all maidens,
They want to do without a man
all summer long. Ah! Sla!

Come, come, my love

Come, come, my love,
I long for you,
I long for you,
come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Those who go round and round

Those who go round and round are all maidens,
They want to do without a man
all summer long. Ah! Sla!

10. Were all the world mine

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms

Tasha
Koontz

soprano

Recognized for her sumptuous and expressive voice, Ms. Koontz is the LJS&C's 2016 Young Artist Competition Winner in the vocal division. She also was recently named a Finalist in the Fritz and Lavinia Jensen Foundation Vocal Competition in New York City and is the Third Prize All-Around Winner in the Musical Merit Foundation of Greater San Diego Competition, recognizing the best talent in the



categories of winds, strings, piano, pipe organ and voice. She adds these accolades to her growing number of awards and recognition from the Metropolitan Opera National Council Auditions—including the Illinois and Indiana Districts and Central Region, the La Jolla Symphony & Chorus Young Artist Competition, the Coeur d'Alene Symphony Competition, the Bel Canto Foundation Competition, the Susan and Virginia Hawk Competition and the Brava! Opera Theater Competition.

In spring 2017 she made her San Diego Opera debut as Annina in *La Traviata* and returned in fall 2017 to sing Edith in the Opera's season-opening production of *Pirates of Penzance*. She will make her debut with Central City Opera this summer singing First Lady in *Die Zaubflöte*. Ms. Koontz is a recent Master of Music graduate of the Jacobs School of Music at Indiana University and received her Bachelor of Music from Northwestern University. This weekend's concert is Ms. Koontz's second appearance as soprano soloist with LJS&C this season.

11. Estuans interius

Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.
Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.
Ferer ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.
Mihi cordis gravitas
res videtur gravis;
iocis est amabilis
dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.
Via lata gradior more iuventutis
inplicor et vitiis immemor virtutis,
voluptatis avidus
magis quam salutis, mortuus in anima
curam gero cutis.

12. Cignus ustus cantat

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser! Modo niger et ustus fortiter!
Girat, regirat garcifer;
me rogos urit fortiter;
propinat me nunc dapifer,
Miser, miser! Modo niger et ustus fortiter!
Nunc in scutella iaceo,
et volitare nequeo
dentes frendentes video:
Miser, miser! Modo niger et ustus fortiter!

11. Burning inside

Burning inside with violent anger,
Bitterly I speak to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.
If it is the way of the wise man
to build foundations on stone,
then I am a fool, like a flowing stream,
which in its course never changes.
I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.
The heaviness of my heart
seems like a burden to me;
it is pleasant to joke
and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.
I travel the broad path as is the way of youth,
I give myself to vice, unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation, my soul is dead,
so I shall look after the flesh.

12. The roast swan

Once I lived on lakes,
once I looked beautiful
when I was a swan.
Misery me! Now black and roasting fiercely!
The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.
Misery me! Now black and roasting fiercely!
Now I lie on a plate,
and cannot fly anymore,
I see bared teeth:
Misery me! Now black and roasting fiercely!

13. Ego sum abbas

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane
me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna? Wafna! Quid fecisti sors turpassi
Nostre vite gaudia abstulisti omnia!

14. In taberna quando sumus

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.
Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem:
Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.
Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.
Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servis cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.
Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.
Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

13. I am the abbot

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me
out at the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:
Woe! Woe! What have you done, vilest Fate?
The joys of my life you have taken all away!

14. When we are in the tavern

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.
Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of Bacchus.
First of all it is to the wine-merchant
the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,
Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.
The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,
The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.
Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the book of the righteous.

*John K.
Russell*

tenor

John K. Russell, tenor,
has been noted for his
“heart-melting legato”.
Recent solo
performances include
Hector Berlioz’s *Te
Deum* with the San
Diego Symphony, *St.*

John Passion (Evangelist) with Pepperdine University, Carl
Orff’s *Carmina Burana* with the Lisbon Summer Choral



Festival Chorus and Orchestra in Lisbon, Portugal, Handel’s
Acis and Galatea with the Bach Collegium San Diego and
Monteverdi’s *Vespers of 1610* with the Westminster Summer
Choral Festival. Russell is the Director of Choral and Vocal
Studies at Palomar College and the Music Director of the
San Diego Master Chorale (SDMC). With SDMC he conducts
and coordinates all artistic activities, which include
preparing the chorus for performances with San Diego
Symphony and other San Diego orchestras such as Mainly
Mozart Festival Orchestra and La Jolla Symphony. At
Palomar College, he conducts the Chamber Singers and the
Palomar Chorale, teaches applied voice and oversees the
vocal music program. He is also on the summer conducting
faculty at Westminster Choir College in Princeton, New
Jersey. Russell is a native of Kalamazoo, Michigan and a
graduate of Western Michigan University and Columbia
University. He received his Doctorate of Musical Arts in
Choral Music from the University of Southern California.

III: Cour D’Amours

15. Amor volat undique

Amor volat undique, captus est libidine.
Iuvenes, iuencule coniunguntur merito.
Siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo cordis in custodia:
fit res amarissima.

16. Dies, nox et omnia

Dies, nox et omnia michi sunt contraria;
virginum colloquia me fay planszer,
oy suvenz suspirer, plu me fay temer.
O sodales, ludite, vos qui scitis dicite
michi mesto parcite,
grand ey dolur,
attamen consulate per voster honur.
Tua pulchra facies
me fay planszer milies,
pectus habet glacies.
A remender statim vivus fierem per un baser.

17. Stetit puella

Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit. Eia!
Stetit puella tamquam rosula;
facie splenduit, os eius fioruit. Eia!

18. Circa mea pectora

Circa mea pectora multa sunt suspiria
de tua pulchritudine, que me ledunt misere. Ah!
Mandaliet, mandaliet,
min geselle chumet niet.
Tui lucent oculi sicut solis radii,
sicut splendor fulguris
lucem donat tenebris. Ah!
Mandaliet, mandaliet,
min geselle chumet niet.
Vellet deus, vallent dii
quod mente proposui:
ut eius virginea reserasset vincula.
Mandaliet, mandaliet,
min geselle chumet niet.

III: The Course of Love

15. Cupid flies everywhere

Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.
The girl without a lover
misses out on all pleasures,
she keeps the dark night
hidden in the depth of her heart;
it is a most bitter fate.

16. Day, night, and everything

Day, night and everything is against me,
the chattering of maidens makes me weep,
often sigh, and, most of all, scares me.
O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am, great is my grief,
advise me at least, by your honor.
Your beautiful face,
makes me weep a thousand times,
your heart is of ice.
As a cure, I would be revived by a kiss.

17. A girl stood

A girl stood in a red tunic;
if anyone touched it, the tunic rustled. Eia!
A girl stood like a little rose:
her face was radiant and her mouth in bloom. Eia!

18. In my heart

In my heart there are many sighs
for your beauty, which wound me sorely. Ah!
Mandaliet, mandaliet,
my lover does not come.
Your eyes shine like the rays of the sun,
like the flashing of lightening
which brightens the darkness. Ah!
Mandaliet, mandaliet,
my lover does not come.
May God grant, may the gods grant
what I have in mind:
that I may loose the chains of her virginity. Ah!
Mandaliet, mandaliet,
my lover does not come.

Luke’s. Conductors include Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Gil Rose, Robert Spano, Kirk Trevor, and John Williams. Recent engagements include the Brahms *Requiem* and Mendelssohn’s *Elijah* with St. Olaf College Choir and Orchestra, the Oregon Bach Festival, a commercial recording of Ruth Fazal’s *Awakening* with the Slovak National Orchestra in Bratislava, Slovakia, and a reprise of a successful Carnegie Hall commission, David Bruce’s *Piosenki*, in London. Also active as a professional choral singer, Ferrill has sung with Seraphic Fire (Miami, FL), the Oregon Bach Festival, True Concord (Tucson, AZ), and Bach Collegium San Diego. He holds degrees from Butler University and Florida State University, and has studied at Tanglewood, Songfest, Ravinia, and several sessions in the Carnegie Hall Professional Training Workshops. In summers, Ferrill teaches at SongFest (Los Angeles, CA) and the Interlochen Arts Camp (Interlochen, MI).

19. Si puer cum puellula

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labii

20. Veni, veni, venias

Veni, veni, venias
Veni, veni, venias,
ne me mori facias,
hyrcra, hyrcce, nazaza, trillirivos!
Pulchra tibi facies
oculorum acies,
capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

21. In trutina

In truitina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.

22. Tempus es iocundum

Tempus es iocundum,
o virgines, modo congaudete vos iuvenes.
Oh! Oh! Oh! Totus floreo!
Iam amore virginali totus ardeo,
Novus, novus amor est, quo pereo.
Mea me confortat promissio,
mea me deportat
Oh! Oh! Oh! Totus floreo!
Iam amore virginali totus ardeo,
Novus, novus amor est, quo pereo.
Tempore brumali vir patiens,
animo vernali lasciviens.
Oh! Oh! Oh! Totus floreo!
Iam amore virginali totus ardeo!
Novus, novus amor est, quo pereo!
Mea mecum ludit virginitas,
mea me detrudit simplicitas.
Oh! Oh! Oh! Totus floreo!
Iam amore virginali totus ardeo!
Novus, novus amor est, quo pereo!
Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo!
Oh! Oh! Oh! Totus floreo!
Iam amore virginali totus ardeo!
Novus, novus amor est, quo pereo!

23. Dulcissime

Dulcissime! Ah!
Totam tibi subdo me!

Blanziflor et Helena

24. Ave formosissima

Ave formosissima, gemma pretiosa,
Ave decus virginum, virgo gloriosa,
Ave mundi luminar, Ave mundi rosa,
Blanziflor et Helena,Venus generosa!

19. If a boy with a girl

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

20. Come, come, O come

Come, come, O come
Come, come, O come,
do not let me die,
hyrcra, hycre, nazaza, trillirivos!
Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!
Redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. In the balance

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

22. This is the joyful time

This is the joyful time,
O maidens, rejoice with them, young men!
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
I am heartened by my promise,
I am downcast by my refusal.
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
In the winter man is patient,
the breath of spring makes him lust.
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
My virginity makes me frisky,
my simplicity holds me back.
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
Come, my mistress, with joy,
come, come, my pretty, I am dying!
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

23. Sweetest one

Sweetest one! Ah!
I give myself to you totally!

Blanchefleur and Helen

24. Hail, most beautiful one

Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail. light of the world, Hail, rose of the world,
Blanchefleur and Helen, noble Venus!

Kyle
Ferrill

baritone

Baritone Kyle Ferrill joined the voice faculty at the University of Memphis in 2014. He has appeared with some of the nation’s finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops, and New York’s Orchestra of St.



Fortuna Imperatrix Mundi

25. O Fortuna

O Fortuna, velut Luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem;
egestatem, potestatem,
dissolvit ut glaciem.
Sors immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis;
obumbrata et velata; mihi quoque niteris;
nunc per ludum
dorsum nudum fero tui sceleris.
Sors salutis et virtutis mihi nunc contraria;
est affectus et defectus, semper in angaria.
hac in hora sine mora
cordae pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!

Fortune, Empress of the World

25. O Fortune

O Fortune, like the moon you are changeable,
ever waxing and waning;
hateful life first oppresses
and then soothes as fancy takes it;
poverty and power
it melts them like ice.
Fate – monstrous and empty,
you whirling wheel, you are malevolent,
well-being is vain and always fades to nothing,
shadowed and veiled; you plague me too;
now through the game
I bring my bare back to your villainy.
Fate is against me in health and virtue,
driven on and weighted down, always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate strikes down the strong man,
everyone weep with me!

Vectors

2017-2018

La Jolla Symphony
& Chorus

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Mandeville Auditorium, UCSD

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Celebrating 50 Years at UC San Diego 1967-2017

Carmina Burana: An Historical Occasion

It is fitting that Carl Orff's choral masterpiece is part of this anniversary year. It was 50 years ago that *Carmina Burana* concluded the La Jolla Symphony & Chorus's first season as a UC San Diego affiliate. That spring 1968 performance employed modest forces. Then Choral Director Patricia Smith conducted the 60-voice Chorus accompanied only by percussion and two pianos. Smith remembered the concert as "one of the highlights of my career."

LJS&C has subsequently programmed *Carmina Burana* four times, including a 1985 concert that was repeated in Mexico at the Centro Cultural Tijuana. Forces grew over the years to the 200-musician modern chorus and orchestra of today.

This weekend marks the LJS&C conducting debut of new Choral Director Patrick Walders. He will command an expanded ensemble of 272 musicians: 163-voice combined adult chorus, 29-voice youth choir, 80-piece orchestra (including two pianos and large percussion section), and 3 soloists. Thank goodness Mandeville has an ample stage!



Patricia Smith, choral director,
1966-69



Program from concert at Cultural Center in
Tijuana, 1985



Chorus circa 1990s



David Chase took over the Chorus in 1973

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

Patrick Walders, *Choral Director*

Victoria Heins-Shaw, *Accompanist*

Mea Daum *Chorus Manager* • **Marianne & Dennis Schamp**, *Chorus Librarians*

Soprano

Young (Danbi) Ahn
Marné Amoguis
Cherrie Anderson
Jami Baar
Marcia Banks
Elise Chen
Sally Dean
Justine Desan
Rachel Eichler
Lizze Fisher
Samantha Foulk
Cecilia Frankenfeld
Meryl Gross**
Tanya Gutierrez
Marty Hambright
Martha Hamilton
Ida Houby
Anita Ip
Lidia Jimenez-Garcia
Karen Johns
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For information about planned gifts, contact Diane Salisbury at dsalisbury@lajollasympphony.com or 858-822-3774

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With ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. 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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