



La Jolla Symphony & Chorus

2018-2019 Season

December 8-9, 2018
Mandeville Auditorium, UCSD









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Music Director

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Saturday, December 8, 2018, 7:30pm ■ Sunday, December 9, 2018, 2:00pm
Mandeville Auditorium, UCSD

FLORENCE PRICE

Violin Concerto No. 2
David Buckley, violin

QINGQING WANG

Between Clouds and Streams
NEE COMMISSION / WORLD PREMIERE

INTERMISSION

GEORGE FRIDERIC HANDEL

Messiah, Part I (in the orchestration by Mozart, K.572)

Overture
Comfort ye, my people
Ev'ry valley shall be exalted
And the glory of the Lord
Thus saith the Lord
But who may abide
And He shall purify
Behold, a virgin shall conceive
O thou that tellest good tidings to Zion
For behold, darkness shall cover the earth
The people that walked in darkness
For unto us a child is born
Pifa: "Pastoral Symphony"
There were shepherds abiding in the field
And lo, the angel of the Lord
And the angel said unto them
And suddenly, there was with the angel
Glory to God
Rejoice greatly
Then shall the eyes of the blind
He shall feed His flock
His yoke is easy
Hallelujah

Danielle Talamantes, soprano ■ Mindy Ella Chu, mezzo-soprano
Derek Chester, tenor ■ Kerry Wilkerson, bass-baritone

Cover photos by Bill Dean, Gary Payne, Tom Peisch

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From the Conductor

We continue with our season-long exploration of the twinned ideas of lineage and memory.

Memory flows down two related streams. The first is personal memory, which is usually what we as individuals mean by “a memory.” As I write these words just before Thanksgiving, I am awash in powerful personal memories of the Thanksgivings of my childhood: of the smell of my grandmother’s kitchen, of trips home to visit my parents when I was a student at the University of Iowa, of the first real cold-snap of the season. If I was really lucky, the lake (Clear Lake, where I grew up) would be frozen enough to skate on. Then we’d have mile after mile of new smooth ice with no snow or slushy spots to slow you down and enough wind to pick up a head of steam (at least in one direction!). Or more adventurously, I’d get on an ice boat—a low-slung single-person hull with so little friction between blades and ice that it was basically a sail-powered rocket ship. That was paradise!

Personal memory can be a source of connection with other people, but unless you also have fond memories of Thanksgiving ice boating, you’re probably already bored with my story.

A more powerful source of connection is communal memory, our collective societal recollection of important people and events. At its grandest, shared communal remembrance is at the root of religious ritual and at the core of patriotic fervor. It drives allegiances to sports teams and preferred vacation spots. Our sense of belonging—to one another, to a place, or to creed—is a kind of memory. Even, belief itself is impossible without communal memory. And, communal memory—since it is by definition widely shared—tends to amplify associated emotions of joy or grief; relief or anxiety.

A great piece of music plays simultaneously with both personal and communal memory. Take Handel’s masterpiece *Messiah* for example. Nearly everyone reading these words has some personal memory of *Messiah*. Maybe that was a moving concert performance or a community sing-along. For me it was a Christmas Eve drive down the length of California to San Diego with all of Brenda’s belongings packed in a U-Haul behind us. Threading the Grapevine, we had been talking of the momentous joining of our lives, when the drone of talk radio was interrupted by the immediate rush of joy of the “Hallelujah Chorus.” That was also paradise!

Yes, we all have personal memories of *Messiah*, but the full force of the piece is communal. This music is now several centuries old and tells a story that spans millennia. So, in a communal sense, when we listen to *Messiah* we are listening along with millions of other people—indeed an entire culture—who came before us.

On today’s concert we’ll hear *Messiah* in an infrequently-performed scoring by Mozart. It’s the same *Messiah* you know and love—in today’s

program you’ll hear just Part 1, the “Christmas” portion of the piece, along with the ecstatic “Hallelujah Chorus.” Mozart’s orchestral colors, especially in vivid and lyrical woodwind writing, give the work a kind of classical-era sparkle.

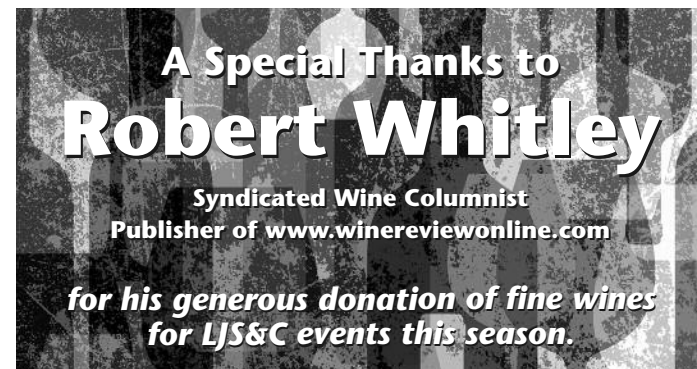
Messiah is great music—pure and simple—and doesn’t need justification beyond that. But what I love about this program is the way this most traditional of music contextualizes the lesser-known works on the program. Perhaps this is why we tell familiar stories; we are rehearsing communal memory. And as one of our most familiar stories, *Messiah*, with its catechism of personal and heartening connections among people of all (or no) faiths, satisfies like few other pieces. It can also be a guide to us when we are dealing with the less familiar.

Perhaps we can apply the lessons of universal belonging—so evident in Handel—to the world premiere of Qingqing Wang’s *Between Clouds and Streams*. As I write these words, we have just begun to rehearse this new piece (Qingqing is this year’s Nee Commission recipient.) It’s a little early for observations from the conductor, but already I sense the deeply exploratory nature of this piece, as though the composer were unearthing her past in front of our ears. What will she decide to reveal to us and what to obscure? You’ll hear the mixture of new sounds and new techniques of conducting—using, at times, Butch Morris’s inventive hand signs called “conduction.” That’s pretty experimental, but there are also moments of sheer beauty and repose. In her music, Qingqing Wang is telling us a lot about how she sees and remembers the world.

And what about Florence Price’s *Violin Concerto No. 2*, played by our own concertmaster, the extraordinary David Buckley? (We’ll perform Price’s *First Concerto* next season with Peter Clarke.) Florence Price is a fabulous composer whom history nearly forgot. Perhaps it was because her lush and romantic compositions were out of fashion among the mind-century modernists, or that she didn’t have a publisher or famous conductor as an advocate. Alas, the sad and more probable reason was that an African-American woman with a powerful creative voice simply wasn’t welcome in the hallowed and privileged halls of classical music. Listen to this beautiful music and reflect on the fact that we nearly let it recede into the mists of obscurity. How close did we come? It is thanks to sheer luck that a couple discovered the manuscript in a ramshackle, abandoned house and sent it to the University of Arkansas where Price’s archives are maintained. The shocking fact is that Florence Price died in 1953 and this violin concerto received its first performance last February.

Sometimes a society is judged by what it is willing to forget.

So, as we celebrate the Season with *Messiah*, a piece of music that will never be forgotten, let us remember and celebrate other music, other inspirations. With any luck we will bequeath future generations communal musical memories of great richness and diversity! ■



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Program Notes by Eric Bromberger

Violin Concerto No. 2

FLORENCE PRICE

Born April 9, 1887, Little Rock

Died June 3, 1953, Chicago



Florence Price was a remarkable composer, but today—65 years after her death—few have heard of her. Born Florence Beatrice Smith in Little Rock, she showed a remarkable talent very early: she gave her first piano recital at age 4, published her first piece at 11, and entered the New England Conservatory at 15. There she studied piano and organ and took composition lessons from George Whitefield Chadwick and Frederick Converse. Graduating at age 18, she taught at Shorter College in Arkansas, and in 1910 she became the head of the music department at Clark University in Atlanta. Returning to Little Rock, she married George Price, an attorney, and in 1927 the couple and their children moved to Chicago, where Florence studied composition with Leo Sowerby; she was at this time also writing musical jingles for radio commercials. Price’s *Symphony No. 1 in E Minor*, composed in 1931-32, won the Wanamaker Competition and was performed in 1933 by the Chicago Symphony Orchestra at the Chicago World’s Fair—it was the first work by an African-American woman to be performed by a major American symphony orchestra. In the following years, Price’s music was performed more widely in the United States and in Europe—Marian Anderson performed several of Price’s songs, including “My soul’s been anchored in de Lord” and “Songs to the Dark Virgin.”

Price was a prolific composer. She wrote over 300 different works, including four symphonies, two violin concertos, a piano concerto, piano music, and a large number of songs and choral compositions. Most of these remain unpublished, and while some of her works have been recorded, Price’s music is only now being discovered by audiences. Trained in the conservative late-nineteenth century style of Chadwick and Converse, she remained faithful to that idiom throughout her life; the many new directions of twentieth-century music did not make themselves felt in her music.

Price’s *Violin Concerto No. 2* has an unusual history. She completed it in May 1952, just a year before her death, and dedicated it to the American violinist Minnie Cedargreen Jernberg (1888-1967). Price apparently never heard this music—it was not performed until eleven years after her death when Jernberg gave the premiere (with piano accompaniment) at the



Photo: Bill Dean

Steven Schick

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. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 12th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also co-artistic director of the Banff Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival.

opening of the Florence B. Price elementary school in the Kenwood district of Chicago in 1964. And then the music vanished for nearly half a century. In 2009, a couple was refurbishing a dilapidated house in the village of St. Anne, south of Chicago, and in the process they discovered a pile of abandoned musical manuscripts. It turned out that, years before, the house had been Price’s summer home. The couple turned all the manuscripts over to the University of Arkansas, which maintains a collection of Price’s papers, and violinist Er-Gene Kahng of the Arkansas faculty gave the premiere of the orchestral version with the Arkansas Philharmonic in February 2018.

The *Violin Concerto No. 2* is in one continuous movement that spans about fourteen minutes. The impulse of this music is lyric rather than dramatic or virtuosic: while there are certainly brilliant passages, this concerto does not offer the violinist a separate cadenza. A firm orchestral introduction marked *Tempo moderato* leads to the entrance of the soloist on a soaring, rhapsodic theme that establishes the mood of the entire concerto. Price’s one-movement structure might—very generally—be likened to sonata form: the opening introduces several different themes, the central episode extends and develops those ideas, and they are recapitulated (though not literally) in the closing section. Price’s writing for violin is idiomatic, and her orchestration is clear (unusually, it features prominent parts for piano and trumpet). At the very end, the violin soars to a moment of repose before the orchestra drives the concerto to its emphatic conclusion. ■



David Buckley

violin

David Buckley has served as co-concertmaster of the La Jolla Symphony for 18 years and is an experienced chamber musician, performing with the San Diego-based Camarada ensemble since its inception in 1994. He is featured on Camarada’s

recently released “Tango San Diego” CD. In addition to music, Dr. Buckley is president of Radiology Medical Group and has served as chief of radiology at Scripps Mercy Hospital. Dr. Buckley is a summa cum laude graduate of St. Olaf College and received his medical degree from the University of Minnesota. Subsequently he completed residency and fellowship training at the University of California San Francisco. Dr. Buckley is a member of Phi Beta Kappa and of the Alpha Omega Alpha medical honor society. He has twice been named a San Diego “top doctor” by his San Diego Medical Society peers. Dr. Buckley also enjoys golf, travel and relaxing by the lake in his home state of Minnesota.

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble (ICE), 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.



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Reservations not necessary but appreciated!
Reservation line: (858) 534-0876

Between Clouds and Streams

QINGQING WANG
Born in Changsha, Hunan



The following note has been supplied by the composer.

Having been inspired by the natural beauty and richness, *Between Clouds & Streams for orchestra* (2018), with two movements, interprets how I imagine the relationships between clouds and streams. In the first movement, clouds represent heaven, and streams refer to earth. Focusing on the charming, powerful and captivating sound in the extreme registers, it depicts a beauty-seeking story between the two characters of clouds and streams.

The second movement is inspired by a unique painting skill in Chinese ink wash painting—the technique of *Gouliu*. (In Chinese painting, the technique of *Liurang* refers to blank-leaving and outline-blurring; The technique of *Goule* refers to sketching every detail clearly; The technique of *Gouliu* is a combination of *Liurang* and *Goule*, which juxtaposes two tastes in one space). Moreover, it explores how the soloists' group interacts with the orchestra and the strings in the auditorium. The concept of *Conduction*, a unique system using the symbolic vocabulary of ideographic signs and gestures to create real-time controlled improvisation, is applied in the second movement to strengthen the connections between the conductor and the soloists' group, the conductor and the strings in the auditorium, as well as the soloists' group and the strings in the auditorium. The work implies an intention to invite the audience to stroll in the musical garden, a garden built between clouds and streams. ■

Messiah

GEORGE FRIDERIC HANDEL
Born February 23, 1685, Halle
Died April 14, 1759, London



In the spring of 1741 the Duke of Devonshire, Lord Lieutenant of Ireland, invited Handel to Dublin to put on a series of concerts in support of various local charities. Handel gathered earlier works for performance in Dublin, but that summer he began work on a new oratorio that would have its premiere there. This oratorio represented a new direction for Handel, who by no means considered himself a composer of sacred music, for it was on a text assembled from the Bible and the Prayer Book Psalter by his longtime friend Charles Jennens. *Messiah*, as this new oratorio was titled, may have represented a fresh direction for the 56-year-old Handel, but he worked with unbelievable speed. Part I was composed in one week: August 22-28, 1741; Part II was complete nine days later, on September 6; and the composition of Part III took six days. Handel had the orchestration complete in two more days, on September 14. From the time he sat down in front of a blank sheet of paper until the completion of the full orchestral score of *Messiah*, a total of twenty-four days had elapsed.

Not until he had been in Dublin for five months did Handel present his new oratorio: he led an open rehearsal of *Messiah* on April 9, 1742, and the official premiere followed four days later, on April 13. It was a stunning success, and Dubliners struggled to get tickets. Neal's Musick Hall, where the premiere took place, had room for only 600, and so management came up with a shrewd solution. The day of the performance, *Faulkner's Dublin Journal* carried this admonition: "The Stewards of the Charitable Musical Society request the Favour of the Ladies not to come with Hoops this Day to the Musick-Hall in

Fishamble-Street: the Gentlemen are desired to come without their swords." Thus slimmed-down, 700 listeners were crammed into the hall, and the performance turned the handsome profit of 400 pounds for Mercer's Hospital, the Charitable Infirmary, and the Charitable Music Society (this last was for the relief of those imprisoned for debt). A second performance of *Messiah*, on June 13, was equally successful, and Handel left Ireland in August, eager to repeat that success in London.

It must have come as the worst possible surprise to the composer when the oratorio failed at its London premiere on March 23, 1743. Perhaps he should have seen it coming. That performance was preceded by a furor in the newspapers about his decision to present an oratorio on Biblical texts in a public theater, and Handel's performance was attacked as "blasphemous." A few subsequent performances had scarcely more success, and it was not until May 1, 1750, when Handel led *Messiah* as a benefit for the opening of the Hospital Chapel of the Foundling Hospital, his favorite charity, that the oratorio finally won favor. By the time Handel died in April 1759, *Messiah* had been performed 56 times in London, and over the last two-and-a-half centuries it has remained an inescapable part of the way Christmas is celebrated.

It should be noted, though, that *Messiah* is not exclusively concerned with Christmas. Jennens structured the three parts of *Messiah* around the three central events of Christianity: Part I is about the birth of Christ, Part II is about the crucifixion, and the final part is about the resurrection and the spreading of the gospel, and so *Messiah* is essentially structured on Christianity's three holy days: Christmas, Good Friday, and Easter. Jennens has come in for a great deal of criticism over the last two centuries (he was by all accounts a vain snob), but his arrangement of texts for *Messiah* was brilliant. Basic to Jennens' choice of texts was his decision *not* to cast *Messiah* as drama—there is no narrative line here, no rising action, no climax. Jennens began with the assumption that his audience already knew the story and required no telling. He then chose texts about specific incidents in the life of Christ, and these become a sequence of



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Katinka Kleijn
cello



La Jolla Symphony & Chorus

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Saturday, February 9 at 7:30pm

Sunday, February 10 at 2:00pm

Mandeville Auditorium, UCSD

STEVEN SCHICK, conducting

Philip Glass

Cello Concerto No. 2

LJ White

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Symphony No. 3

Soloist: Katinka Kleijn, cello

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Mission Statement

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

moments-along-the-way in one of the most familiar of all stories, rather than an attempt to *tell* that story.

But Jennens' text, no matter how shrewdly assembled, would have been long forgotten were it not for the magnificence of Handel's music. Handel composed *Messiah* from many different kinds of music. From opera he retained the recitative and dramatic aria, though he shrewdly avoids making the arias too brilliant. In place of florid lines that might seem operatic and out of context for this subject, he blesses the soloists with some of the most appealing, straightforward melodies ever written (though these can be brilliant enough: "Rejoice greatly" remains—over two centuries later—a *tour de force* for soprano and the combined violin sections). He is also willing to incorporate quite different kinds of music. The famous *Pastoral Symphony* is derived from the *pifferari*, the music of the Italian shepherds who would make an annual Christmas pilgrimage to Rome to play wind instruments in imitation of the shepherds who watched over the Nativity.

The present performances offer Part I of *Messiah*—the "Christmas" section—and conclude with the *Hallelujah Chorus* from Part II. *Messiah* is usually heard in the edition prepared by the English musicologist Watkins Shaw in 1959, but at these concerts it is presented in the orchestration by Mozart. A separate note for that version follows.

MOZART AND HANDEL'S MESSIAH

Mozart's arrival in Vienna in 1781 opened up many new vistas for the young composer. There he soon met one of the most remarkable patrons in the history of music, Baron Gottfried van Swieten. Swieten encouraged and sponsored Mozart, he arranged the texts for Haydn's oratorios *The Creation* and *The Seasons*, and he supported the young Beethoven, earning in the process the dedication of that composer's *First Symphony* in 1800. As a diplomat from Vienna to Berlin, Swieten had come into contact with the music of J.S. Bach and Handel, then barely known in Vienna, and he returned to

spread his passion for the polyphonic music of an earlier era among enthusiasts in Vienna. Soon after his arrival in Vienna, Mozart was invited to Swieten's musical gatherings, and on April 10, 1782, he wrote back to his father in Salzburg: "I go every Sunday at noon to Baron van Swieten's—and there nothing is played but Handel and Bach. Right now I am making a collection of Bach fugues—including those of Sebastian as well as Emanuel and Friedemann Bach." Under Swieten's encouragement, Mozart pursued his interest in the polyphonic music of the Bach family—he wrote fugues for keyboard and arranged preludes and fugues by various Bachs for string trio and string quartet.

Several years later, in 1788, Swieten invited Mozart to become music director of the Society of Associated Cavaliers, a group of nobles and music enthusiasts who joined together to underwrite the performance of major choral works. The Viennese were particularly impressed by Handel's oratorios. Haydn, who would discover these works during his visits to London, was amazed by them: to a friend Haydn confessed that they made him feel "as if I had been put back to the beginning of my studies and had known nothing up to that point." For the Society, Mozart re-orchestrated and conducted four major choral works by Handel: *Acis and Galatea*, *Alexander's Feast*, *Ode for Saint Cecelia's Day*, and *Messiah*. His re-orchestration of *Messiah* was completed in the spring of 1789, and he conducted this version on April 7 of that year at Count Johann Esterházy's palace in Vienna. In the Koechel catalog, it is listed as K.572.

Handel originally scored *Messiah* for a very small orchestra: two oboes, two trumpets, timpani, and strings. Swieten, Haydn, and others may have been astonished by the grandeur of Handel's oratorios, but many felt that Handel's orchestra was too small to project that grandeur properly. The Society of Associated Cavaliers made much larger orchestral forces available to Mozart, and he made full use of them. His version of *Messiah* (which employs some instruments Handel never heard of) calls for two

flutes, two oboes, two clarinets, two bassoons, two horns, three trombones, two trumpets, timpani, and strings; in the process, Mozart also revised Handel's trumpet parts. This sort of orchestra strikes fear into the hearts of modern historical instrument performers, but Mozart's orchestration is surprisingly restrained. Not for him was this the opportunity to create a jumbo, technicolor Stokowski-like re-orchestration of Handel's score. To be sure, Mozart does make use of all the additional forces available to him in Vienna, but in his orchestration these forces stand at the service of Handel's music rather than calling attention to themselves. The sound of Mozart's orchestra is of course much grander than Handel's original, but this is all done with Mozart's keen ear and unflinching good judgment.

Today, of course, historical authenticity has become almost a matter of faith, and modern performances pride themselves on historical accuracy (insofar as that can be known). Performances of *Messiah* during the nineteenth century had swelled to the point where one performance in London in 1859 involved over 3000 performers, but today we take pride in such things as original instruments, period performance practices, and appropriate numbers of performers. Yet before we feel superior to Mozart's version, we should remember that Handel himself conducted performances of *Messiah* with greatly expanded orchestras, and these sometimes included horns and

bassoons, instruments that were not in his original orchestration. Handel might have been much more receptive to Mozart's full-scale re-orchestration than we are inclined to think. Mozart's version of *Messiah* remains interesting on its own terms, for not only does it show us one great composer's thoughts on another, it also makes clear how much the conception of orchestral sonority had evolved by 1789, just thirty years after Handel's death. ■

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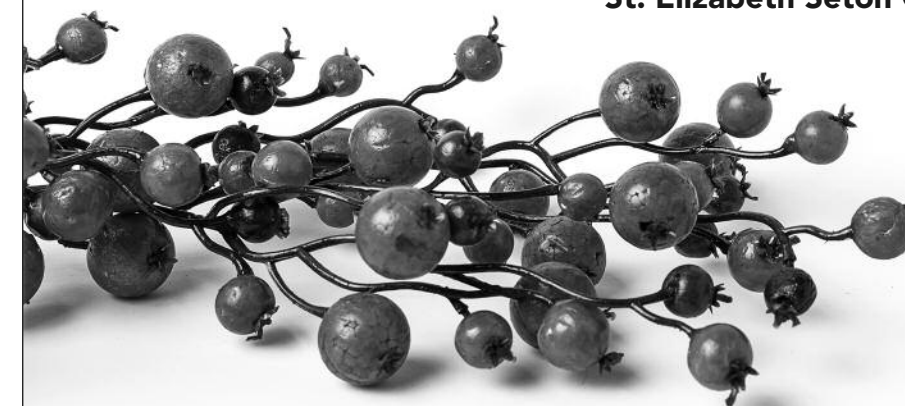
Christmas Messiah

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As a conductor, keyboardist, and musicologist, Ruben Valenzuela has led Bach Collegium San Diego in local premieres of historically informed performances of the Renaissance, early and high Baroque, and Classical periods. Under Valenzuela's leadership, Bach Collegium San Diego has achieved local, national, and international acclaim, collaborating with many of this country's outstanding musicians specializing in early music. Highlights include a collaboration with TENET in Los Angeles and New York, and performances at the Festival

Internacional del Órgano Barroco in Mexico City and the IX Festival Internacional de Música Renacentista y Barroca Misiones de Chiquitos in Bolivia. Valenzuela's performances have been described as "dramatic and vibrant" and "able to unlock the true power of Baroque music" (*San Diego Story*). In 2012, he was chosen by *San Diego Metro Magazine* as one of Twenty Men Who Impact San Diego for his longstanding contributions to the greater arts community. Valenzuela frequently appears as a guest director and performer with ensembles such as Bach Vespers at Holy Trinity Lutheran Church, New York City; the Bach Experience at Marsh Chapel, Boston University; and Emmanuel Music, Boston. Valenzuela holds a PhD in Musicology from Claremont Graduate University, and is Director of Music & Organist at All Souls' Episcopal Church, San Diego.



Danielle Talamantes

soprano

“It’s not often that a fortunate opera-goer witnesses the birth of a star!,” critics hailed for Danielle

Talamantes’ recent role début as Violetta in *La Traviata*. This season, Talamantes sings Mimi in *La bohème* with Fairfax Symphony and returns to The Metropolitan Opera for their productions of *Carmen*. In addition, she will appear as a soloist in multiple classical masterworks including Händel’s *Messiah* with La Jolla Symphony & Chorus, Beethoven’s *Symphony No. 9* with DCINY, Verdi’s *Requiem* with Fairfax Symphony and the National Philharmonic.

An accomplished recitalist, Danielle Talamantes has been a featured soloist with the Baltimore Symphony Orchestra, National Philharmonic Chorale & Orchestra, United States Army Band, Oratorio Society of Virginia, Nashville Symphony, Choralis, and Baltimore Choral Arts Society. She made her Carnegie Hall début in a sold-out solo recital in 2007, and was the Soprano in Residence for the Summer 2012 at the Marlboro Music Festival in Marlboro, Vermont.

Ms. Talamantes was awarded first-prize in several prestigious opera competitions, including: the Irene Dalis Opera San Jose Competition; Irma M. Cooper Opera Columbus Competition; XII Concurso de Trujillo; International Lotte Lehman Cybersing Competition; NATS Artist Award; and the Vocal Arts Society Discovery Series competition.



Mindy Ella Chu

mezzo-soprano

Ms. Chu is capturing acclaim for her interpretations of concert works from composers such as Mozart, Bach and Handel. Praised for her “expressive vigor” (*San Francisco Chronicle*), “liquid

ornaments and a pleasantly earthy timbre” (*San Francisco Classical Voice*), she made her international solo debut in 2015 performing John Rutter’s *Magnificat* and Handel’s *Messiah* in Tokyo and Osaka.

Ms. Chu’s operatic and stage performing credits include title roles in Purcell’s *Dido & Aeneas* (Voices of Music), Speranza (cover) in Monteverdi’s *L’Orfeo*, Dorabella in Mozart’s *Così fan tutte*, third spirit in Mozart’s *Die Zauberflöte*, Mei-li in Roger and Hammerstein’s *Flower Drum Song*, Tessa in Gilbert & Sullivan’s *The Gondoliers* and the American premiere of Handel’s *Parnasso in Festa* in the title castrati role of Apollo.

Ms. Chu received her music training at Yale University, where she earned a Master of Music for Early Music, Oratorio & Chamber Ensemble. During her time there, she performed as a soloist and chorister with the Yale Schola Cantorum and Juilliard415 in venues across America and in six different countries. At Yale, she worked with Jimmy Taylor, Avi Stein, Robert Mealy and conductors Masaaki Suzuki, Simon Carrington, and David Hill.

Messiah

Words by Charles Jennens

1. Sinfonia (Overture)

2. Accompagnato

Tenor

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness;
prepare ye the way of the Lord;
make straight in the desert a highway for our God.
(Isaiah 40: 1-3)

3. Air

Tenor

Ev’ry valley shall be exalted, and ev’ry moutain and hill made low;
the crooked straight and the rough places plain.
(Isaiah 40: 4)

4. Chorus

And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.

5. Accompagnato

Bass

Thus saith the Lord, the Lord of hosts:
Yet once a little while and I will shake the heavens and the earth,
the sea and the dry land.
And I will shake all nations; and the desire of all nations shall come.
(Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple,
even the messenger of the Covenant, whom you delight in;
behold, He shall come, saith the Lord of hosts.
(Malachi 3: 1)

6. Air

Alto or soprano

But who may abide the day of His coming,
and who shall stand when He appeareth?
For He is like a refiner’s fire.
(Malachi 3: 2)

7. Chorus

And He shall purify the sons of Levi,
that they may offer unto the Lord an offering in righteousness.
(Malachi 3: 3)

8. Recitative

Alto

Behold, a virgin shall conceive and bear a son,
and shall call His name Emmanuel, God with us.
(Isaiah 7: 14; Matthew 1: 23)

9. Air and Chorus

Alto

O thou that tellest good tidings to Zion,
get thee up into the high mountain.
O thou that tellest good tidings to Jerusalem,
lift up thy voice with strength; lift it up,
be not afraid; say unto the cities of Judah, behold your god!
(Isaiah 40: 9)

Arise, shine, for thy light is come,
and the glory of the Lord is risen upon thee.
(Isaiah 60: 1)

Chorus

O thou that tellest...etc.

10. Accompagnato

Bass

For behold, darkness shall cover the earth,
and gross darkness the people; but the Lord shall arise upon thee,
and His glory shall be seen upon thee.
And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.
(Isaiah 60: 2-3)

11. Air

Bass

The people that walked in darkness have seen a great light;
and they that dwell in the land of the shadow of death,
upon them hath the light shined.
(Isaiah 9: 2)

12. Chorus

For unto us a child is born, unto us a son is given,
and the government shall be upon His shoulder;
and His name shall be called Wonderful, Counsellor,
the mighty God, the Everlasting Father, the Prince of Peace.
(Isaiah 9: 6)

13. Pifa (“Pastoral Symphony”)

14a. Recitative

Soprano

There were shepherds abiding in the field,
keeping watch over their flocks by night.
(Luke 2: 8)

14b. Accompagnato

Soprano

And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about them,
and they were sore afraid.
(Luke 2: 9)

15. Recitative

Soprano

And the angel said unto them: “Fear not, for behold,
I bring you good tidings of great joy, which shall be to all people.
For unto you is born this day in the city of David
a Saviour, which is Christ the Lord.”
(Luke 2: 10-11)

continued on next page



Derek Chester

tenor

Praised by the *New York Times* for his “beautifully shaped and carefully nuanced singing,” tenor Derek Chester is steadily making a name for himself in the world of classical music. Mr. Chester received his Bachelor’s

Degree in Vocal Performance from the University of Georgia where he studied with Gregory Broughton. As a student of renowned American tenor James Taylor, he completed his Master’s Degree in Vocal Performance of Oratorio, Early Music, Song, and Chamber Music on full scholarship from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany working as a freelance musician and furthering his training with acclaimed German tenor Christoph Prégardien.

Recent concert appearances include Haydn’s *Creation* with the Fort Worth Symphony, Bach’s *St. John Passion* at Chicago’s Beethoven Festival, Beethoven’s *Missa Solemnis* at the Berkshire Choral Festival, Britten’s *War Requiem* with the Korean Broadcasting System Symphony Orchestra, and all of the major works of Bach with American Bach Soloists in the San Francisco Bay Area. Mr. Chester is the 2009 recipient of Carmel Bach Festival’s prestigious Adam’s Fellowship and has participated in professional training workshops at Carnegie Hall.



Kerry Wilkerson

bass-baritone

Kerry Wilkerson made his Carnegie Hall debut in June 2017 to rave reviews as baritone soloist in the Vaughan Williams *Sancta Civitas*. A resonant singer with unique evenness in register, the *Washington Post* has described him as an “exuberant” performer having the “amber tone of a lyric baritone with the imposing weight demanded by Handel’s low-lying writing”.

Mr. Wilkerson has sung professionally with the United States Air Force Singing Sergeants and the critically-acclaimed Robert Shaw Festival Singers in many of the most prestigious concert halls throughout the United States and Canada. He is well known to Washington, DC audiences through his solo recitals and regular guest appearances with choruses and orchestras such as the Handel Choir of Baltimore, the National Philharmonic Chorale and Orchestra, City Choir of Washington, Choralis, and the Oratorio Society of Virginia. Recent performances as featured soloist include Dvorak’s *Stabat Mater* with the North Carolina Master Chorale and Vaughan Williams’ *Dona Nobis Pacem* with the Air Force Symphony Orchestra at the acclaimed Kennedy Center. This season’s highlights include appearances as bass soloist in *Messiah* with the La Jolla Symphony & Chorus, Bach’s *B Minor Mass* with City Choir of Washington and *Elijah* with Choralis at the National Presbyterian Church in Washington DC.

READY FOR YOUR CLOSEUP?

A MEMORY PROJECT CREATED BY YOU

Our 2018-19 season is called "Lineage."

Please help us know more about your lineage, with a short, informal on-camera response to these two questions. We will keep the documentation going all season long to create a virtual lineage for all of us to share at the end of the season.

Question 1.

Reflect on a parent, grandparent (or great-grandparent!). Is there a piece of music or song that comes to mind when you think of them – perhaps something they especially loved? What memories of them come to the fore when you think of the music they loved?

Question 2.

Imagine that it's 2068 – 50 years from now. Is there a piece of music or song that you would like your child, grandchild (or great-grandchild!) to bring to mind when they think of you, something that you especially love? How would you like them to remember you or this historical moment through music?



VISIT OUR VIDEOGRAPHER DURING INTERMISSION
ON THE LEFT SIDE OF THE AUDITORIUM

16. Accompanato

Soprano

And suddenly there was with the angel,
a multitude of the heavenly host, praising God, and saying:
(Luke 2: 13)

17. Chorus

"Glory to God in the highest, and peace on earth,
good will towards men."
(Luke 2: 14)

18. Air

Soprano

Rejoice greatly, O daughter of Zion;
shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;
He is the righteous Saviour, and He shall speak peace
unto the heathen.
Rejoice greatly...*da capo*
(Zechariah 9: 9-10)

19. Recitative

Alto

Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped.
Then shall the lame man leap as an hart,
and the tongue of the dumb shall sing.
(Isaiah 35: 5-6)

20. Air (or Duet)

(Alto &) soprano

He shall feed His flock like a shepherd;
and He shall gather the lambs with His arm,
and carry them in His bosom,
and gently lead those that are with young.
(Isaiah 40: 11)

Come unto Him, all ye that labour,
come unto Him that are heavy laden,
and He will give you rest. Take his yoke upon you,
and learn of Him, for He is meek and lowly of heart,
and ye shall find rest unto your souls.
(Matthew 11: 28-29)

21. Chorus

His yoke is easy, and His burden is light.
(Matthew 11: 30)

44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth.
(Revelation 19: 6)

The kingdom of this world is become
the kingdom of our Lord, and of His Christ;
and He shall reign for ever and ever.
(Revelation 11: 15)

King of Kings, and Lord of Lords.
(Revelation 19: 16)

Hallelujah!

THERESE HURST PLANNED GIVING SOCIETY

The Therese Hurst Planned Giving Society is named in honor of La Jolla Symphony & Chorus's chief benefactor, Therese Hurst, who upon her death in 1985 left her house to the LJS&C. It was a transformative gift that created a cash reserve and endowment fund that live on today.

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Drs. Ida Houby & Bill Miller

When we first came to know La Jolla Symphony and Chorus (LJS&C) it was as community participants in the annual Christmas Messiah Community Sing in 1996. We were so swept-up in the joy of that occasion that Ida immediately joined the chorus of LJS&C in 1997, and Bill came aboard as soon as he could.

We had been high school and college choral singers, but soon after our graduations, the demands of study and work kept each of us from making music for over 25 years. Because of LJS&C, we have now been making music as a couple for 21 years. LJS&C made it easy for us to resume our lives as amateur musicians, without having to set aside our other responsibilities. In this unique organization, amateur musicians can come together with other like-minded members of their community, and make great music under wonderful conductors and the sheltering arms of UC San Diego.

Making a planned gift to LJS&C is important to us because we want to nourish a long and flourishing future for amateur music in our community. We have done so by making LJS&C the beneficiary of a charitable share of our Living Trust. We did this over seven years ago, and it was easy.

Plan Now. Give later.

It's as simple as that to create your musical legacy.
Contact Diane Salisbury at dsalisbury@lajollasympphony.com to learn more,
or visit our Planned Giving page at www.lajollasympphony.com.

Making a planned gift can be as easy as adding LJS&C as a beneficiary to your life insurance policy, retirement plan, or will. If you've already made a provision for LJS&C in your estate plans but are not listed below, please let us know so that we may recognize you along with the following Society members:

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Sally & Einar Gall
In honor of David Chase & Paul J.* Friedman

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Michael & Nancy* Kaehr*
Glenn & Rochelle Kline Casey
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Stephen L. Marsh*
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Drs. Katherine Sheehan &
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In memory of Colin Bloor
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In memory of Wolfgang Noe
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Mary Barranger & Jerry Blank*
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Cathy Bullock*
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Dana Burnett & Bruce Ennis*
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* *David Chase Choral Composition Donor*
* *deceased*

Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert 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 of the UC campuses and by satellite and cable to over 100,000 viewers.

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.

About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Our Legacy

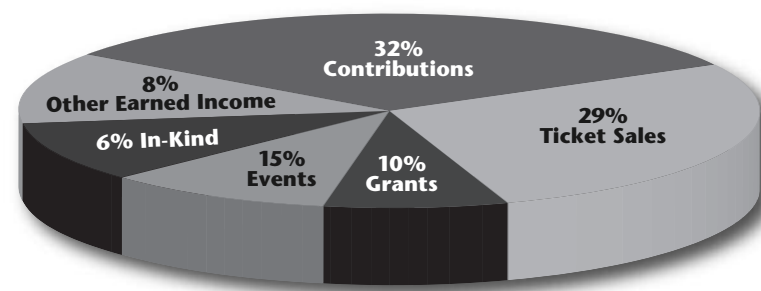
La Jolla Symphony & Chorus (LJS&C) recognizes the importance of nurturing the next generation of talent and new audiences in many ways:

- Our Young Artists Competition, now in its 58th year, awards scholarships and performance opportunities to young musicians from San Diego County and Baja California. Many of our winners also receive paid performance opportunities with LJS&C.
- The Thomas Nee Commission supports emerging composers by funding new works for orchestra or orchestra and chorus that are given their world premiere on our subscription series; 22 commissions have been awarded to-date.
- An annual Young People's Concert introduces young audiences to the symphony experience at no charge. Open dress rehearsals before each concert offer a family-friendly environment.
- LJS&C is fertile ground for new talent, music education and innovation at UC San Diego, where we have been an affiliate since 1967.

We could not accomplish this without you!

As 2018 draws to a close, please consider a gift to our Annual Fund campaign today. LJS&C is a 501(c)3 non-profit corporation that relies upon individuals—like you—for its support.

Thank You!



Make a gift by calling 858-534-4637 or online at lajollasympphony.com

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