Breaking Barriers,
Pushing Boundaries

In the same spirit as the UC San Diego Music Department, La Jolla Symphony & Chorus has for 50 years pushed back the boundaries of music. As we conclude this anniversary season, expect no less! Below are reminders of just a few ground-breaking moments.

Photo credit: Bill Dean, Tom Peisch, Tina Tallon

Sila: The Breath of the World. Eighty LJS&C musicians performed this free, 70-minute concert along the trails of the Japanese Friendship Garden, as part of the Balboa Park Centennial.

Fiona Digney performs “M.Alone,” a percussion concerto written for her by Roland Auzet and premiered by LJS&C.

World-renowned pipa player Wu Man made her local symphony debut with LJS&C on the stages of Mandeville in Lou Harrison’s “Pipa Concerto,” written for the artist.

Stravinsky’s “Oedipus Rex” for male chorus and soloists is given a theatrical presentation.

A commissioned work from composer Nathan Davis produced “A Sound, uttered” for chorus, percussion ensemble, boy soloist and audience participation by cell phones.

Vast forces combined for a performance of Verdi’s “Requiem,” with two guest choruses swelling LJS&C ranks to over 300 musicians, seen here at a rehearsal.

Frequent collaborators Lux Boreal set off 100 metronomes for Györgi Ligeti’s “Poème Symphonique” (left photo), followed by a choreographed version of Stravinsky’s “Les Noces.”

Choral Director Emeritus David Chase and UCSD alumnus composer Rick Burkhardt teamed up for “Haydn in Plain Sight,” a theatrical choral work premiered at The Natural History Museum.
A Line Broken
Saturday, June 9, 2018, 7:30pm / Sunday, June 10, 2018, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

RAND STEIGER
Template for Improvising Trumpeter & Orchestra
Peter Evans, trumpet

COURTNEY BRYAN
Yet Unheard
Helga Davis, soprano

ORNETTE COLEMAN
Lonely Woman (arr. Asher Tobin Chodos)
Helga Davis, soprano / Peter Evans, trumpet
Kyle Motl, contrabass / Kjell Nordeson, percussion

INTERMISSION

GABRIEL FAURÉ
Requiem, Opus 48
Introit and Kyrie
Offertoire
Sanctus
Pie Jesu
Agnus Dei
Libera me
In Paradisum

Priti Gandhi, soprano / Jonathan Nussman, baritone

Cover illustration of Steven Schick by Jay Wolf Schlossberg-Cohen
Unauthorized photography and audio/video recording are prohibited during this performance. No texting or cell phone use of any kind allowed.

We gratefully acknowledge our underwriters for this concert
Dr. James Swift & Suzanne Bosch-Swift
All lines eventually break. It’s the deal we make when we are born. We live fully; we are as generous as we can be; we hold the people we love close to our hearts. As closely as possible. And if we are very lucky, our line will break some day, as Barbara Bush’s just did, peacefully, surrounded by the love of family and with a valedictory glass of bourbon.

But some people aren’t lucky. They leave the house one day, the bed unmade and the radio still playing, and they never return.

Sandra Bland was arrested on July 10, 2013 after an altercation with a police officer at a routine traffic stop and died in custody three days later. We don’t know what happened; yet, we do. It harrowing and necessary job—which I do—or you align yourselves with the Black Lives Matter crusaders for social justice—which I related deaths and just 13% of the population. That statistic should horrify everyone.

But what are we classical musicians supposed to do? Are we not powerless in the face of such a problem? In response, we offer today’s concert, neither to point the finger of blame nor to avert our eyes, but as an offering of light, amplifying Martin Luther King’s axiom that, “Darkness cannot drive out darkness; only light can do that.”

At the center of everything is Courtney Bryan’s remarkable work Yet Unheard, for orchestra and chorus, featuring a setting of Sharan Strange’s searing poem in memory of Sandra Bland, with the incomparable Helga Davis as soloist. Helga, singing to us on behalf of Sandra Bland, exhorts us to relive the terrible scenario, one that is nearly unimaginable to someone of my position and privilege, yet an all-too-frequent reality for many of my fellow citizens. Through Helga’s voice, Courtney Bryan brings us close to the tragedy, makes us feel the heat of it on our faces. The combined voices of the chorus prod us further by asking: “How do we imagine something different, that centers black people, that sees them in the future?” What a stark question! How shocking that it even has to be asked!

We pair Strange’s agonizing question and Bryan’s extraordinary music with Gabriel Fauré’s Requiem. Though it was written nearly 130 years ago, Fauré’s music still feels fresh and relevant to the question of how we see the future. Fauré’s is a “gentle requiem,” nearly completely absent of images of fire and fury. Unlike Verdi and Berlioz, he asks for no titanic bass drum strokes to mark the fateful Day of Judgment of the “Dies Irae,” nor antiphonal brass bands as the dead are called forth in the “Tuba Mirum.” Fauré does indeed set the Dies Irae but it is merely a passing cloud of murky tonality, a transitory problem rather than a final judgment. Instead his Requiem is suffused with musical light—through omnipresent organ sounds and luminous writing for chorus and solo voices. Fauré employs an ingenuous sleight-of-hand here. By centering the ensemble on the duskier sounds of violas and lower strings—the violins play relatively rarely in Requiem—the women’s voices sound even brighter and higher than they otherwise would.

Courtney Bryan and Gabriel Fauré would barely recognize each other’s worlds. The former has a Web Site, the latter the conservative musical training of 19th century France. Courtney lives in 21st century New Orleans; Fauré flourished in the belle époque. Some might say that Fauré’s music sanctifies the old world and Bryan’s critiques the new world. But that’s wrong; these works are not opposites. Each strives to see the invisible and to touch the ineffable. And in the end, they share a message: the goal of living and dying is to transcend darkness, or in Dante’s words at the end of the “Divine Comedy” to riveder le stelle,” to see the stars again.

From the Conductor

Steven Schick
Molli & Arthur Wagner 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 11th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also artistic director of the San Francisco Contemporary Music Players, co-artistic director of the Banff Centre for Arts and Creativity Summer Music Program, and artistic director and conductor of the Breckenridge Music Festival.

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, 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.
Rounding out our concert is another pairing of light and dark. Rand Steiger’s lustrous Template for the improvising trumpeter Peter Evans is a study in brilliance. There are Steiger’s ingenious musical textures, enhanced by real-time computer modifications of the instrumental sounds. You’ll hear things you’ve never even imagined! And, speaking of the unimaginable, never at the end of the many dozens of Peter Evans performances I’ve heard has my mouth ever been closed. I dare you to try it! His playing is nothing less than jaw dropping.

In offering a companion to the incandescent music of Rand and Peter, we close the season as we began it, with an invitation to the polymath composer and arranger Asher Tobin Chodos to create an orchestral environment based on an important work of 20th century jazz. Here Tobin offers his view of Ornette Coleman’s masterpiece Lonely Woman, with the La Jolla Symphony and an all-star cast of soloists, including Helga Davis, Peter Evans and UC San Diego luminaries, bassist Kyle Motl and drummer Kjell Nordeson. Lonely Woman isn’t exactly dark, but it surely is discomfiting. Coleman spoke about working in a department store before he became the free jazz giant we know. On a break, he saw a rich woman who seemed to have all the material possessions one could hope for in life, yet had the most solitary expression on her face. This is the lonely woman, the one who had everything except life itself.

Finding “life itself” is our ultimate goal. And as elusive as that may feel in real life, it is a quest that music captures beautifully. Music is the natural medium for life-force. We hear life-force in the virtuosic acrobatics of Peter Evans as he plays Rand Steiger’s music, and we hear it when Tobin Chodos translates Ornette Coleman’s mid-century jazz tone poem to the orchestral medium. We hear it as Fauré guides us through his requiem towards the apotheosis of “In Paradisum,” his last movement and our ultimate goal. And we can hear it mostly clearly of all if we dare to look unflinchingly at Courtney Bryan’s tragic tableau. Finding life always means driving out darkness.

Program Notes

Template for Improvising Trumpeter & Orchestra
RAND STEIGER
Born June 18, 1957, New York City

The following note has been provided by the composer.

Template for Improvising Trumpeter and Orchestra is a new version of a piece I originally wrote for Peter Evans and Steven Schick to perform with 12 members of the International Contemporary Ensemble. In response to Maestro Schick’s request, I have scaled the piece up for orchestra, and some things have changed in the middle of the piece. Template is a collaborative work that relies on the soloist to make a significant creative contribution. Almost the entire solo trumpet part is improvised, with only a few brief notated phrases (or prescribed rests) appearing at key moments in the score. There are also some opportunities for others in the ensemble to improvise as well, particularly the conductor. As in the original version, I deploy digital signal processing to transform the sound of the soloist, and some of the other instruments in the orchestra.

Peter Evans trumpet

Peter Evans is a trumpet player and improvisor/composer based in New York City since 2003. He is part of a broad, hybridized scene of musical experimentation, and his work cuts across a wide range of modern musical practices and traditions. Evans is committed to the simultaneously self-determining and collaborative nature of musical improvisation as a compositional tool, and works with an ever-expanding group of musicians and composers in the creation of new music. He leads the Peter Evans Septet in addition to performing and recording solo trumpet music. He is widely recognized as a leading voice in the field, having released several recordings over the past decade. As a composer, he has been commissioned by the International Contemporary Ensemble (ICE), Yarn/Wire, the Donaueschingen Musiktage Festival, the Jerome Foundation’s Emerging Artist Program, and the Doris Duke Foundation. Evans has presented and/or performed his works at major festivals worldwide and tours his own groups extensively. He has worked with some of the leading figures in new music: John Zorn, Kassa Overall, Jim Black, Weasel Walter, Matana Roberts, Tyshawn Sorey, Levy Lorenzo, Nate Wooley, Steve Schick, Mary Halvorson, Joe McPhee and performs with both ICE and the Wet Ink Ensemble.

La Jolla Symphony & Chorus now accepts vehicle donations!

Call 1 (800) 500-7433 or visit www.lajollasymphony.com/giving-opportunities to schedule your free pickup, get a tax deduction and help support LJS&C.
Yet Unheard
COURTNEY BRYAN
Born August 16, 1982, New Orleans

The following note has been provided by the composer.

“What happened to Sandra Bland?” is a question that has been repeated without a satisfactory answer. The mystery and the tragedy of what happened to Sandra Bland brings up complicated questions. What is the value of black lives in our society? What can be done to have a sense of justice for the lives affected by police brutality? As vocalist, composer, and activist Abbey Lincoln asked, “who will revere the Black woman?”

As an artist, the best way for me to deal with emotions brought on by these questions is through music. Through music, my aim was to mourn the tragedy of what happened to Sandra Bland and her unfinished contributions to the world, and yet to celebrate the strength of her spirit, and to recognize her humanity.

Collaboration was a very important element in the creation of Yet Unheard for orchestra, chorus, and soloist Helga Davis. At the beginning of the process, founder of The Dream Unfinished, Eun Lee, and I discussed the direction for the piece. Over a number of months, poet Sharan Strange and I collaborated on the intention, direction, and elements of the piece, confirming that we were in sync every step of the way. Vocalist Helga Davis collaborated with Sharan Strange and me on musical interpretation of the poem. After composing the piece, my conversations with conductor James Blachly on the intention of the piece were important in the final stages of the physical manifestation of the piece. We all felt a need to honor Sandra Bland in a meaningful way. In its chamber version, Yet Unheard remains true to the original composition, yet with a greater focus on the individual voices. Conductor Steven Schick and Helga Davis bring a powerful spirit to the piece.

“What Sandy Speaks wants to do is let my kings and queens know, ‘you can do it, we can be successful, it is up to us.’ I love you all dearly. I hope you have a great day. I hope you have a successful and prosperous day. Do what is necessary to establish your kingdom and queendom, and just be great! Go out there and be the greatest thing that you can, and I guarantee it will turn your life around. Sandy speaks.”

– Sandra Bland, Sandy Speaks podcast

Helga Davis
soprano

Helga Davis is a vocalist and performance artist at home in the world. She plants her feet on the most prestigious stages around the world, grown with firm roots in the full-blown life of her local community. She is the recipient of the 2014 BRIC Media Arts Fireworks Grant—an award that supported the completion of her first evening-length piece, Cassandra. Davis served as a principal actor in the 25th-anniversary international revival of Robert Wilson and Philip Glass’s seminal opera Einstein on the Beach. Leading artists and composers have written works for her including: Oceanic Verses by Paola Prestini, Elsewhere by Missy Mazzoli, You Us We All by Shara Nova (of My Brightest Diamond) and Andrew Ondrejcak, Faust’s Box, by Italian contemporary music composer Andrea Liberovici, and Yet Unheard, a tribute to Sandra Bland by Courtney Bryan, based on the poem by Sharan Strange. Robert Wilson describes her as “a united whole, with spellbinding inner power and strength.” She also starred in Wilson’s The Temptation of St. Anthony, with libretto and score by Bernice Johnson Reagan (of Sweet Honey in the Rock) and The Blue Planet, by Peter Greenaway. Current projects include Silent Voices with the Brooklyn Youth Chorus with text by Hilton Als, Jomama Jones Black Light by Daniel Alexander Jones, Requiem for a Tuesday with bass-baritone Davónè Tines and dancer/choreographer Reggie Gray. Davis has been artist-in-residence at National Sawdust since 2016 and is the host of the eponymous podcast HELGA, on WQXR/New Sounds.
I. Prelude
Mother, call out to your daughter
Lift her up now, sisters, brothers
Break through fear, push back hatred's stone

It's an honor to protest for her
We will not forget her name

People, lift her up to chant her story
Lift her, hear her speak again...

II.
What did he see
that prompted such rage?
What did he feel—
with my face reflected
in his eyes, my voice in his mind...

What frustration did he unleash,
what empathy dismiss,
when a woman did not cower,
but chastised his arrogance, his cowardice?

Did the rush of traffic stir
some dormant emotion—
an urge to anxiety, self-pity...?
He was undone so quickly!
And my power—robust, unbidden,
was it too much on display?
Did that drive his anger
to kill me that day?

III.
Didn't he kill me that day—
not just in that moment, but
with torturous delay?
I sat three days in a cell,
a cocoon of despair,
my head bursting,
my questions unanswered,
my challenge criminally rebuked,
my anger no match for them
as they robbed me of heirs...

And tried to kill my dignity, too.
But you are my heirs, my witnesses,
beyond all glaring disregard,
all contempt for truth...
Hold me precious, kin.
Don't relinquish our lives
to erasure by brutes.

We've forgotten
how to imagine black life...
Our imagination has only allowed
for us to understand
black people
as a dying people.

IV.
My life was my own,
my body my own,
a Black woman's joys and pain—
much the same as ancestors'
physical losses, spiritual gains—
But my death! I cannot reconcile,
under their cover of brutality,
neglect, official lies...

The police made a yoke
I could not slip. I tell you,
I willed myself to live! as
my life was clipped.
And what was the crime?
I dared to resist
society's murderous design.

How do we imagine
something different,
that...centers black
people, that sees
them in the future...?

V.
I'm done with this life,
gone and done. My footprints,
my shadow, my laughter, my
quick, strong speech...gone.
What mercy I have known...done.
And stifling injustice
sits in its place.

But I know truth spreads.
No stone of ignorance
can stand against it forever.
No fire of hate
can outlast its reach.
Silence will be shattered
by its piercing notes.
Strength will rise along its path.

VI. Coda
Now is the time to dream
about impossible futures,
the conditions
for possibility
for the impossible...

My people, won't you sing her name?
Unabashed woman, defiant black life,
skin-to-marrow Blackness...house
of wounds, need, deep love, and faith.

Yes! We sing her name, clear
and open in this place...
We'll transmute her death to justice,
make freedom flourish in her wake.

Note: Italicized lines comprise quotes/paraphrases by Patrisse Cullors and Angela Davis.
Lonely Woman
ORNETTE COLEMAN
Born March 9, 1930, Fort Worth, Texas
Died June 11, 2015, New York City
Arr. Asher Tobin Chodos

The following note has been provided by the arranger.

Ornette Coleman’s Lonely Woman is a challenging piece. Its melody, though haunting and unforgettable, is disjointed and somehow inscrutable. Its formal structure occupies a middle ground between specificity and discrepancy. Perhaps most challenging of all from the perspective of a symphonic arrangement, it is deeply connected to the musical context in which Ornette Coleman first offered it to us: on his groundbreaking 1959 release, The Shape of Jazz to Come. There, Coleman and his ensemble challenged some of the jazz world’s most cherished musical values. In its relationship to instrumental virtuosity, in its treatment of rhythm and harmony, in its novel take on musical form, in its reframing of the blues—in nearly every way, this album represented something truly new (and, for many, something truly threatening). In many ways, The Shape of Jazz to Come really did deliver on the promise of its title. Even so, its embedded challenges remain vital and provocative, even if their meanings are different today from in 1959. This arrangement is an attempt to reckon with those challenges as I understand them, to create a musical space in which an orchestra and four soloists can do the same, and, of course, to communicate some of the remarkable beauty that imbues Coleman’s original with such undeniable power.

Asher Tobin Chodos has a practice that combines composition, performance and music scholarship. He has been named a fellow of the Dave Brubeck Institute, the Asian Cultural Council, and the Ucross Foundation. He holds a degree in Classical languages and literature from Columbia University, and is a doctoral candidate in the UC San Diego Department of Music, where he is writing a dissertation about automated music recommendation.
On April 21, 75 guests attended the 17th annual Wine Tasting and Benefit. The focal point of the event was a blind tasting moderated by syndicated wine columnist Robert Whitley of red wines from Italian wine regions other than Tuscany. Complemented by a beautiful spring day, the event raised over $8,000 for LJS&C.

Executive Director Diane Salisbury and moderator Robert Whitley look for bidders on this 6-bottle boxed auction lot.

Hosts Robert Engler and Julie Ruedi.

Ryan and Erica Gamble with their winnings, a bottle of ZD Chardonnay.

Happy raffle prize-winner Peter Gourevitch.

Susan and Gary Brown hit a winning streak in the wine raffle!

A standing ovation for Robert Whitley concludes the event.

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Requiem, Opus 48
GABRIEL FAURÉ
Born May 12, 1845, Pamiers, France
Died November 4, 1924, Paris

Setting the Requiem Mass for the Dead to music is one of those challenges that make certain composers reveal their deepest nature, and when we hear their Requiem settings, we peer deep into their souls. From the self-conscious pageantry of the Berlioz Requiem to the lyric drama of Verdi, from the independence of Brahms (who chose his own texts to make it a distinctly German Requiem) to the anguish of Britten’s War Requiem, a setting of the Requiem text can become a spectacularly different thing in each composer’s hands. What most distinguishes the Requiem of Gabriel Fauré is its calm, for surely this spare and understated music is the gentlest of all settings. Where Berlioz storms the heavens with a huge orchestra and chorus (and four brass bands!), Fauré rarely raises his voice above quiet supplication. Verdi employs four brilliant solists in an almost operatic setting, but Fauré keeps his drama quietly unobtrusive. While Brahms shouts out the triumph of resurrection over the grave, Fauré calmly fixes his eyes on paradise. Britten is outraged by warfare, but Fauré remains at peace throughout.

Much of the serenity of Fauré’s Requiem results from his alteration of the text, for he omits the Dies Irae (Day of Wrath) of the traditional text. Berlioz and Verdi evoke the shrieking horror of damnation, but Fauré ignores it—his vision of death foresees not damnation, but only salvation. While he reinserts a line from the Dies Irae in the Libera me, the effect remains one of quiet confidence in redemption. Fauré underlines this by concluding with an additional section, In Paradisum—that title reminds us of the emphasis of the entire work, and Fauré brings his music to a quiet resolution on the almost inaudible final word “requiem” (rest). Responding to criticism that he did not offer the traditional terror of death, Fauré defended himself: “That’s how I see death: a joyful deliverance, an aspiration toward a happiness beyond the grave, rather than a painful existence… Perhaps I have sought to depart from what is conventional because for so long I was organist at services of interment. I’m fed up with that. I wanted to do something different.”

The Fauré Requiem has become one of the best-loved of all liturgical works, but it took shape very slowly. The mid-1880s found Fauré struggling as a composer. He had achieved modest early success with a violin sonata and piano quartet, but now—in his forties—he remained virtually unknown as a composer. For over twenty-five years he supported himself by serving as choirmaster and organist at the Madeleine, and it was during these years—particularly following the death of his father in 1885—that Fauré began to plan his Requiem setting. He was just completing the score when his mother died on January 31, 1887—the first performance took place at the Madeleine two weeks later, on February 16.

But the music performed on that occasion was very different from the version we know today: it was scored for a chamber ensemble and was in only five movements rather seven. Over the next decade, Fauré returned to the score several times and changed it significantly—the orchestration began to grow, and he added two movements: the Offertorium in 1889 and the Libera me in 1892. The “final” version dates from about 1900. Fauré had been asked by his publisher to prepare a version for full orchestra, and it appears that he delegated that task to one of his students. This full-orchestra version has been criticized for its uncharacteristically thick sound (many parts are doubled), and in 1984 the English composer John Rutter attempted to create a more authentic version by re-scoring the seven-movement version for an ensemble more closely approximating Fauré’s original instrumentation. It may not be possible to achieve an absolutely authentic version of the Fauré Requiem, and it is performed today in a number of versions (these concerts offer the music in the full-orchestra version of 1900). As always in these cases, the skill and sensitivity of the performers are more important in creating a satisfying performance than the choice of a particular edition.

The Fauré Requiem seems to come from a twilight world. There are no fast movements here (Fauré’s favorite tempo markings—they recur throughout—are Andante moderato and Molto adagio), dynamics are for the most part subdued, and instrumental colors are generally from the darker lower spectrum. Violin sections were added only in the final version, and even here they remain silent in three of the seven movements. The chorus almost whispers its first entrance on the words “Requiem aeternam,” and while
the movement soon begins to flow, this prayer for mercy comes to a pianissimo conclusion. At this point in a Requiem Mass should come the Dies Irae, with its description of the horrors of damnation, the admission of man’s unworthiness, and an abject prayer for mercy. Fauré skips this movement altogether and goes directly to the Offertorium, with its baritone solo at Hostias. This movement, which Fauré composed and added to the Requiem the year after its original premiere, comes to one of the most beautiful conclusions in all the choral literature as the long final Amen seems to float weightlessly outside time and space. Fauré does finally deploy his brass instruments in the Sanctus, but even this movement comes to a shimmering, near-silent close.

The Pie Jesu brings a complete change. In his German Requiem, Brahms used a soprano soloist in only one of the seven movements, and Fauré does the same thing here. The effect—almost magical—is the same in both works: above the dark sound of those two settings, the soprano’s voice sounds silvery and pure as she sings a message of consolation.

At the start of the Agnus Dei the violas play one of the most graceful melodies ever written for that instrument, a long, flowing strand of song that threads its way through much of the movement. Tenors introduce the text of this movement, which rises to a sonorous climax, and at this point Fauré brings back the Requiem aeternam from the very beginning; the violas return to draw the movement to its close.

The final two movements set texts from the Burial Service rather than from the Mass for the Dead. The Libera me was composed in its earliest form in 1877, and Fauré adapted it for the Requiem in 1892. Over pulsing, insistent pizzicatos, the baritone soloist sings an urgent prayer for deliverance. The choir responds in fear, and the music rises to its most dramatic moment on horn calls and the sole appearance in the entire work of a line from the Dies Irae. But the specter of damnation passes quickly, and the movement concludes with one last plea for salvation.

That comes in the final movement. Concluding with In Paradisum points up the special character of the Fauré Requiem: it assumes salvation, and if Fauré believed that death was “a happiness beyond the grave,” he shows us that in his concluding movement. There is a surprising parallel between the conclusions of the Fauré Requiem and the Mahler Fourth Symphony, both completed in 1900: both finales feel consciously light after what has gone before, both offer a vision of paradise, and in both cases it is the sound of the soprano voice that leads us into that world of innocence and peace. Mahler’s soprano soloist presents a child’s unaffected vision of heaven, while Fauré has the soprano section take the part of the angels who draw us into paradise. Fauré “wanted to do something different” with his Requiem and he achieves that in a finale that quietly arrives at “eternal happiness.”

Fauré’s Requiem has been called pagan rather than Christian, no doubt by those who miss the imminence of judgment. But it is hard to see this gentle invocation of Christ and the mercy of God—and confidence in paradise—as pagan. Rather, it remains a quiet statement of faith in ultimate redemption and rest, one so disarmingly beautiful as to appeal to believer and non-believer alike.

Program Note by Eric Bromberger
**Fauré Requiem Text and Translations**

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

Kyrie eleison.
Christe eleison.
Kyrie eleison.

**Offertory**
O Domine Jesu Christe, rex gloriae,
libera animas defunctorum
de poenis inferni, et de profundo lacu:
libera animas defunctorum de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum
Hostias et preces tibi,
Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoria facimus:
Fac eas, Domine, de morte transire ad vitam,
Quam olim Abraham promisisti, et semini ejus.

**Sanctus**
Sanctus, Sanctus, Sanctus,
Domnius Deus Sabaoth,
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis!

**Pie Jesu**
Pie Jesu Domine
da eis requiem,
requiem sempiternam.

**Angus Dei**
Agnus Dei, qui tollis peccata mundi,
da eis requiem.
Agnus Dei, qui tollis peccata mundi,
da eis requiem.
Agnus Dei, qui tollis peccata mundi,
da eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

**Libera me**
Libera me, Domine,
de morte aeterna,
in die illa tremenda:
Quando caeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

**In Paradisum**
In Paradisum deducant te Angeli;
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem,
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

**In Paradisum**
May angels lead you into Paradise.
At your coming
may martyrs receive you,
and may they lead you
into the Holy City, Jerusalem.
May the chorus of angels receive you,
and with Lazarus, who once was a pauper,
may you have eternal rest.
Thank You,
2017-2018 Season Volunteers!
We couldn’t do it without you.

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Tina Talon

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John Benbow
Mary Benbow
Mary Arana

We regret if we missed your name. Please accept our heartfelt thanks for all you do!
La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

David Chase, Interim Choral Director
Luke Schulze, Assistant Choral Conductor
Victoria Heins-Shaw, Accompanist

Mea Daum Chorus Manager • Marianne & Dennis Schamp, Chorus Librarians
Sean McCormac, Facilities Assistant • Dennis Schamp, Supertitle Coordinator

Soprano
Danbi Ahn #
Marné Amoguis
Cherrie Anderson
Jami Baar #
Marcia Banks #
Elise Chen #
Sally Dean #
Hannah De Los Reyes
Kerri De Rosier #
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Martha Hamilton
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Anita Ip #
Karen Johns #
Jessica Jones #
Hima Joshi #
Karen Kakazu
Kathryn Kinslow #
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Maria Kotaitis
Christine Lehman#
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Yolanda Orrantia
Alexandra Outcalt #
Amy Schick
Jeanne Stutzer #
Paula Tallal
Emily Tam
Mary Ellen Walther*
Katherine Wilkes
Yehan (Sally) Yuan

Alto
June Allen #
Kathy Archibald
Sonja Brun #
Kim Burton #
Peggy Clapp
Jo Clemmons #
Susan Elder #
Elinor Elphick
Karen Erickson #
Cathy Funke** #
Kathleen Gullahorn
Vicki Heins-Shaw #
Deanna Johnson #
Jean Lowerison
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Vicki Moore
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Friedrike Touillon
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Tenor
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Bill Eadie
Joseph Garcia #
James Gilliam #
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Nathan Samskey #
Bill Ziefle#

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** Section Leader
* Assistant Section Leader
# Yet Unheard Ensemble Member

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Kiwania Club of La Jolla
**La Jolla Symphony Orchestra**

Founded in 1954 by Peter Nicoloff

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

**Michael Gerdes, Assistant Conductor**

**R. Theodore Bietz, Orchestra Manager • Ryan Beard, Orchestra Librarian • Celeste Oram, Production Assistant**

<table>
<thead>
<tr>
<th>Violin I</th>
<th>Cello</th>
<th>English Horn</th>
<th>Trombone</th>
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<tbody>
<tr>
<td>David Buckley, Concertmaster</td>
<td>Caitlin Fahey Crow, Principal</td>
<td>Heather Marks-Soady</td>
<td>R. Theodore Bietz, Principal</td>
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<tr>
<td>Sofia Asasi, Asst. Concertmaster</td>
<td>Peter Stoffer, Asst. Principal</td>
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<td>Niki Miragliotta</td>
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<td>Susanna Han</td>
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<td>Pat Gifford</td>
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<td>Jennifer Khoen</td>
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<td>Anna Matuszczak</td>
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<td>Jeanne Saier</td>
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<tr>
<td>Peter Clarke, Principal</td>
<td>Christine Allen, Principal</td>
<td>Gabe Merton</td>
<td>Kenneth Earnest</td>
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<td>Gary Brown, Asst. Principal</td>
<td>Darrell Cheng, Asst. Principal</td>
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<td>Susan Brown</td>
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<tr>
<td>Daniel Swem, Principal</td>
<td>Joey Payton, Principal</td>
<td>Ryan Beard, Co-Principal</td>
<td>Sean Dowgray, Principal</td>
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<td>Nancy Swanberg, Asst. Principal</td>
<td>Erica Gamble</td>
<td>Buddy Gibbs, Co-Principal</td>
<td>Kayla Aftahi</td>
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<td>Emily Bentley</td>
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<th>Trumpet</th>
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<tr>
<td>Erica Gamble</td>
<td>Ken Fitzgerald, Principal</td>
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<td>Laura Vaughan-Angelova</td>
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<tr>
<td>Carol Rothrock, Principal</td>
<td>Ken Fitzgerald, Principal</td>
<td>David Han-Sanzi</td>
<td>Bill Engel</td>
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<td>Heather Marks-Soady</td>
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<td>Samantha Stone</td>
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<td>Matthew Vancelette</td>
<td>Kenneth Earnest</td>
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<td>Niki Miragliotta</td>
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<td>David Han-Sanzi</td>
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Through a bequest you can:
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For more information about making a gift to the endowment fund, please contact Executive Director Diane Salisbury at 858-822-3774.
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@lajollasymphony.com for details.

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