La Jolla Symphony & Chorus
2017-2018 Season
March 16-18, 2018
Mandeville Auditorium

Steven Schick
Moll & Arthur Wagner
Music Director
Efficient Arrays

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

Mandeville Auditorium, UCSD

Patrick Walders conducting

FRANZ LISZT
Les Préludes, S.97

INTERMISSION

CARL ORFF
Fortuna Imperatrix Mundi
O Fortuna (chorus)
Fortune plangere vulnera (chorus)

I: Primo Vere
Veris leta facies (chorus)
Omnia Sol temperat (baritone)
Ecce gratum (chorus)

Uf dem anger
Tanzt (orchestra)
Floruit silva nobilis (chorus)

II: In Taberna
Estuans interius (baritone)
Olim lacus colueram (tenor and male chorus)
Ego sum abbas (baritone and male 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

We gratefully acknowledge our underwriters for this concert
Don & Julie MacNeil / Beda & Jerry Farrell

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.
composer, but the significance of him as teacher-artist and how many people he reached may be overlooked.

After choosing the program for this weekend’s performances, it was a perfect opportunity to present remarkably famous music. After several Google searches that took me down a rabbit hole, I decided to perform Liszt’s Carmina Burana. This work for male chorus and orchestra is one of his most popular and well-known compositions. Liszt 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 Ayrton. When he saw that he was not going to finish 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).

Les Préludes has always been one of the most popular of Liszt’s twelve symphonic poems. The composer explained its title by printing in the score a lengthy paraphrase of the Meditations 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 wa, or 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 dawn of all existence; but what fate is there 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.

Program Notes by Eric Bromberger

Les Préludes, S.97
FRANZ LISZT
Born February 22, 1811, Raiding, Hungary
Died July 1, 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 Meditations 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 wa, or 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 dawn of all existence; but what fate is there 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 need to 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 human life.

It’s been just over ten years since LS&SC has presented this program. If we were to present it sooner, please mark your calendars and expect to celebrate it on June 207 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!*

*Program Notes by Eric Bromberger

From the Conductor

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 2013, succeeding David Chase, now Choral Director Emeritus.

Walders and his wife, Katie, founded San Diego Pro Arte Voces, 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 Associate Director of Choral Activities, 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.

Music

FRA N Z LISZT
Born October 22, 1811, Raiding, Hungary
Died July 1, 1886, Bayreuth

CAROLINE BURANA
Choral conductor and choral director

La Jolla Symphony & Chorus

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Outreach

La Jolla Symphony & Chorus
5900 Gilman Drive
UCSD 0361
La Jolla, CA 92038-0361
Phone: 858.534.4637
Fax: 858.534.9947
www.lajollasymphony.com

How To Reach Us

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Program Notes by Eric Bromberger

But the problem with the story of the music’s inception is that it’s not true. Liszt 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 Ayrton. When he saw that he was not going to finish that piece, Liszt extracted the overture, revised it, and graffitied 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.” Classic 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 semitonal themes. Those 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

*Program Notes by Eric Bromberger
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 Bulan,” 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 work. The first section—“Primo vere” (Spring) tells of the coming of spring, the awakening of the earth after winter. It begins quietly, but gradually the pace of these songs and dances quickens, and the section ends with the chorale “Werde diu weht eil min.”

With its emphasis on sensual pleasure, food, drink, sex), the beauties of nature and the cycle of 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 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 to all its massive power, and the wheel of fortune spins on, indifferent to mere men and women who celebrate one moment, suffer the next. ■

Carmina Burana
CARL ORFF
Died March 29, 1982, Munich

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 guest artist appearance with the La Jolla Symphony & Chorus in June 2016, featuring its co-commission of Carmina Burana: the earlier drama. As the music proceeds, Liszt proves quite adept at combining 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 becomes one of the most popular works composed during the twentieth century.

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Carmina Burana: the work opens and closes with the same brilliant chorale—“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 chorale “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 chorale “Werde diu weht eil min.”

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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 Alice 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, Dovis’ 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.

San Diego North Coast Singers Caprice

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For under the axis is written Queen Hecuba.

for the gifts she made she be perversely taken 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-colored 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 sits the king at the summit - let him fear ruin! 1. O Fortuna

I: Primavera

1. O Fortuna

O Fortuna, velut luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obducavit et tunc curabit ludo mentis aciem; egestatem, pestalastatem, dissolvit ut glacieum. Sors immans et inanos, rota tu velabilis, status makus, vana salus semper dissolubilis; obumbrita et velata; mimi quoque niteris; nunc per ludum, dorum nudum fieri tui scalizis. Sors salutis et virtutis mimi nunc contraria; est affectus et defectus, semper in angaria. Hac in hora sine mola cordae pulsa tuum; quod per sortem sternit fortam, cum omnes omnes plagam!

2. Fortune plango vulnera

Fortune plango vulnera stillitibus ocellis, quod sua michi munera subtrahit rebellius. Venum est, quod legitur, fronte capillata, sèd plerunque sequitur. Occasio calvata. In Fortune solo sed erat eatus, prosperitas vallor florae coronatus; quicquid enim florui felix et beatus; nunc a sumno cornui gloria privat. Fortune rota voluitur; descendendo minoratus; alter in altum tollitur; nimis exsatus rex sedet in vertice caveat ruinam! nam sub axe legimus Hecubam regimen.

3. Veris leta facies


I: Springtime

The merry face of spring turns to the world, sharp winter now lies, vanquished, bedecked in various colors. Flora reigns, the harmony of the woods praises her in song. Ah! Lying in Flora’s lap Phoebos once more smiles, now covered in many-colored flowers, Zephyr breathes in scented breezes. Let us rush to compete for love’s prize. Ah! In harp-like tones sing the sweet nightingale, with many flowers the joyous meadows are laughing, a flock of birds rises up through the pleasant fields, the chorus of maidens already promises a thousand joys. Ah!
4. Ecce gratum
Ecce gratum et optatum
Purpuratum floret pratum,
Sol serenat omnia.

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 rigorous winter:
A wretched soul is he
who strives to make use of Cupid's prize;
They glory and rejoice in honeyed sweetness
or lust under summer's rule.

8. Chramer, gip die varwe mir
Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Minnet, tugentliche man, menichliche frouwen!
Minne tuot iu hoch gemout
und lat iuch in hohen enen schwouwen.
Seht mich an, jungen man!
lat mich iu gevallen!
Wol dir, wirt, daz du bist also freudenrich!
ich will dir sin undertan
durch din liebe innerlicherche.
Seht mich an, jungen man!
lat mich iu gevallen!

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 joy and peace is owned 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.

5. Ecce gratum
Ecce gratum et optatum
Purpuratum floret pratum,
Sol serenat omnia.
fidem meam noto:
absens in remota,
et in tuo vere
fides est et probitas tuum retinere.

6. Tanz
4. Omnia sol temperat
Omnia sol temperat
animus herilis
Rerum tanta novitas in solemni vere
et veris auctoritas jubet nos gaudere;
et in tuo vere
vias prebet solitas,
fides est et probitas tuum retinere.

5. Reie
Swaz hie gat umbe
Swaz hie gat umbe daz sint alles megede,
Die wellent an man
alain disen sumer gart! Ah! Stal!
Chume, chum, geselle min
Chume, chum, geselle min
in enbite harte din,
Chume, chum, geselle min
Suzer rosnaver marnt,
chum un mach mich gesant,
suzer rosnaver marnt.
Swaz hie gat umbe
Swaz hie gat umbe daz sint alles megede,
Die wellent an man
alain disen sumer gart! Ah! Stal!

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 man!
Let me please you!
Good man, love women worthy of love!
Love ennobles your spirit
and gives you honor.
Look at me, young man!
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 man!
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! Stal!
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.

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 know? 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!

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 was also 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, ppe 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 Cœur 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 Zauberflote. 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 in amantidino lacum maerentem:
factus de materia, 
circius elemens, 
similis sum folio, 
Olim lacus colueram, 
Estuans interius ira vehementi 
dum cignus ego fueram. 
olim pulcher extiteram, 
in amaritudine loquor mei mente: 
Miser, miser! Modo niger et ustus fortiter!

12. Cognus ustus cantat

Olim lacus colaueram, 
olim pulcher extiteram, 
propinat me nunc dapifer, 
supra petram ponere sedem fundamenti, 
me rogus urit fortiter; 
Girat, regirat garcifer;

13. Ego sum abbas

Ego sum abbas Cucaniensis 
non ceamus quid sit humus, 
se ad ludum proccedaramus, 
cui semper insudamus. 
Quid agatur in taberna 
abi nummus est pincerna, hoc est opus ut quatur, 
si quidem, audtor. 
Quadum ludunt, quidam bibunt, 
quidam indiscertum vivunt. 
Sed in ludio qui marnatur, 
ex his quidam denudantur 
quidam sacrat interdictum 
ibi nutilus timet death. 
sead pro Bacchco mittunt sorram: 
Primo pro nummata vini, 
ex hac, bibunt libenter; 
seeml bibunt pro captivos, 
opia et prstabent ter pro vivis, 
quater pro Christianis cunctis 
quinis pro fidelibus defunctis, 
sexies pro sororum vanis, 
septies pro militibus silvaris. 
Oculos pro earnach, 
nonies pro monachis dispersis, 
decies pro navigantibus 
deudres pro pereantibus, 
tredecies pro iter agentibus. 
Tam pro papam quam pro rege bibunt et ingeat 
ibi. Bibit pauper et egrotus, 
bibit pauper et egrotus,

14. In taberna quando sumus

In taberna quando sumus, 
non ceamus quid sit humus, 
se ad ludum proccedaramus, 
cui semper insudamus. 
Quid agatur in taberna 
abi nummus est pincerna, hoc est opus ut quatur, 
si quidem, audtor. 
Quadum ludunt, quidam bibunt, 
quidam indiscertum vivunt. 
Sed in ludio qui marnatur, 
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Tam pro papam quam pro rege bibunt et ingeat 
ibi. Bibit pauper et egrotus, 
bibit pauper et egrotus, 

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 by the winds. 
It is if the way of the wise man 
to build foundations on stone, 
then I am a fox, like a flowing stream, 
which in its course never changes. 
I am carried along 
like a ship without a steersman, 
and in the storms of the air 
like a light, hovering bird; 
chains cannot hold me, 
yaks cannot imprison me, 
I look for people like me 
and join the roosters. 
The heaviness of my heart 
someone to burden 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 road 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, 
I once looked beautiful, 
when I was a swan. 
Misery me! Now black and roasting fiercely! 
The servant, representing me on the pyre: 
I am burning fiercely on the pyre: 
the steeple throw 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. 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 Decus, 
and whoever searches me 
at the tavern in the morning, 
after Vespers he will leave, 
and thus discard his clothes he will call out: 
Wo! Wo! What have you done, vilest Fata? 
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 will may ask, 
and how 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. 
For all of it is to the wine-seller 
the libertines drink, 
one for the prisoners, 
three for the living, 
four for all Christians, 
five for the faithless, 
six for the loose harlots, 
seven for the footpads in the wood, 
Eight for the honest, 
nine for the dispersed monks, 
ten for the seamen, 
eleven for the squabblers, 
twelve for the pantiers, 
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 swot 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 drank immediately and immeasurably. 
However much they cheerfully drink 
we are the ones where 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.
II: Cour d'Amours

15. Amor volat undique
Amor volat undique, captus est libidine.

16. Dies, nox et omnia
Dies, nox et omnia michibus sunt contraria; virginitas colloquentia me faci planzare, et tu ventre, et tu faci tamen. O sodales, ludent, vos qui scitis dictis michi miro paritate, grand es domus; attamen consulaste per voster honor. Tu pulchra facies, mei faci planzare milies, pectus habet glaciel. A reminem statim vivax fierem per un baser.

17. Stetit puella
Stetit puella rutila tunica; si quis eam tetigit, tunica crepuit. Eia!

18. Circa mea pectora
 Circa mea pectora multa sunt suspiria de tua pulchritudine, quae me laudunt misere. Ah! Mandalaet, mandalaet; tu pulchra facies, mea mecum ludit virginitas, dulcissime! Ah!

19. Si puer cum puellula
Si puer cum puellula moraretur in cellula, felix conjunctio. Animosus, succursante pariter e medio avulso procul tedio, fit tuus inefiabilis membris, lacerti, labii.

20. Veni, veni, venas
Veni, veni, venias Veni, veni, venias, ne me mori facias, hymnum, naza, naza, trillirivos! Pulchra tibi facies oculorum aces, capillorum series, o quam clara species! Rosa rubicundia, lillo candidior omnibus formosior, semper in te glorior!

21. In truntna
In truntna mentis dubia fluctuant contraria lascivius amor et pudicitia. Sed eligi quod video, collum iugo prebo: ad te summam suave transae.

22. This is the joyful time
This is the joyful time. O maidens, rejoice with them, young men! Oh! Oh! I am bursting out all over! I am burning all over with first love! Now, new love is what I am dying of! I am heartened by my promise, I am downcast by my refusal. Oh! Oh! I am bursting out all over! I am burning all over with first love! Now, new love is what I am dying of! In the winter man is patient, the breath of spring makes him lust. Oh! Oh! I am bursting out all over! I am burning all over with first love! Now, 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! Now, 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. Dulcissime
Dulcissime! Ah!

24. Ave formosissima
Ave formosissima, gemma pretiosa, Ave decus virginitum, virgo gloriosa, Ave mundi luminis, Ave mundi rosa, Blanziflor et Helena Venustus generosa!

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 Mandell’shchik’s Elijah with St. Olaf College Choir and Orchestra, the Oregon Bach Festival, a commercial recording of Ruth Fasz’s Awakening with the Slovak National Orchestra in Bratislava, Slovakia, and a reprise of a successful Carnegie Hall commission, David Bruce’s Ploisien. 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).
Fortuna Imperatrix Mundi

25. O Fortuna
O Fortuna, velut Luna statu variabilis, 
vita detestabilis nunc obdurus 
et tunc curat ludo mentis aciem; 
egastateum, potatatem, 
dissolvit ut glaciam. 
Sors immanis et inanis, 
rota tu volubilis, status malus, 
vara salus semper dissolubilis; 
obumbrita et velata; mihi quoque niteris; 
nunc per ludum 
dorsum nudum fero tui sceleris.

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!

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Celebrating 50 Years at UC San Diego
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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!
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

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Founded in 1954 by Peter Nicoll

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Mission Statement
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Director for over 60 years, the Board of Directors and Chorus enriches our lives through ground-breaking, affordable concerts of classical music.
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For information about planned gifts, contact Diane Salisbury at dsalisbury@lajollasymphony.com or 832-822-3774
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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 broadcasted on UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJSC’s unique commitment to performing new 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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For details about making a gift to the endowment fund, please contact Executive Director Diane Salisbury at 858-822-3774.

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- Mission Fund
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For details about making a gift to the endowment fund, please contact Executive Director Diane Salisbury at 858-822-3774.
SAN DIEGO GAY MEN’S CHOIR

RC HAUS, ARTISTIC DIRECTOR

Saturday, April 21 @ 8 p.m.
Sunday, April 22 @ 3 p.m.
Balboa Theatre

MOVIE NIGHT

LA LA LAND
SHREK
FOOTLOOSE
SELMA
GREASE
SISTER ACT
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