

La Jolla Symphony & Chorus

2010-2011 Season

# MISSA SOLEMNIS

December 4, 2010

December 5, 2010

*Mandeville Auditorium, UCSD*

# FACE THE MUSIC

EXPERIENCES FOR THE EARS AND THE EYES



La Jolla Symphony & Chorus  
2010-2011 Season

**FACE**  
THE  
**MUSIC**  
EXPERIENCES FOR THE EARS AND THE EYES

## CONTRAST

Saturday, February 5 at 8:00 pm  
Sunday, February 6 at 1:00 pm  
*Mandeville Auditorium, UCSD*

*Steven Schick conducting*

CLAUDE DEBUSSY

*Jeux*

PHIL KLINE

*A Dream and Its Opposite*  
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IANNIS XENAKIS

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MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

## MISSA SOLEMNIS

Saturday, December 4, 2010, 8:00pm | Sunday, December 5, 2010, 3:00pm  
Mandeville Auditorium, UCSD

*Steven Schick conducting*

LUDWIG VAN BEETHOVEN

*Missa Solemnis in D Major, Opus 123*

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Agnus Dei*

*Natalie Mann, soprano*

*Ava Baker Liss, mezzo-soprano*

*Thomas Oberjat, tenor*

*Tom Corbiel, bass-baritone*

*David Buckley, violin soloist*

**This program will be performed without intermission**

*Unauthorized flash photography and audio/video recording  
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## STEVEN SCHICK conductor

For the past 30 years Steven Schick has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than 100 new works for percussion. Schick has been a professor of music at UCSD for 18 years and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate. He is Consulting Artist in Percussion at the Manhattan School of Music in New York City, and he is the founding Artistic Director of "Roots & Rhizomes" (June 2009)—an international course for percussionists hosted by the Banff Center for the Arts in Canada.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002), and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of red fish blue fish, UCSD's acclaimed percussion ensemble. As a soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues. In 2007, Schick was appointed as Music Director and conductor of the La Jolla Symphony & Chorus.

## FROM THE CONDUCTOR



No one really fights about grammar anymore. In fact nobody much thinks about grammar anymore. But it wasn't so long ago that saying "disinterested" when you really meant "uninterested," or using the simple future when the occasion called for the "future perfect" would earn you a quick rebuke from the local grammar police. In some countries people still throw down on account of an erroneous conjugation. I lived in Paris for a short time, in a beautiful little apartment on the Île St. Louis. When the local prefecture posted a notice outside my front door that mistakenly used the indicative mood instead of the correct form of the subjunctive a passer-by savagely crossed out *est* and scrawled *soit*. Later that day someone else came by and circled the change in red with an exclamation point. Oh, if the subjunctive were only so charged a cultural issue in my La Jolla neighborhood!

But for most of us the goal in communication is simply to be understood. Today the finer points of grammar seem arcane and frankly a little foppish. (Although I duly note that when a student of mine asks at the end of a sentence, "know what I mean?" then usually I don't.) But grammar becomes relevant again in fine distinctions in communication. And these finer points have led me to think about Beethoven's grand *Missa Solemnis*, which we are pleased to present to you here this weekend.

The Latin mass (with occasional contributions from the Greek) is a finely tuned study in grammar, which when read carefully, illuminates the often confusing relationship between God and His human flock. Take *oremus* (let us pray), for example. This verb is in the subjunctive signifying that prayer is special state. Its hortatory mood suggests that the act of prayer is an eternally desirable, if sometimes unattainable, state of mind. Then there are parts of the mass in the imperative. Beethoven starts with one of these in the beseeching cries of "Kyrie Eleison," (Lord, forgive us.) This phrase is then followed by "Christe Eleison" (Christ, forgive us.) For ten minutes in the opening movement of *Missa Solemnis* Beethoven uses no other text, but he still manages to underline subtle distinctions. "Lord, forgive us" is a cry to the distant reaches of the universe. Here the music is implacable, and starting on the weak beat of the bar seems unbalanced as though music without its

downbeat is the mirror of a people without the anchor of its God. The "Christe Eleison" phrase is humanized and flowing in an easy triple meter as though the imperative here is more a request than a demand.

In the second movement, the "Gloria," Beethoven turns to the uncomplicated present indicative. "Glorificamus te." We are glorifying you. It's simple. Easy to grasp. And by extension, as the mass would imply, something that we are or should be doing all the time. Beethoven combines this straightforward language with extraordinary music—his Gloria rivals the flights of emotion that we find in the *Ninth Symphony*. It's an interesting message: playing a role in the most thrilling and glorious music is, at least from the standpoint of grammar, a simple thing and well within the grasp of each of us merely for the asking. Scattered throughout any mass are other interesting twists of language. For example, in the "Agnus Dei" (the Lamb of God), there is a softer use of the imperative in "misere," a petition for mercy rather than a demand. But the part that always moves me in any setting of the mass is the "Credo." It is the only title of a movement in the mass that is a verb—in this case the first-person singular of the verb "to believe." When you sing, "credo," you are singing, "I believe." What's fascinating in *Missa Solemnis* is that "Credo" is almost always sung by a group. Is Beethoven telling us that no matter how large and potent the group, it still consists fundamentally of individuals? Or perhaps he is saying that an individual creed gains strength through the resonance of a community. In any event the "Credo" of the *Missa Solemnis* is a fascinating and troubling movement. It begins as a straightforward march tempo with voices at full strength (think "Onward Christian Soldiers") but soon alternates with thorny fugal writing in many voices. So, there are moments of certainty where the group speaks as one and gives no hint of doubt, but these are cast into doubt by means of meandering vocal pathways where individual voices are launched on long outward paths. In this latter music getting lost is both the metaphorical and actual fear. So in Beethoven's world "credo," the simplest utterance of the *Missa Solemnis*, is also the most charged. How difficult it is, Beethoven seems to be saying, for

an individual simply to stand and say what he or she believes.

The *Missa Solemnis* is astounding. Much has been made of its grandeur, and rightly so. It is a magnificent and mighty piece of music. But look closely at its language and you will see that at its root it is not grandness but the story of individuals trying to find their places in the world. The sharpness of human relations, reflected in language as people reach out to each other and the universe around them, is at the core. And while the words themselves have great strength, they are amplified by *Missa Solemnis* to an extraordinary force and power. How fortunate we are to have this music, this mirror in words and sounds of our deepest thoughts and desires!

Know what I mean? ♦

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# PROGRAM NOTES BY ERIC BROMBERGER

## MISSA SOLEMNIS IN D MAJOR, OPUS 123

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



In 1804 Beethoven entered into one of the most important relationships of his life—that year he began to give piano and composition lessons to the sixteen-year-old Archduke Rudolph. Rudolph, youngest brother of Emperor Franz, was a fine musician, and Beethoven became devoted to the young man. Rudolph was the only long-term composition student Beethoven ever took, and he received the dedication of fifteen of Beethoven's finest works, including the *Fourth* and *Fifth Piano Concertos*, the *Les Adieux* and *Hammerklavier* sonatas, and the *Grosse Fuge*. In turn, Rudolph became one of Beethoven's

most generous patrons, furnishing him with an annuity for many years and maintaining a collection of his manuscripts. Rudolph was the pianist at the first performances of Beethoven's *Violin Sonata in G Major* and the *Piano Trio in B-flat Major*, which was nicknamed the "Archduke" Trio in his honor.

Rudolph was destined for the church, and in 1819, when he was 31, it was announced that he would be named Archbishop of Olmütz in Moravia. Beethoven immediately began to plan a setting of the mass for that occasion. To Rudolph he wrote: "The day on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious day of my life." Beethoven may have begun work as soon as he learned that Rudolph would be installed as an archbishop, but as that installation (March 9, 1820) approached, the composer realized that he would not have the mass done in time, and he set it aside to concentrate on piano music: across the rest of 1820 he worked on his

final three piano sonatas and began the *Diabelli Variations*. Beethoven returned to the mass early in 1821 and had the first draft done early the next year. He revised it across 1822, and by March 1823—three years after Rudolph's installation—he was able to present the new archbishop with a copy of the score. And then Beethoven immediately plunged into work on his *Ninth Symphony*.

The intensity of his feeling for Rudolph and his apparent need to use this occasion to make a grand spiritual statement led Beethoven to compose one of his most monumental works, and he made his intentions clear in a letter to Andreas Streicher: "My chief aim was to awaken and permanently instill religious feelings not only into the singers but also into the listeners." Before beginning work on the *Missa Solemnis*, Beethoven made a long study of the liturgical music of earlier periods, including works by Palestrina, Handel, and Bach. But rather than imitating that music, he subsumed elements of those styles within his own. Though completely deaf when he wrote this music, Beethoven responded with unusual sensitivity to the meaning and the sound of the words he was setting: the *Missa Solemnis* does not develop symphonically but rather through the language and drama of the text itself.

Beethoven's friend Anton Schindler left a classic account of encountering the composer while he was at work on this score:

Towards the end of August [1819] I arrived at the master's rooms in Mödling accompanied by the musician Johann Horzalka... It was four o'clock in the afternoon. As soon as we entered we were told that both Beethoven's maids had left that morning and there had occurred after midnight an uproar that had disturbed everyone in the house because, having waited so long, both maids had gone to sleep and the meal they had prepared was inedible. From behind the closed door of one of the parlors we could hear the master working on the fugue of the Credo, singing, yelling, stamping his feet. When we had heard enough of this almost frightening performance and were about to depart, the door opened and Beethoven stood before us, his features distorted to the point of inspiring terror. He looked as though he had just engaged in a life and death struggle with the whole bathhouse restaurant to order something for the famished master. While he ate, he complained to us about the state of his household.



### NATALIE MANN soprano

Natalie Mann hails from the Midwest, but her singing career has taken her on numerous performance opportunities to Europe and Australia. A recipient of a Metropolitan Opera Encouragement Award and other prizes, she made her debut as a soloist with the Chicago Symphony Orchestra in November 2006. Ms. Mann recently performed in the Chicago area as the soprano soloist in J.S. Bach's *Magnificat* and Mendelssohn's *Elijah*, under the baton of Sherrill Milnes. Her Carnegie Hall debut concert will be February 20, 2011, featuring music by American women composers to benefit the American Heart Association's "Go Red for Women" campaign.

An active recitalist, Ms. Mann's concerts were recommended as a Critic's Choice pick in the Chicago Tribune in both 2005 and 2006. Her operatic roles include the Countess in Mozart's *Marriage of Figaro*, the title role in Puccini's *Suor Angelica*, Micaela in Bizet's *Carmen*, and Marguerite in Gounod's *Faust*.

Ms. Mann holds a Ph.D. in music from Indiana University and a master's from the University of Wollongong in Australia, funded through the Rotary Ambassadorial Scholar program. Her bachelor's degree in music was awarded by Butler University, where she attended on full scholarship.

She is currently performing with the San Diego Opera Chorus for the 2010 season, and is a former professional member of the Chicago Symphony Chorus.



### AVA BAKER LISS mezzo-soprano

A native of Baltimore, Ava Baker Liss has been performing for San Diego audiences for 20 years. She has been associated with

San Diego Opera since 1992 as a chorister, ensemble alumna and bilingual artist-in-residence. She made her main stage debut with SDO as Zulma in Rossini's *L'italiana in Algeri*, and more recently, was seen as Fisherwoman in the company's 2009 performance of *Peter Grimes*.

Ms. Liss was part of the grand opening of the Stephen and Mary Birch North Park Theater

with Lyric Opera San Diego's production of *The Mikado* in the role of Pitti Sing. Prior to that she performed the role of Mrs. Peachum in *The Beggar's Opera*, also with Lyric Opera. She has essayed Mrs. Noye in Noye's *Fludde* and Baba the Turk in Stravinsky's *The Rake's Progress* with Opera San Jose. In addition, she has been featured in many presentations with La Jolla Symphony and Chorus, Grossmont Symphony, San Diego Chamber Orchestra, PACEM, Tifereth Israel Community Orchestra, San Diego Festival Chorus and Orchestra, and San Diego Symphony. Ms. Liss continues this year as a chorister with San Diego Opera.

With the exception of *Fidelio*, the *Missa Solemnis* cost Beethoven more time and work than any other composition, but he was confident of what he had created: he described the *Missa Solemnis* as “the greatest work which I have composed so far.”

The *Missa Solemnis* makes its character clear from its first moments. Ringing D-major chords for full orchestra establish the granitic strength of this music, but instantly its expression changes: the music softens and turns tender, and within just a few measures Beethoven’s marking is *dolce*. Beethoven asks that this opening be performed *Mit Andacht* (“With devotion”), and in a unique instruction he specifies “From the heart—may it return to the heart”: he meant for this to be powerful, gentle, and moving music. The chorus makes its entrance at the “Kyrie eleison” with the same D-major chords from the beginning, and chorus and orchestra together present this opening section. The tempo increases slightly at the central section where soloists intone the “Christe eleison,” followed by the chorus. Beethoven rounds off this movement with a return of the music from the very beginning, now altered on its reappearance, and the movement closes on a cadence that combines strength with the gentleness of the opening.

After the devotion of the *Kyrie*, the *Gloria* explodes to life in a flurry of racing strings, ring-

ing trumpet calls, and some extremely vigorous singing from the chorus. The ecstatic energy of the “Gloria” gives way to the sudden calm of “et in terra pax” (an example of Beethoven’s sensitivity to both language and music in this score), and the pattern for this movement is set: moments of quiet reflection, often sung by the soloists, alternate with great outbursts from the chorus. The movement reaches a sort of climax at the *Quoniam* (“for you alone are the Holy One”—Beethoven marks this *Allegro maestoso*), and the *Gloria* concludes with a tremendous fugue on “In gloria Dei patris” that hurls this racing music to its close. The very ending is striking: the chorus shouts out its final “Gloria” after the orchestra’s concluding chord.

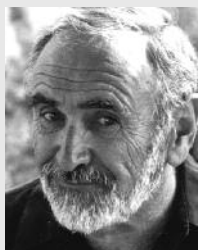
Longest of the movements, the *Credo* is in many ways the core of the *Missa Solemnis*. Tracing Christ’s path on earth, this movement is a massive declaration of belief, and Beethoven presents it in a vast three-part form. It opens with a powerful statement of the movement’s basic four-note theme, and the chorus—rising from the depths—sings these four notes to the words “Credo, credo.” Here (and throughout the entire work) one should pay attention to Beethoven’s careful scene-painting with words: the plunging vocal lines on the word “descendit” will be matched by the vigorous upward rush later on the words “Et ascendit.” The emphatic opening

section gives way suddenly to the central episode, an *Adagio* that begins with the tenor soloist’s hushed “Et incarnatus. This tells of Christ’s coming to earth, and as it reaches a moment of triumph, Beethoven recalls the powerful opening “Credo” motif. At one of the most exciting moments in the *Missa Solemnis*, tenors shout out the triumphant “Et Resurrexit,” and the movement concludes with a tremendous fugue on the words “et vitam venturi saeculi” (“and the life of the world to come”). This fugue offers some of the most brilliant and powerful music Beethoven ever wrote, and at the end he propels it forward at an even faster tempo. There is a long “Amen” and—after so much power—the *Credo* comes to a delicate close.

The fourth movement, *Sanctus*, falls into three sections. The opening (once again marked *Mit Andacht*) proceeds solemnly on subdued colors—Beethoven holds flutes, oboes, and violins out of this section as the soloists sing the “Sanctus.” The music erupts in celebration at the “Pleni sunt coeli,” and the opening section is rounded off with a further celebration at the “Osanna,” now marked *Presto*. The *Praeludium* is a quiet interlude. In the celebration of mass in a church, this interlude accompanied the transformation of the Host, and it was often played

by an organ. Beethoven tries to give the orchestra (once again without violins) some of the rich, deep sonority of an organ here. At the transition to the *Benedictus*, the sound of a solo violin breaks in high overhead in a moment that is invariably compared to a ray of light piercing the darkness. Soloists and chorus sing “Blessed is he who comes in the name of the Lord” as the violin’s long solo—dignified yet always soaring—takes wing far above. Beethoven offers one further grand “Osanna,” and the *Sanctus* fades into silence on rapt final chords.

The *Agnus Dei* traditionally closes out the mass with a quiet prayer to take away the sins of mankind and to bring peace, but Beethoven makes some changes that significantly alter the character of his concluding movement—these emphases proved controversial in his own day and remain striking today. The slow, heartfelt beginning is expected, but when he reaches the words “Dona nobis pacem” (“Grant us peace”), Beethoven marks the score “Prayer for inner and outer peace.” The music eases ahead on its rocking 6/8 meter, but suddenly this gentle mood is violated by a great outburst of martial music as brass calls and stern timpani figures invade the music and threaten its calm. This episode, which seemed out of place to early listeners, represents one of the



## THOMAS OBERJAT tenor

Thomas Oberjat is a singing actor well known to San Diego audiences. His appearances with San Diego Lyric Opera have included the roles of Ernest in *The Grand Duke*, Alfredo in *Die Fledermaus*, and Mr. Bumble in *Oliver*. With San Diego Vantage Theater, he has performed the role of the Priest in *Man of La Mancha*.

Mr. Oberjat has been a frequent solo performer with Orchestra Nova, including their Pops concerts and popular performances of Handel’s *Messiah*. He has also appeared as

soloist with the San Diego Symphony Pops series. His many solo performances with the La Jolla Symphony and Chorus include Beethoven’s *Symphony No. 9* and *Mass in C*.

In addition to his many local performances, the tenor has sung both lead and supporting roles with Hawaii Opera, Portland Opera, Orange County Lyric Opera, and Pacific Repertory Opera. He also appeared in the Hollywood Bowl as a soloist with the Los Angeles Philharmonic.

Mr. Oberjat is currently tenor soloist at Village Presbyterian Church in Rancho Santa Fe and a member of the San Diego Opera chorus.



## TOM CORBEIL bass-baritone

Tom Corbeil has recently garnered attention across North America for his vocal presence and stage-craft. In the 2009 season, he made his New York debut with Gotham Chamber Opera singing the role of Enrico in Haydn’s *L’isola disabitata*, a performance for which he was praised for his “robust, manly bass-baritone and physical prowess.” Also in 2009, he received plaudits for his interpretation of Colline in *La bohème* with both Opera Omaha and Sacramento Opera.

As a member of the Merola Opera Center at San Francisco Opera, Mr. Corbeil created the

role of Tom Carter in the world premiere of Thomas Pasatieri’s *The Hotel Casablanca*. During his tenure in the studio at Florida Grand Opera, he performed as Colline in *La Bohème*, Angelotti in *Tosca*, and Curio in *Giulio Cesare*.

In the 2010-11 season, Mr. Corbeil sings the roles of the English Clerk in *Death in Venice* with the Canadian Opera Company, Leporello in *Don Giovanni* with Florida Grand Opera, and Colline in *La bohème* with Eugene Opera. Mr. Corbeil is a LJS&C Young Artists winner from 2004 and was a featured “alumni” performer at the Young Artists 50th Anniversary concert in January 2010.



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places in the *Missa Solemnis* where the cares of the outside world make their way into the church and its ceremonies. Beethoven's prayer for peace and forgiveness eventually sweeps the military threat aside, and the *Missa Solemnis* concludes in utter clarity on huge unison D's from the entire orchestra.

The *Missa Solemnis* had a curious early performance history. Strangely enough, the first performance took place in St. Petersburg, where it was presented on April 18, 1824, by Prince Nikolai Galitzin. Galitzin, who was one of the original subscribers to help underwrite the costs of the *Missa Solemnis*, was at that time also commissioning the first three of Beethoven's late quartets. The first Viennese performance took place several weeks later, but it was not complete. At that concert, on May 7, 1824, the *Ninth Symphony* was premiered in Vienna, and Beethoven wanted to present the *Missa Solemnis* as part of the same program (what a concert that would have been!). But the court censor blocked its performance on the grounds that a religious text could not be performed in a concert hall. A solution was found: the *Kyrie*, *Credo*, and *Agnus Dei* were performed at that concert under the title "Three Grand Hymns." The *Missa Solemnis* was not heard complete in Vienna until after Beethoven's death.

The fact that the *Missa Solemnis* and the *Ninth Symphony* are virtual contemporaries is instructive. In the *Ninth* Beethoven reverted to his Heroic style and wrote a dramatic symphony that achieves the same transcendence and triumph as the *Eroica* and *Fifth Symphony*. Performances of the *Ninth Symphony* invariably bring audiences to their feet, swept up in Beethoven's grand proclamation of the brotherhood of all men. Not so with the *Missa Solemnis*. With its emphasis on lyricism, inwardness, and contrapuntal writing, the *Missa* is firmly in Beethoven's late style, one that strives toward the expression of an inner truth rather than public celebration. Beethoven makes his gift to Rudolph the vehicle for his own grappling with issues of doubt, faith, hope, anxiety, and exultation: "From the heart—may it return to the heart." Audiences do not leap to their feet at the end of the *Missa Solemnis*, but this music and the issues it so knottily confronts take us deep inside Beethoven's soul—and inside our own. ♦



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## KYRIE

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

## GLORIA

Gloria in excelsis Deo,

et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens,

Domine Fili unigenite, Iesu Christe;

Domine Deus, Agnus Dei, Filius Patris:

qui tollis peccata mundi,

miserere nobis;

qui tollis peccata mundi,

suscipe deprecationem nostram;

qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus Sanctus,

tu colus Dominus,

tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu in gloria Dei Patris.

Amen.

Glory to God in the highest

And on earth peace to men of goodwill.

We praise You. We bless You.

We adore you. We glorify You.

We give you thanks for Your great glory.

Lord God, Heavenly King,

Almighty God the Father,

Lord Jesus Christ, only Son of the Father;

Lord God, Lamb of God, Son of the Father,

You take away the sins of the world;

have mercy on us;

You take away the sins of the world;

receive our prayer;

You sit at the right hand of the Father;

have mercy on us.

For you alone are holy,

You alone are the Lord,

You alone are the Most High, Jesus Christ,

with the Holy Spirit, in the glory of God the Father.

Amen.

## CREDO

Credo in unum Deum, Patrem  
omnipotentem, factorem coeli et terrae,  
visibilem omnium, et invisibilem.

Et in unum Dominum Iesum Christum  
Filium Dei unigenitum.

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.

Genitum, non factum, consubstantialem  
Patri: per quem omnia facta sunt.

Qui propter nos homines et propter  
nostram salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto ex  
Maria Virgine:

et homo factus est.

Crucifixus etiam pro nobis:  
sub Pontio Pilato passus,  
et sepultus est.

Et resurrexit tertia die,  
secundum Scripturas.

Et ascendit in caelum: sedet ad  
dexteram Patris.

Et iterum venturus est cum gloria  
iudicare vivos et mortuos:

cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et  
vivificantem:

qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul adoratur  
et conglorificatur:

qui locutus est per Prophetas.

Et unam sanctam catholicam et  
apostolicam Ecclesiam.

Confiteor unum baptisma in  
remissionem peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

I believe in one God, the Father, the  
Almighty, maker of heaven and earth,  
Of all that is seen and unseen.

I believe in one Lord Jesus Christ, the only  
Son of God,

eternally begotten of the Father.

God from God, Light from Light, True God  
from true God;

begotten, not made; of one being with the  
Father; through Him all things were made.

For us men, and for our salvation, He  
came down from heaven;

by the power of the Holy Spirit He became  
incarnate from the Virgin Mary

and was made man.

for our sake He was crucified under  
Pontius Pilate, He suffered death and  
was buried.

On the third day He rose again in  
accordance with the Scriptures;

He ascended into heaven, and is seated  
at the right hand of the Father.

He shall come again in glory to judge  
both the living and dead,

and His kingdom shall have no end.

I believe in the Holy Spirit, the Lord,  
the giver of life,

Who proceeds from the Father and the Son;

with the Father and the Son He is  
worshipped and glorified;

He has spoken through the prophets.

I believe in one holy, catholic and  
apostolic Church,

I acknowledge one baptism for the  
forgiveness of sins,

and I look for the resurrection of the dead,

And the life of the world to come. Amen.

## SANCTUS

Sanctus, Sanctus, Sanctus Dominus  
Deus Sabaoth:

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in  
nomine Domini:

Hosanna in excelsis.

Holy, holy, holy Lord, God of power  
and might;

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name  
of the Lord.

Hosanna in the highest.

## AGNUS DEI

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

Lamb of God, you take away the sins of  
the world; have mercy on us.

Lamb of God, you take away the sins of  
the world; grant us peace.

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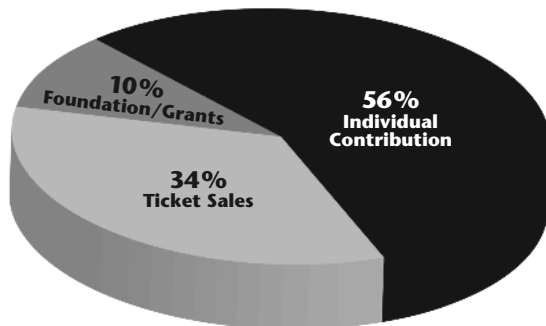
# About La Jolla Symphony & Chorus

## MISSION:

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

## DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians “just for fun” and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czech Republic, Germany, Austria, Italy, France, Canada, Mexico, and Ireland, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



**We Rely On  
Your  
Support.  
Thank You!**

## LA JOLLA SYMPHONY CHORUS

Founded in 1965 by Patricia Smith

**David Chase, Choral Director**

**Kenneth Bell, Assistant Conductor** | **Victoria Heins-Shaw, Accompanist**

**Mea Daum, Chorus Manager** | **Marianne & Dennis Schamp, Chorus Librarians**  
**Stewart Shaw, Chorus Facilitator**

### SOPRANO

Young Ju Danbi Ahn  
Reine Lea Barna  
Judy Bocchi-Manuche  
Anna Busija  
Frances Castle\*  
Theresa Clearman  
Sally Dean  
Madison Donoghue  
Clare Friedman  
Genevieve Gonzalez  
Meryl Gross  
Marty Hambright  
Rebecca Hamel  
Martha Hamilton  
Ida Houby  
Anita Ip  
Donna Johnson  
Hima Joshi  
Joann Jungk  
Karen Kakazu  
Kathryn Kinslow  
Constance Lawthers  
Allison Lee  
Jung Lee  
Mona McGorvin  
Rachel Millstein  
Nancy Moore  
Sheeva Mostoufi  
Amy Schick  
Mitzi Sobash  
Jeanne Stutzer  
Julie Sullivan  
Mary Ellen Walther  
Joyce Yin

### ALTO

June Allen  
Kathy Archibald  
Diane Bushman  
Marguerite Cass  
Peggy Clapp

Susan Duan  
Ellie Elphick  
Karen Erickson  
Vicki Heins-Shaw  
Elizabeth Ingersoll  
Rachel Jansen  
Deanna Johnson  
Elisabeth Kotzakidou-Pace  
Rachael Lapidis  
Jean Lowerison  
Robin Mayfield  
Kathleen McLaren-Hawking  
Helen Mout  
Minna Ng  
Debby Park  
Barbara Peisch  
Rebecca Ramirez  
Valerie Rubins  
Satomi Saito  
Marianne Schamp  
Janet Shields\*  
Carol Slaughter  
Jil Stathis  
Kathy Steadman  
Joy Sworder  
Susan Taggart  
Sarah Warisi  
Amee Wood  
Katherine Vogt

### TENOR

Joseph Allen  
George Anderson  
Walter Desmond\*  
Nathan Daum  
Kirk Garner  
David Horstman  
David Jorstad  
Krit Kranratanasuit  
Anthony Leonard  
James Macemon  
Kyle Malone  
Marty Marion

Myles Mayfield  
Sean McCormac  
C. Joe Mundy  
Bryan Reis  
Derek Snyder  
Allan Sohl  
Dennis Turner  
Bill Ziefle

### BASS

John Beresford  
Roland Blantz  
C. Peter Brown  
John Carpenter  
Charles Carver  
Paul Chen  
Les DeLashmutt  
Paul Engel  
Paul J. Friedman  
Peter Gourevitch  
Bryan Heard  
David Hertzell  
Michael Kaehr  
Sunwoo Kwon  
Marc Madison  
Steve Marsh  
Lawrence Mayer  
William Miller  
Morgan Miyazono  
John Noyes  
Gilbert Omens  
Ray Park  
Rich Parker  
Saul Propp  
William Propp  
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## MISSION STATEMENT

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

## LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

**Steven Schick**, *Music Director*

**Nicholas Deyoe**, *Assistant Conductor*

**R. Theodore Bietz**, *Orchestra Manager* | **Ulrike Burgin**, *Orchestra Librarian*  
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### VIOLIN I

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Nancy Swanberg,  
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Anne Gero-Stillwell

Ashley Knutson

Sheila Podell

Euki Sawada

Rachel Simpkins

Andrea Sayoc

Cheryl Swem

### CELLO

Eric Moore, *Principal*

Caitlin Fahey,  
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Katharina Brandl

Ulrike Burgin

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Jessica Greenly

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Carolyn Sechrist

Clifford Thrasher

Carol Tolbert

### CONTRABASS

Christine Allen,  
*Principal*

Bryan Lowe,  
*Assistant Principal*

Darrell Cheng

Bill Childs

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Joey Payton, *Principal*

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### BASS

TROMBONE

Andrew Moreau

### TIMPANI

Bonnie Whiting Smith



## Join Us in Creating a Lasting Legacy

Have you ever wondered how the La Jolla Symphony and Chorus (LJS&C) has been able to ride out tough economic times and continue sharing great music with our community? No, we have not been given a free ride. Mandeville Auditorium rental, music costs, guest artist fees, office rent, phone bills, postage, advertising, staff – we have bills to pay just like any other business.

Thanks to Therese Hurst, a former chorus member who bequeathed her house to the LJS&C in 1985, we have had the benefit of a modest cash reserve to help tide us over the lean times when belt tightening wasn't enough.

This cash reserve will not last forever. That is why we created the Therese Hurst Musical Heritage Society for those fans of LJS&C who want to ensure that our music-making continues.

We fully expect to live long and healthy lives. But when our time is up, the four of us have included the LJS&C among our beneficiaries so that there is always a home for passionate musicians and music lovers alike in San Diego.

Won't you join us?

Steve Marsh, Eric Mustonen, Amee Wood, David Smith

**Please contact Diane Salisbury at 858-822-3774 for a brochure and more information on naming the LJS&C in your will or trust.**

*La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation.*

# CONTRIBUTORS

The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment. LJS&C thanks the following contributors for their support of the 2010-2011 season.

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The LJS&C makes every effort to ensure that our contributors' names are listed accurately. If you find an error, please let us know and we will correct it.

**This list is current as of November 10, 2010.**

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