

La Jolla Symphony

& Chorus

2017-2018 Season



June 9-10, 2018
Mandeville Auditorium

Steven Schick
Molli & Arthur Wagner
Music Director

Celebrating 50 Years at UC San Diego

1967-2017

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



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.



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.A. Alone," a percussion concerto written for her by Roland Auzet and premiered by LJS&C.



Stravinsky's "Oedipus Rex" for male chorus and soloists is given a theatrical presentation.



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.



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

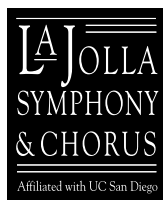


Vast forces combined for a performance of Verdi's "Requiem," with two guest choruses swelling LJS&C ranks to over 300 musicians, seen here at a rehearsal.



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."

Steven Schick
Molli & Arthur Wagner Music Director



David Chase
Choral Director Emeritus

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

From the Conductor

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 doesn't matter whether you support the police for doing a harrowing and necessary job—which I do—or you align yourselves with the Black Lives Matter crusaders for social justice—which I also do—in 2017, African-Americans accounted for 25% of police-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 ingenious sleight-of-hand here. By centering the ensemble on the duskiest 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.

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



Photo: Bill Dean

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 improviser/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.

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Mission Statement

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

Yet Unheard COURTNEY BRYAN Born August 16, 1982, New Orleans



Photo: Elizabeth Leitzel

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 Ondrejcek, *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 Reagon (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 Davóne 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.

Yet Unheard

Commissioned by The Dream Unfinished: an Activist Orchestra in dedication to Sandra Bland
Composer Courtney Bryan
Poet Sharan Strange
Soloist Helga Davis

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.*

Kyle Motl

contrabass

Kyle Motl is a bassist, composer, and improviser. Active in a variety of ensembles and settings, his work crosses the boundaries between idioms as wide as free jazz, contemporary concert music, folk music, and noise. He regularly gives solo concerts that utilize the vast timbral resources of the contrabass. This work explores aspects of chaos and complexity while developing a form of solo polyphony through manipulation of sonic spectra. Motl regularly performs with the Peter Kuhn Trio and in a number of groups with Abbey Rader. His compositions for piano trio can be heard on the record *Panjandrum*s with Kjell Nordeson and Tobin Chodos. He has performed and recorded alongside artists such as Anthony Davis, Kidd Jordan, Mary Halvorson, Roscoe Mitchell, Mark Dresser, and Wadada Leo Smith, among others.

Motl holds a BM from Florida Atlantic University and an MM from Florida International University. He is a DMA candidate at UC San Diego, where he studies bass with Mark Dresser and composition with Anthony Davis.



Kjell Nordeson

drummer and percussionist

Kjell Nordeson is a Swedish percussionist residing in California. As a performer of improvised music and jazz since the early 90s, he has played over 1200 concerts in 26 different countries. Nordeson is featured on more than 50 CDs as a member of ensembles in the fields of jazz, improvised music, and contemporary music. His musical collaborations include musicians such as Mats Gustafsson, Peter Brötzmann, Barry Guy, Mark Dresser, Sten Sandell and many others. He is a Ph.D. candidate in Integrative Studies at the Department of Music, UC San Diego, where his research focuses on musical improvisation in relation to cultural and personal identity, and to the notion of fluency.



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.

A Special Thanks to
Robert Whitley
Syndicated Wine Columnist
Publisher of www.winereviewonline.com
*for his generous donation of fine wines
for LJS&C events this season.*

Beyond the Tuscan Sun

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!



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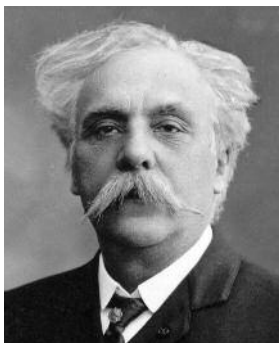
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Requiem, Opus 48

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 soloists 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 than 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

Priti Gandhi

soprano



Photo: Weston Bennett

A native of Mumbai, India, Priti Gandhi began her performing career at San Diego Opera while studying theatre and journalism at UC San Diego. During her career, she has been praised by the *New York Times* for her "creamy sound and agile coloratura", while *Opera Pulse* has described her voice as a "sparkling soprano." Ms. Gandhi's 20-year singing and acting career includes performances at home and overseas, with companies including the Théâtre du Châtelet in Paris, New York City Opera, the New York Philharmonic, San Francisco Opera, the Philadelphia Orchestra, Los Angeles Opera, Seattle Opera, the Caramoor International Music Festival, UNAM in Mexico City, San Diego Opera, the Estates Theatre in Prague, Opera Pacific, the Memphis Symphony, and Michigan Opera Theatre. While serving as San Diego Opera's Artistic Administrator, Ms. Gandhi has continued singing with Art of Élan at the SDMoA, the La Jolla Symphony and Chorus in Jonathan Dove's cantata *There was a Child*, a concert at the famed Spreckles Organ Pavilion as part of their International Summer Music Festival, and a series of recitals sponsored by the California Center for the Arts in Escondido, the University of San Diego, and the Musical Merit Foundation. Ms. Gandhi also lends her vocal talents to voiceover work in radio and television commercials, as well as appearing in various television and film projects.

Jonathan Nussman

baritone



Photo: Mary Len Cutter

Jonathan Nussman is a baritone whose varied interests include opera, theater, and chamber music, with a special emphasis on music from the 20th and 21st centuries. His strong musicality and thoughtful interpretations have made him a unique performer and contributor to the music scene on both the East and West Coasts. As a performer, he explores multi-disciplinary intersections of contemporary vocal practice, theater, new technologies, performance art, visual art, movement and dance, improvisation, and more traditional operatic and concert repertoire. Nussman attended the University of North Carolina at Chapel Hill, and received a Master's in Music from The Boston Conservatory. He is currently a doctoral candidate in contemporary vocal performance at the UC San Diego. Recent major performances include George Crumb's *Songs, Drone and Refrains of Death*, György Kurtág's *Hölderlin-Gesänge*, and Luciano Berio's *Sinfonia* with the La Jolla Symphony.

Fauré *Requiem* Text and Translations

Introit 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.

Grant eternal rest to them, Lord,
and let perpetual light shine on them.
A hymn befits you, God in Zion,
and a vow to you shall be fulfilled in Jerusalem.
Hear my prayer,
for unto you all flesh shall come.

Lord, have mercy upon us.
Christ, have mercy upon us
Lord, have mercy upon us.

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 memoriam facimus:
Fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of glory,
free the souls of the dead
from infernal punishment, and from the deep abyss.
free the souls of the dead from the mouth of the lion,
do not let Hell swallow them up
do not let them fall into the darkness.
Sacrifices and prayers of praise
we offer to you, O Lord.
Receive them for the souls of those
whom we commemorate today.
Lord, make them pass from death to life,
as you once promised to Abraham, and to his seed.

Sanctus

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

Holy, Holy, Holy,
Lord God of Hosts,
the heavens and earth are filled with your glory.
Hosanna in the highest!

Pie Jesu

Pie Jesu Domine
dona eis requiem,
requiem sempiternam.

Merciful Lord Jesus,
grant them rest,
eternal rest.

Angus Dei

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

Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them eternal rest.
May eternal light shine on them, Lord,
with your saints, for eternity,
for you are merciful.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

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.

Free me, Lord,
from eternal death,
on that day of dread,
when the heavens and earth shall move,
when you shall come to judge the world by fire.
I am made to tremble, and to fear,
when destruction shall come,
and also your coming wrath.
O that day, that day of wrath,
of calamity and misery,
the great and exceedingly bitter day.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

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.

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.

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Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.



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A black and white photograph of a violin and its bow, positioned vertically on the left side of the page. In the foreground, several sheets of musical notation are fanned out, showing various notes and rests on a staff. The background is a dark, solid color.

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