

A Spectacle of Napoleonic Proportions

BERLIOZ REQUIEM

*Redwood Symphony
and
massed choruses
from New York
& San Francisco
Plus
a shameless
display of brass*



"Everything but the cannon!"

Louise M. Davies Symphony Hall • August 5, 2012 3 P.M.

Program

Richard Strauss
1864–1948

Also Sprach Zarathustra
Fanfare/Introduction 1896

Eric Kujawsky, Redwood Symphony

Also known as “Sunrise” as heard in the movie *2001, A Space Odyssey*. It was hard to resist the temptation to show off our four brass bands with this rousing musical gem.

Felix Mendelssohn
1809–1847

Hebrides Overture
1830

Eric Townell, Rochester Oratorio Society

Also known as the *Fingal's Cave Overture*, the work was inspired by a cavern known as Fingal's Cave on Staffa, an island in the Hebrides archipelago located off the west coast of Scotland. On a “Grand Tour” of Europe, the 21-year-old composer was struck by its beauty and immediately jotted down a sketch reflecting his musical impression of the place.

Hector Berlioz
1803–1869

Shepherd's Farewell
from *L'Enfance du Christ* 1850

Robert Gurney, San Francisco Lyric Chorus

The *Childhood of Christ* is an oratorio based on the flight of the Holy Family into Egypt. This selection is a farewell and wish for safe passage sung to the Christ Child by the shepherds as the Holy Family is about to depart.

Arrigo Boito
1894–1918

Mefistofele
Final Chorus 1868

Adrian G. Horn, Finger Lakes Choral Festival

As the aging Faust approaches the end of his life, he dreams of a tranquil and fruitful world, free of evil. Mephistopheles becomes alarmed and urges Faust to come away with him, but his temptations are thwarted as trumpets herald the appearance of a heavenly choir. Faust, enraptured by the celestial vision, begs for deliverance from evil and is granted redemption as his dying wish. Mephistopheles, in defeat, whistles derisively at the holy seraphim as they shower him with rose petals.

— Intermission —

Hector Berlioz
1803–1869

Requiem
(Grande Messe des morts) 1837
Eric Kujawsky, Redwood Symphony
Dan McInerney, Tenor soloist

- I. Requiem & Kyrie** Grant rest to the departed and let perpetual light shine upon them. Hear my prayer, God. Lord have mercy, Christ have mercy.
- II. Dies irae** The day of wrath is coming and will turn the world into a cinder. How great a trembling there will be on the day when the judge comes to weigh all things. The trumpet broadcasts a wondrous sound through the graves of all the lands as creation rises again to answer to the Judge, nothing will remain unavenged.
- III. Quid sum miser** Upon what patron can a wretch like me call? Remember kind Jesus that I am the reason for your life, I pray bending and bowing, have concern for my ending.
- IV. Rex tremendae** King of formidable majesty, save me, fountain of devotion. With the damned consigned to fierce flames, free me from the mouth of the lion lest the abyss swallow me up.
- V. Quaerens me** Seeking me, you redeemed me, having suffered the cross. Let not your great work be in vain, hold a place for me among the sheep at your right hand.
- VI. Lacrymosa** Tearful shall be the day when man shall rise again to be judged. Kind Jesus grant them eternal rest.
- VII. Offertorium** Lord, Jesus Christ, King of glory, free the souls of the departed from the pain of hell, and let thy standard bearer St. Michael lead them into the holy light.
- VIII. Hostias** Sacrifices and prayers we offer to you, accept them on behalf of the souls whom we commemorate to you this day.
- IX. Sanctus** Holy, holy, holy, God of hosts. The heaven and earth are filled with your glory. Hosanna in the highest.
- X. Agnus Dei** Lamb of God who takes away the sins of the world, give them everlasting rest. Hear my prayer, unto you all flesh shall come. Eternal rest grant the dead, and let perpetual light shine upon them, and with your saints forever, Lord, because you are merciful.

Berlioz Requiem

In July 1837, Hector Berlioz was approached by the French Minister of the Interior to compose a Requiem Mass to be performed as part of a three-day event commemorating soldiers who died in the Revolution of 1830. But just days before the scheduled performance, the event was shortened over concerns that it might again revive revolutionary passions, so the premiere of the Requiem was canceled. Fortuitously, at least for the Requiem, in October of that year, the commander of a French force in Algeria, General Damrèmont, was mortally wounded in a siege on the city of Constantine. Berlioz was summoned by the Minister of War and asked to premiere the Requiem at a ceremony in December commemorating General Damrèmont and the soldiers killed in the siege.

The Requiem is an imposing work, with a score that calls for an orchestra of over 200 players, including four offstage brass bands and a chorus of 220 singers. But this is only the starting point. Berlioz suggests that these forces may be doubled or tripled if space permits. It is a work of stunning contrasts; gentle and urgent pleas for mercy, frightening visions of the apocalypse, majestic, glorious, and mysterious sonorities, and finally, an ethereal conclusion that captures the essence of eternity. In his memoirs Berlioz wrote, “if I were threatened with the destruction of the whole of my works save one, I should crave mercy for the *Messe des morts*.”

One unusual aspect of the work is that it is scored only for sopranos, tenors and basses. Since the reality is that most choruses have large alto sections, most performances require drawing up a complicated set of instructions for altos to follow that has them switching between the second soprano and first tenor parts. This performance features a new edition that adds an alto part to the score, relieving the altos of the tedious practice of entering these instructions in their scores.

Singers from New York and the Bay Area Plus Redwood Symphony—What’s the connection?

The San Francisco Choral Society was founded in 1989 by Adrian Horn. In that year the Choral Society and Redwood Symphony, directed by Eric Kujawsky, collaborated on performances of *Carmina Burana* and Mahler’s Second Symphony. In the early 1990s, Robert Gurney was accompanist and Assistant Conductor of the Choral Society, and Acting Director for a performance of the Verdi *Requiem* guest conducted by Adrian in 1994. Subsequently Robert founded the San Francisco Lyric Chorus; the President of the Lyric Chorus is Helene Whitson, author of the San

Francisco Bay Area Chorus Directory and Archivist Emerita at San Francisco State University. Helene had befriended Adrian in the late 1980s on his many trips to do research in the library when he was co-director of the San Francisco State University Chorus, and their friendship continued when she joined the San Francisco Choral Society where they frequently discussed their shared love of choral music. Eric Townell was drawn into the collaboration because of the close relationship Adrian and his wife Jennifer have with the Rochester Oratorio Society. She serves on the board of directors of the Oratorio Society and manages their elite chamber chorus "Resonanz." So with these relationships already in place, it really wasn't difficult to get the ball rolling. Enthusiasm quickly developed for the project, and here we are!

Producers and Performers

Eric Kujawsky, Redwood Symphony founder and Music Director, is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Kujawsky



established Redwood Symphony in 1985 after receiving his doctorate in conducting from Stanford University. His teachers included Samuel Krachmalnick, Paul Vermeil, and Andor Toth. In addition to his work with Redwood Symphony, Dr. Kujawsky performed with the San Jose Chamber Orchestra, Diablo Symphony, Saratoga Symphony, Aspen Music Festival, TheatreWorks in Palo Alto, as well as orchestras and choruses throughout the West.

Equally at home with symphony, opera, musical comedy and jazz, Dr. Kujawsky served as music director for productions of Sondheim's *Sweeney Todd* and *Sunday in the Park with George*, as well as *My Fair Lady*, *Kiss Me Kate*, and *Cabaret*, and he is a winner of both the Bay Area Theater Critics' Circle Award and the Hollywood Dramalogue Award. With Redwood Symphony, he conducted numerous operas, including *La Bohème*, *Carmen*, *Candide*, *Porgy and Bess*, and *Don Giovanni*.

As a conductor, Dr. Kujawsky is known for a clear, expressive and energetic baton technique and for a willingness to depart creatively from accepted orthodoxies of interpretation and programming. He has conducted most of the standard orchestral repertoire, including all of Mahler's symphonies and the major works of Stravinsky,

Bartok, Sibelius and Brahms, as well as a large number of contemporary composers, including Adams, Corigliano, Daugherty, Danny Elfman and Elvis Costello. Kujawsky distinguishes himself as a communicator about music, by delivering pre-concert lectures and incisive concert demonstrations with commentary about the music.

Maestro Kujawsky's musical activities are far-ranging: he was a professional Balkan folk dancer in his teens, he has performed violin, viola, clarinet and saxophone in symphony orchestras and in jazz, rock, folk and chamber music ensembles. He teaches violin and clarinet privately. Kujawsky shares his life with his wife, Valerie Sarfaty and son Aaron Sarfaty.

Adrian Horn, Founder and Director of the Finger Lakes Choral Festival, has had a lifetime of involvement in virtually every aspect of choral music. He sang with



Robert Shaw for two years while still in high school, interrupted his musical training by serving as a paratrooper with the 82nd Airborne Division to secure the GI bill for college, received a BS in vocal performance at SUNY Fredonia (where he was captain of the baseball team and also played semi-pro football) and a Masters Degree specializing in Choral Music from Columbia University, where he concurrently was employed as an Instructor in Music Education. After teaching public school music for two years, Mr. Horn entered the Navy and was appointed Director of the Naval Aviation Cadet Choir while undergoing training as a Naval Aviation Officer. Subsequently, he entered

the doctoral program at Columbia University, but was sidetracked from completing a thesis on developing community choruses by the priority of putting his ideas into action. What followed was an adventure of choral activities, including: Founder and Director of the San Francisco City Chorus and San Francisco Choral Society, Director of the San Francisco State University Chorus and Women's Chorus, Director of the Olympic Club Chorus, and professional chorister with the San Francisco Symphony Chorus. He is a recipient of the Certificate of Honor of the City of San Francisco for "Bringing the world's great music to the people of San Francisco."

Mr. Horn has had a lifelong passion for drawing people into choral music. He is most proud of the relationships, friendships and even children that have resulted

from people meeting in choruses that he has started. At one rehearsal, before a chorus and orchestra of nearly 500 performing the Berlioz Requiem with the San Francisco Choral Society at cavernous Civic Auditorium he quipped, "All I wanted to do was get some people together to sing, and the whole thing got totally out of hand." At the height of his success with the Choral Society, after conducting three sold-out performances of *Carmina Burana* at Davies Symphony Hall in October 1992, Mr. Horn left San Francisco to pursue perhaps his most challenging career, stay-at-home-Dad for his three young boys. But music always seemed to follow, as did the directorship of the Sequim Community Chorus in Washington, and after relocating to New York, the Jamestown Choral Society and finally, the Finger Lakes Choral Festival.

Robert Gurney is Co-Founder and Music Director, San Francisco Lyric Chorus. He served as Music Director from its inception in 1995 through Summer 2009, returning in Spring 2012. In addition, he is Organist and Choir Director at San Francisco's historic Trinity Episcopal Church, Assistant Organist at San Francisco's St. Mary's Cathedral, Organist at Marin County's Temple Rodef Sholom, and one of the Museum Organists at the California Palace of the Legion of Honor. He has served as Interim Assistant Organist at Grace Cathedral and as Assistant Conductor/Accompanist for the San Francisco Choral



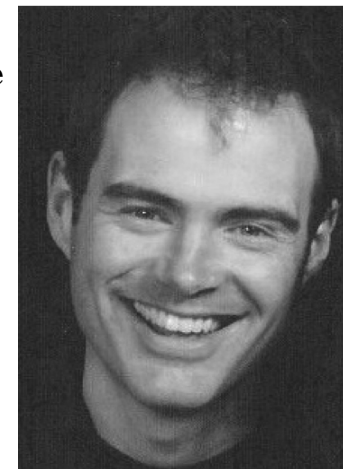
Society, the Sonoma City Opera, and the Contra Costa Chorale. He received his education at Youngstown State University and the Cleveland Institute of Music, studying conducting with William Slocum. In addition, he has studied with John Poole, Conductor Emeritus, BBC Singers. He is an active church musician, organ recitalist and teacher, and vocal coach.

Conductor **Eric Townell** is widely recognized as a versatile and dynamic musician. Music Director since 2006 of the Rochester Oratorio Society, he led the chorus to award-winning performances in Beijing and

Shanghai during the Olympic Cultural Festival of 2008. Under Eric's direction the ROS performed its first one-hour televised concert before a live studio audience in May, 2009. In addition to annual subscription concerts, Eric has prepared the ROS for numerous performances with the Rochester Philharmonic Orchestra in music of Orff, Handel, Bach, Vaughan Williams, Verdi and Beethoven among many others, all of which were subsequently broadcast over WXXI radio. Under Eric's direction, the ROS formed Resonanz, a 36-voice ensemble for education and community performances, in 2008. Now in demand regionally for civic and corporate affairs, concerts and outreach activities, Resonanz made its broadcast debut with a one-hour, live radio performance on WXXI's "Backstage Pass" series in December, 2009.

Formerly Music Director of the Master Singers of Milwaukee (2003–10), Music Director of the Festival Choir of Madison (1993–2006) and Music Director of the Central Wisconsin Symphony Orchestra (1991–2001), Eric has appeared to critical acclaim as guest conductor of the Silesian State Opera Orchestra in the Czech Republic, The Hellas Soloists Orchestra of Patras, Greece, and the Milwaukee, Lincoln, Madison, Adrian, Fox Valley, Waukesha and Hershey Symphony Orchestras and the Prince George's Philharmonic in the U.S. Eric has conducted holiday and regional outreach concerts as a frequent guest conductor for the Rochester Philharmonic Orchestra. Twice winner of the International Opera Conducting Course/Competition, he made his European debut conducting Eugene Onegin at the Silesian State Opera Company of the Czech Republic. He conducted an acclaimed production of Rigoletto with L'Opera Piccola of Chicago, and in 2002 has led performances for the national touring company of *Amahl and the Night Visitors*, concerts of opera scenes and arias with the Beethoven Chamber Orchestra of the Czech Republic and Rossini's *La Cambiale di Matrimonio* for the Empire State Lyric Theatre.

Daniel McInerney, tenor soloist, received his Bachelor of Science degree in Music Education and Clarinet Performance from Hartwick College in Oneonta, N.Y. Upon moving to Rochester in 1994, he began an active career as a singer and soloist with the choral ensembles Madrigalia and Voices, as well as the larger Rochester Oratorio Society. Solo appearances also include concerts with the Irondequoit (NY) Chorale, the



Fingerlakes Choral Festival. He also serves as substitute cantor and section leader for several Rochester-area church choirs.

Since 1996, he has served as Business and Concert Administrator for the choral chamber ensemble Madrigalia, working in the fields of fundraising, marketing, development, and patron management. He also works part-time for UPS. Mr. McInerney serves on the boards of directors for the Finger Lakes Choral Festival, the Greater Rochester Choral Consortium and the Rochester Oratorio Society. He enjoys cooking and gardening and lives with his wife and four children in suburban Rochester.

Redwood Symphony Since 1985, Redwood Symphony's innovative programs have featured major modern works by Adams, Adès, Bartók, Copland, Lutoslawski, Mahler, Messiaen, Shostakovich, and Stravinsky, as well as the great classics of Mozart, Beethoven, and Brahms. This ambitious, contemporary programming has drawn a high number of volunteer professionals to Redwood Symphony's ranks. The orchestra has performed throughout the Bay Area, including Davies Symphony Hall, Flint Center, Cañada College Main Theatre, and the San Mateo Performing Arts Center. In addition, Redwood Symphony has recorded six CDs — including two all-Stravinsky CDs on the Clarity label — a rare and prestigious accomplishment for an all-volunteer ensemble. These CDs are available on Amazon.com and iTunes. For more information, visit www.redwoodsymphony.org.



San Francisco Lyric Chorus Formed in 1995, San Francisco Lyric Chorus, conducted by Founding Music Director Robert Gurney, is an auditioned, medium-sized, mixed-voice chorus that performs a diverse repertoire with an emphasis on classical choral music and rarely performed works. The Chorus has performed works by a wide variety of composers, from medieval to contemporary. We also have been involved in a number of special events, including participating at a special celebration in Grace Cathedral, honoring the 60th anniversary of the United Nations. We gave the World Premiere of Robert Train Adams's *Christmas Fantasy*, and presented a pre-premiere special performance of arias and choral selections from San Francisco composer Kirke Mechem's newest operas, *John Brown* and *The Newport Rivals*.



Chorus

Soprano

Pat Alexander, SFCS
Meryl Amland, SFLC
Yoshika Asada, SFCC
Elizabeth Baldridge, SFLC
Natalie Balfour, SFLC
Sandra Banks, CN
Anne Boersma, CN
Didi Boring, SFLC
Patricia Conklin, FLCF
June Daggs, FLCF
Lisa de Blicke, FLCF
Carol Donohoe, MO
Barbara Edwards, LVO
Cassandra Forth, SFLC
Hazlyn Fortune, SFLC
Karen Fritzingler, FLCF
Sara Frucht, BCCO
Anne Hasler, FLCF
Elizabeth Hawk, BCCO
Mary Rose Hayes, SFCS
Sophie Henry, SFLC
Samia Hesni, SFLC
Susan Hilary, SFCS
Valerie Howard, SFLC
Lois Kelley, SFLC
Suzanne Knauf, FLCF
Judy Krebs, DUWBC
Patrice Krems, FCCC
Karen Kuntz, FLCF
Elizabeth Kunz, SFCS
Susan Lambert, CCC
Donna LaVeck, FLCF
Christine Lemor-Drake,
SSS
Erin Gray Lenhert, SFLC
Nancy Maxwell, FLCF
Betsy McGee, FLCF
Abigail Millikan-States, MO
Barbara Mullen, SFCC
Elizabeth Murdock, GCS
Barbara Myers, BCCO
Mary Lou Myers, SFLC
Christine Niccoli, MC
Grace Obalis, FLCF
Erin O'Bryen, AGC
Liz Podolinsky, SFLC
Lisa Marie Salvacion, SFLC
Kathryn Singh, SFLC/OSC
Linda Smith, FLCF
Aline Soules, BeM/BCCO
Robyn Thaw, SFCS
Karen Dey Thompson,
FLCF

Caitlin Tom, UNAF
Leslie Weber, FLCF
Barbara Westree, MC/
NDDV
Helene Whitson, SFLC
Lenore Wilkas, VLM/PC
Marianne Wolf, SFLC
O'Brien Young, SFCS
Velta Zadins, FLCF

Alto

Helen Ishida Abramson,
SFCS
Jody Ames, UCAC
Ann Baldasseroni, CCSFC
Anna Barr, SFLC
Amy Bilyk, UNAF
Annette Bistrup, BCCO
Ginny Blumberg, OSC
Gabriele Briggs, BCCO
Leslie Brown, MO
Sue Burggraaff, FLCF
Cindy Carey, FLCF
Anne Earl, CCSFC
Corty Fengler, SFCS
Wendy Fitch, CN
Jamie Freedman, SFLC
Alice Gies, CCSFC
Jane Goldsmith, SFCS
Kathleen Green, FLCF
Barbara Greeno, SFLC
Susan Griffin, RE
Patti Gubins, CCSFC
Jennifer Gunn, CCSFC
Margaret Hegg, OSC
Barbara Hellwig, FLCF
Mary-Ann Hill, BCCO
Jeanie Hopner, BCCO
Natalie Hopner, CV
Jenny Horn, FLCF
Kathryn Hughes, BCCO
Susanne Johnson, SFCoC
Lucy Katz, BCCO
Kathryn Knocke, SFCC
Elaine Kraus, FLCF
Ruta Krusa-Anthony, UCAC
Joan Lam, FLCF
Trish Lambiase, FLCF
Barbara Landt, SFLC
Annette Leopard, FLCF
Mardi Louisell, SFCS
Tanya Malone, SFCS
Katie McNally, FLCF

Rose Mary McNitt, FLCF
Pieranna Monaco, FLCF
Sandy Moncrief, FLCF
Pilar Montero, SFCS
Dorothy Needler, FLCF
Caryl Papas, FLCF
Lisbeth Pollard, MO
Susan Poor, SFCC
Carolee Powers, FLCF
Jane Regan, SFLC
Joanne Ricketts, BCCO
Vicki Rose, FLCF
Suzanne Sampson, OSC
Kristen Schultz-Oliver,
SFLC
Elizabeth Seely, FLCF
Sonja Shelton, FLCF
Joyce Shults, FLCF
June Spratt, FLCF
Karen Stella, SFLC
Carol R. Strand, CCC
Deborah Sullivan, FLCF
Jaylan Turkkan, SFCoC
Makiko Ueda, SFCC
Patricia Van Dussen, FLCF
Ruth White, BCCO
Kathy Wilcox, MO/DUWBC
Mary Lynn Wilson, FCCC
Hannah Wolf, SFCS

Tenor

Stanley Abramson, SFCS
Monica Bay, FLCF
Avery Chope, SFCS
Mattison Clark, GGMC
Arthur Colman, SFCS
Lawrence Conklin, FLCF
Gabriela Crane, BCCO
Ian Crane, CN
Shawn Dulaney, RE
Sally Fox, FLCF
John Gregg, SPM
Peter Larsen, SFLC
Ken Lindahl, BCCO
Jim Losee, SFLC
Dan McInerney, FLCF
Robert Miller, FLCF
Alan Newman, SFCC
Mary Osterloh, MO
Arie Perry, ABS/SFCoC
James Pintner, SFCS
Mary Schultz, FLCF
William Smith, FLCF

JoAnn Thomas, OST/CCC
Toni VandeKemp, CPC
Mark Waldman, Unaff.
Brenda Wideman, FLCF
Jim Wideman, FLCF
Dan-ching Young, BCCO

Bass

Albert Alden, SFLC
Jim Bishop, SFLC
Bob Booher, FLCF
Preston Bortell, FLCF
Vyt Burkunas, FLCF
Michael Carroll, MO
Bob Cohen, FLCF
Matthew S. Cook, RE
Bob Currier, OSC
Brett Daggs, FLCF
Stan Dewey, BCCO
Peter Dillinger, SFLC
Fred Fishman, RE
James Gavan, BCCO
Chris Gilbert, BCCO
Ed Grohe, FCCC
Jan Gullett, SFLC
Gary Harbison, CMCC
Tyler Heibeck, SFCC
Harry Hellwig, FLCF
William Howland FCCC
Frederick Jefferson, Jr.,
FLCF
David Kirk, OSC
Bob Lawrence, FLCF
Robert Leopard, FLCF
Louis Malucci, FLCF
Dick Moncrief, FLCF
Ray Obalis, FLCF
Christopher Off, BCCO
Robert Powers, FLCF
Jorge Portugal, UCAC/
SFCC
Charles Russell, FLCF
Stephen Schaefer, FLCF
Mark E. Slagle, OSC/SJSC
D.B. Spahn, MC
Jim Thompson, SFSC
emeritus
Thomas Vetter, FLCF
Albert Wald, SFLC
Louis Webb, SFLC
Paul Wendt, SJSC
Bill Whitson, SFLC
Jonathan Wong, SFBC
alumnus

Orchestra

Violin I

Heather Katz
Concertmaster
 Chris Barrow *L*
 Ginny Bowen
 Hsinkai Chang
 Stephanie Costanza *A*
 Danny Coward
 Alice Gruber
 Steven Guzman
 Ben Ko
 Tommy Kuo
 Leah Lader *L*
 Carla Moussavi
 Birgitte Moyer-Vinding
 Grace Reim *L*
 Wayne Rogers *L*
 Melenaite Siale
 Caren Shapiro
 Beatrice Song
 Limeng Stroh *L*
 Kim Williams
 Chris Yeh

Violin II

Sarah Moskovitz *
 Mia Astar
 Alethea Bair
 Kathrin Berkner *L*
 Andrea Cordovez *L*
 Catherine Habiger *L*
 Kate Hearn
 Diane Honda *L*
 Wendy Hsu
 Gary Huang *A*
 Romain Kang
 Kristin Link
 Joyce Malick
 Carole Nakamura
 Allyson Nakayama

Brigitte Rafnel *L*
 Ru Shen
 Anne Spektor *A*
 Ann Yvonne Walker

Viola

Doug Tomm *
 Julia Adams
 Alison Corson
 Margaret Elliott
 Noreen Ford
 Becky Gertmenian
 Peter Haas
 Ryan Lai
 David Lange
 Meredith O'Connor
 Isabel O'Meara
 Louise Pasternack *A*
 Frances Schaeffer *A*

Cello

Ellis Verosub *
 Aaron Baca
 Neal Bertram
 Lynda Bloomquist
 Amy Brooks
 Madeleine Graham *A*
 John Hornberger
 Don Kestler
 Jim Leatherman
 Carol Reitan
 Julian Schafer *L*
 Liz Varnhagen
 Rachel Weber
 Hanna Zanoni

Bass

Brian Link *
 Steve Auerbach
 Bob Crum
 Solange Emsallem *L*

Linda Jansen *A*
 Ken Laxer
 Jeff Raby
 Nancy Sitton *A*

Flute/Piccolo

Patti Harrell †‡
 Lynn Lightsey
 Sarah Lloyd
 Jamie Mulfinger *L*
 Joe Schillaci
 Lisa deTiberio *L*

Oboe

Lianne Araki *A*
English horn
 Michael Odynski †
 Peter Stahl
English horn *
 George Yefchak ‡

Clarinet

Alan Hebert *A*
 Joan Hebert ‡
 Richard Steinberg †
 Bill Menkin

Bassoon

Bob Cronin *A*
 Rebecca Nowlin Green *A*
 Doug McCracken *
 Jared Prolo
 Mia Stormer
contrabassoon

Horn

John Chapman *A*
 David Dufour *L*
 Naomi Dushay *A*
 Christophe Gillet *A*†
 Jim Millar ‡
 Mark Nakamura

David Simpson *A*
 Warren Van Camp *A*
 Greg White

Trumpet

Matt Carey *A*
 Guy Clark *A*
 Ron Cohen *A*
 Larry Heck ‡
 Braeden Kepner *A*
 Stephen Ruppenthal †
 Dan Swinehart
 Tom Woo *A*

Trombone

Kristen Arendt *A*
 Kevin Chou *A*
 Erik Dabel *
 Carl Martin *A*
 Greg Reutsch
 Billy Robinson *A*
 John Sanguinetti *A*
 Henry Yang

Tuba

Dave Silon *
 Johnathan Hsu *A*
 Francis Upton *A*

Percussion

Ben Bresler *L*
 Lydia Derugin
 Ryan Friedman
 Richard Gibson
 John Gilbert *A*
 Mark Goldstein
 Kevin Koo *A*
 Benedict Lim *A*
 Brandis Moylan *A*
 Suki Russack
 Delphean Quan *L*

* principal *L* on leave *A* acting member † principal on Mendelssohn ‡ principal on Requiem

CHORUS AFFILIATIONS

ABS = American Bach Soloists
 AGC = Anything Goes Chorus
 BCCO = Berkeley Community Chorus and
 Orchestra
 BeM = Bella Musica
 CCC = Contra Costa Chorale
 CCSFC = City College of San Francisco
 Chorus
 CMCC = College of Marin Chamber Chorus
 CN = Chora Nova
 CPC = Calvary Presbyterian Church
 CV = Conspiracy of Venus
 DUWBC = Dominican Univ /
 Winifred Baker Chorale

FCFC = Foster City Community Chorus
 FLCF = Finger Lakes Choral Festival
 GCS = Grace Cathedral Singers
 GGMC = Golden Gate Men's Chorus
 LVO = Livermore Valley Opera
 MC = Masterworks Chorale
 MO = Marin Oratorio
 NDDV = Notre Dame des Victoires
 OSC = Oakland Symphony Chorus
 PC = Peninsula Cantare
 RE = Resound Ensemble
 SB = Sonoma Bach
 SFBC = San Francisco Boy's Chorus
 SFCC = San Francisco City Chorus

SFCS = San Francisco Choral Society
 SFCoC = San Francisco Concert Chorale
 SFFC = San Francisco Forest Choir
 SFLC = San Francisco Lyric Chorus
 SFSC = San Francisco Symphony Chorus
 SJSC = San Jose Symphonic Choir
 SPM = Seattle Pro Musica
 SSS = Swing Shift Singers
 SSVC = Symphony Silicon Valley
 Chorale
 UCAC = University of California Alumni
 Chorus
 UNAF = Unaffiliated
 VLM = Viva La Musica

For our 10th Anniversary we commissioned Illinois composer Lee R. Kesselman to create *This Grand Show Is Eternal*, a work for chorus and keyboard, setting a text by John Muir. For information about joining the Lyric Chorus, visit www.sflc.org.

The Lyric Chorus has taken on the formidable task of recruiting and rehearsing the large contingent of Bay Area singers drawn from many local choruses, as well as the responsibility for publicizing this extraordinary collaboration between east and west.

Finger Lakes Choral Festival The Finger Lakes Choral Festival brings together singers from over 50 Greater Rochester and Finger Lakes Area communities each summer to perform major works for chorus and orchestra, and is often joined by singers from other states and countries. Founded in 2003 and largely self-supporting, the Choral Festival has been featured in several performances with the Rochester Philharmonic Orchestra, notably Beethoven's Ninth Symphony to celebrate the 2006 inaugural concert at the CMAC Performing Arts Center in Canandaigua, and five times with the Chautauqua Symphony Orchestra at the historic 5,000 seat Chautauqua Amphitheater. Its 2005 performance of the Verdi *Requiem* at Chautauqua Institution was hailed by the Chautauquan Daily as the "Outstanding event of the season," and its 2006 performance of the Mozart C Minor Mass, which was recorded for broadcast on National Public Radio and Public Radio International, was called a "Genuine honor to Mozart." For information about the Choral Festival, visit www.fingerlakeschoral.org.

Finger Lakes Choral Festival

Greater Rochester is a musically rich environment that features the world famous Eastman School of Music and the highest per capita ratio of music performance graduates in the entire country. The region also boasts of a number of fine professional and community orchestras and a variety of choral activities to suit virtually every musical taste.



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KALW is proud to support the San Francisco Lyric Chorus, Finger Lakes Choral Festival and Redwood Symphony in presenting the magnificent *Berlioz Requiem*.

Texts

Berlioz: Requiem

Requiem et 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.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Kyrie eleison, Christe eleison.

Dies Irae

Dies irae, dies illa, solvet
saeculum in favilla,
teste David cum Sybilla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulchra regionem,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo, cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser

Quid sum miser tunc dicturus,
quem patronum rogaturus,

Rest eternal grant to them, Lord,
and let perpetual light shine on them.
A hymn befits Thee, God, in Zion, and
to you a vow shall be paid in Jerusalem.

Hear (and grant) my prayer,
unto you all flesh shall come.

Rest eternal grant to them, Lord,
and let perpetual light shine on them.
Lord have mercy, Christ have mercy.

The day of wrath, that day, will resolve the
temporal order into a cinder,
by the witness of David and the Sibyl.
How great a shaking there will be
when the judge comes,
all things forthwith to shatter!

The trumpet, broadcasting a wondrous
sound through the graves of the lands,
draws together all before the throne.
Death shall be struck dumb, as will nature,
when creation rises again,
to answer to the one who judges.

The written book shall be brought forth,
in which all is contained,
from which the world might be judged.

When, therefore, the judge takes his seat,
whatever lies hidden will appear,
nothing will remain unavenged.

What am I, a wretch, then to say?
Upon what patron shall I call,

cum vix justus sit securus?
Recordare Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Rex Tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.
Recordare Jesu pie, quod sum causa

tuae viae, ne me perdas illa die.
Confutatis maledictis,
flammis acribus addictis,
voca me (cum benedictis.)
Et de profundo lacu.
Libera me de ore leonis,
ne cadam in obscurum,
ne absorbeat me Tartarus.

Quaerens me

Quaerens me sedisti lassus,
redemisti crucem passus,
tantus labor non sit cassus.
Juste judex ultionis, donum fac
remissionis ante diem rationis.

Ingemisco tanquam reus,
supplicanti parce, Deus.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Qui Mariam absolvisti,
et latronem exaudisti,

when scarcely can the just one rest secure?
Remember, kind Jesus,
that I am the reason for your life,
lest you destroy me on that day.
I pray bending and bowing,
my heart crumbled just like ashes,
have concern for my ending .

King of formidable majesty,
who freely saves those worthy of salvation,
save me, fountain of devotion.
Remember, kind Jesus, that I am the
reason
for your life, lest you destroy me on that day
With the damned being confounded,
and consigned to fierce flames,
call me (with the blessed.)
And from the deep pit.
Free me from the mouth of the lion,
lest I fall into darkness,
lest the abyss swallow me up.

Tearful, shall be that day,
when man, as a defendant, shall rise again
out of the ashes to be judged.
Kind Jesus, Lord,
grant them eternal rest

I groan all the while as one guilty,
spare the supplicant, O God
My prayers are not worthy,
but you, who are good, graciously grant,
that I not be burned in the perennial fire.
You who absolved Mary, (Magdelene)
and heard the robber's prayer,

mihi quoque spem dedisti.
Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.

Lacrymosa

Lacrymosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Pie Jesu Domine,
dona eis requiem aeternam.

Hostias

Hostias et preces
tibi laudis offerimus.
Suscipe pro animabus illis,
quarum hodie memoriam facimus.

Sanctus

Sanctus, Sanctus, Sanctus
Deus Sabaoth!
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata
mundi, dona eis requiem sempiternam.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona defunctis,
Domine, et lux perpetua luceat eis.
Cum sanctis tuis in aeternum, Domine,
quia pius es. Amen

to me also you have given hope.
Hold a place among the sheep,
and separate me from the goats,
placing me in the right-hand portion.

Tearful, shall be that day,
when man, as a defendant, shall rise again
out of the ashes to be judged.
Kind Jesus, Lord,
grant them eternal rest.

Sacrifices and prayers
of praise we offer to you.
Do accept them in behalf of those souls
whom we commemorate this day.

Holy, Holy, Holy
is the God of Hosts (armies)!
The heavens and the earth are filled
with your glory.
Hosanna in the highest.

Lamb of God, who takes away the sins of
the world, grant them rest everlasting.
A hymn befits Thee, God, in Zion, and
to you a vow shall be paid in Jerusalem.
Hear (and grant) my prayer,
unto you all flesh shall come.
Rest eternal grant to the dead,
Lord, and let perpetual light shine on them,
with your saints forever, Lord,
because you are merciful. Amen.

Berlioz: Shepherd's Farewell

Must thou bid farewell, sweet infant, to the crib where thou wast born?
Comfort thou thy mother weeping, oh cheer her heart of hope forlorn!
Grow in strength till manhood bids thee gladly greet thy life's fairest morn.
Grow in strength till manhood bids thee gladly greet thy life's fairest morn.

Should in heathen lands dire perils and dangers ever vex thee sore,
Come return to us, thy home be with us, where thou shalt grieve no more.
Ne'er forget unto thy calling we will open our cottage door.
Ne'er forget unto thy calling we will open our cottage door.

Sweetest babe, God grant thee his blessing, God bless thy parents sorely tried.
May his goodness e'er protect thee turn evil from thy path aside.
May his angels hover o'er thee, all thy footsteps guard and guide.
May his angels hover o'er thee, all thy footsteps guard and guide.

Boito: Mefistofele (final scene)

Faust, once again an old man, and unfulfilled by the exotic adventures given to him by Mefistofele, begins to envision a world free of sorrow, where people can live in peace and prosperity. Mefistofele, becoming alarmed that his final victory may be slipping away, urges Faust to fly away with him and not be tempted by these visions of a perfect world.

Then celestial trumpets are heard reverberating through the heavens. The following lines are sung by Mefistofele and Faust in the opera. (In our edited version, these lines are played by trombones.)

Mefistofele: Come! I spread my cloak and we will fly through the air
(Trying to distract Faust from the heavenly vision.)

Faust: It's heaven!
(Faust pulls away from Mefistofele as the heavenly choir sings.)

Choir: Hail, Lord of angels and saints, and the spheres
Ave Signor, Signor degli angeli dei santi, delle sfere,

(Then Mefistofele sings the following line, which in our version is sung by the chorus.)

Listen to the song of love which once inflamed your heart!
Odi il canto d'amor che un di beô il tuo cor!
Come, intoxicate your veins on the breasts of the sirens! Come!
Vieni a inebbriar le vene sul sen delle sirene! Vieni!

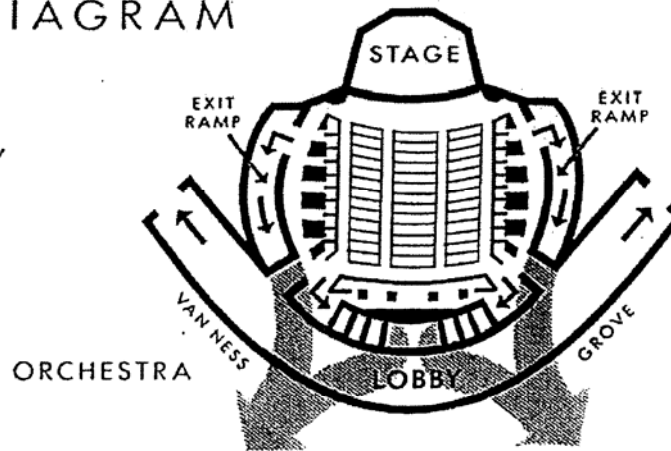
(Faust raises a bible to the heavens and prays for deliverance from temptation.)

Choir: And the saints and the soaring golden cherubs,
e dei santi e dei volanti, e dei volanti cherubini d'ôr!
from eternal harmony of the universe, immersed in supreme love,
Dall' eternal armonia si dell' Univero emana un verso di supremo amor;
and rising to you in sweet breezes, the sound, hail, hail, hail!
e s'erger a te, s'erger a te per l'aure in suon soave, Ave, Ave, Ave!

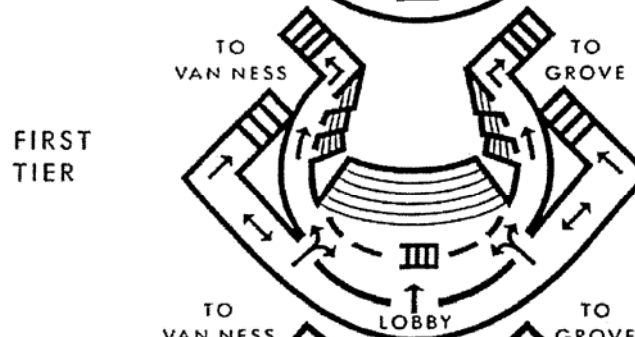
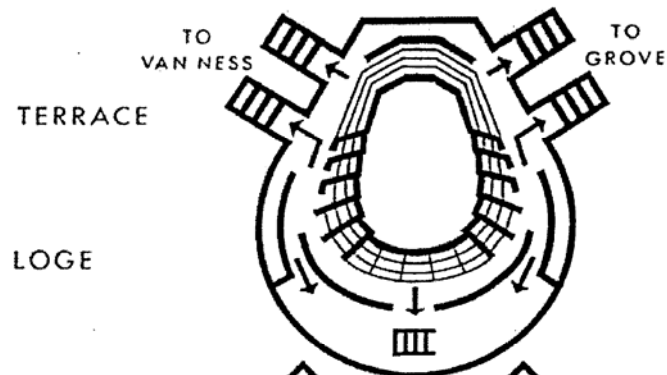
(As the choir sings the above lines, Faust is redeemed and dies; the cherubs rain rose petals on Mefistofele, which sting as they hit him. He acknowledges defeat and whistles derisively at the heavens as the opera ends.)

EXIT DIAGRAM

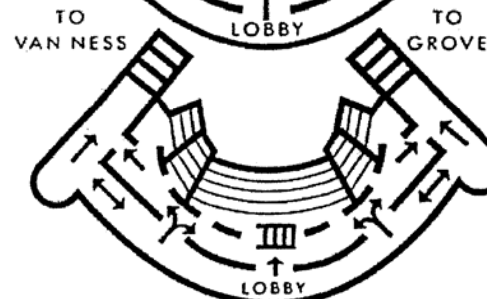
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