

Magnificent

Mozart

and The Two Dons

Don Carlo & Don Quichotte

La Jolla Presbyterian Church **CONCERT SERIES** proudly presents its Season 63 Finale June 11, 2023 4PM



# REQUIEM

La Jolla Presbyterian Church Chancel Choir & Orchestra, Dr. Keith Pedersen, *director*

SOLOISTS

Abigail Allwein, *soprano*

Mary Boles Allen, *alto*

Tony Malerich, *tenor*

Vincent Martin, *bass*

William J. Lullo, *organist/accompanist*



## PROGRAM NOTES

WE ARE SO PLEASE TO BE ABLE TO PRESENT for our church and community one of the great masterpieces of Western art music, the Requiem (K.626) by W. A. Mozart. If you are a church member or a friend from the community, we are so glad that you have joined us for the final event of the 63rd season of the LJPC Concert Series. We hope you will feel welcome in our church and return as often as you like for future concerts or services.

BEFORE WE PERFORM THE CENTERPIECE of our program, we are delighted to have Søren Pedersen, accompanied by Phillip Dannels, sing for us some songs representing the Romantic operatic tradition as well as newer French art songs. From the age of two, Søren was raised attending La Jolla Presbyterian Church, a regular participant in Sunday School and the children's choir programs until his departure for university. He then spent several years as a choral intern in the Chancel Choir and as a section leader of the youth choir. These early singing experiences helped form his spiritual growth, gave him confidence participating in worship and trying new things, and instilled in him a passion for ministering through music. In a few days, Søren will leave for a six-week young artist opera program in Chautauqua, NY, following which he begin a master's degree in opera and voice at the College Conservatory of Music at the University of Cincinnati. The LJPC Concert Series is pleased to present to you these fine young artists today as part of its mission supporting emerging talent.

### MOZART *REQUIEM*

WOLFGANG AMADEUS MOZART (1756-1791) has been called the most famous child prodigy in the history of western music. A virtuoso on keyboard instruments and violin by the age of six, he toured extensively for the next nine years, playing, improvising, and composing for the greatest nobles of Europe. He composed his first work before the age of six, wrote his first symphony when he was nine, and finished his first opera before he turned thirteen. Franz Joseph Haydn, the most revered musician of his time, pronounced Mozart the greatest composer he knew. History has confirmed this judgment, for today, 267 years after his birth, Mozart's music continues to inspire generations of listeners.

The year 1791 was unusually busy and eventful for Mozart. He worked on many pieces and was commissioned to compose two operas and a funeral mass. Combined with recent appointments to the Austrian Imperial court and St. Stephen's Cathedral, this activity promised to stabilize his financial situation. In June of that year, he traveled to Baden to visit his wife, Constanze, who was recovering her health at a spa.

Around this same time, a mysterious stranger requested that Mozart compose a setting of the Requiem (service for the dead). We now know that his visitor was an agent of a nobleman, Count Walsegg. The count, a passionate music lover, is known to have commissioned works from composers and then passed them off as his own. As his wife had died several months earlier, the count wanted a funeral mass to perform on the anniversary of her death; he had planned the secrecy of the commission in order to obscure the identity of the real composer. The identification of the patron who commissioned this work is the answer to the first great mystery regarding Mozart's Requiem (K. 626).

A second mystery, one concerning how much of the work Mozart actually did or did not write, is not so easily explained. During the summer Mozart could not work steadily on the mass, for several other projects were more pressing. He was finishing the opera *Die Zauberflöte*, and in August he went to Prague, where in eighteen days he finished a second opera. He resumed work on the Requiem upon his return to Vienna in mid-September, but Constanze, his wife, took away the score about a month later because his health began to fail. In mid-November, feeling better, he returned to it again. His final decline began shortly thereafter, however, and he worked on the funeral mass as he was able up to the night before his death on December 5th.

After Mozart's funeral, Constanze needed the work completed in Mozart's style so she could collect the rest of the commission fee. After several composers refused the task, Franz Xaver Süssmayr, a student and friend of the deceased master, agreed to finish the work. He recopied the first two movements, which Mozart had completed, finished the orchestration of the Sequenz and the Offertorium, and set the words of the last movement to music from the first. He later claimed, however, that he wrote the Sanctus, Benedictus, and Agnus Dei on his own. There is evidence which suggests that the ailing Mozart discussed aspects of the work with Süssmayr while on his deathbed. How much was discussed and subsequently included in Süssmayr's additions will probably never be known.

## PROGRAM

*Welcome and Opening Prayer*

Rev. Dr. Paul Cunningham

### *The Two Dons*

"Son io mio Carlo...Per me giunto...O Carlo ascolta...Io morirò"  
from *Don Carlo* Giuseppe Verdi (1813-1901)

*Don Quichotte À Dulcinée* Song Cycle Maurice Ravel (1875 - 1937)  
Chanson romanesque  
Chanson épique  
Chanson à boire

Søren Pedersen, *baritone*  
Phillip Dannels, *piano*

~ ~ ~

*Moment of Gratitude* Candace Magee, Concert Series Director

FREE-WILL OFFERING

*Offertory* William J. Lullo, *organ*

Op. 84, Grand Chorus in March-form Alexander Guilmant (1837-1911)

### INTERMISSION

~ ~ ~

### *Requiem, K. 626*

Wolfgang Amadeus Mozart (1756-1791)

I. Introitus: Requiem aeternam

II. Kyrie eleison

III. Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium:

Domine Jesu Christe

Hostias et preces tibi

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio:

Lux aeterna

### LA JOLLA PRESBYTERIAN CHURCH CHANCEL CHOIR & ORCHESTRA

Abigail Allwein, *soprano*; Mary Boles, *alto*; Tony Malerich, *tenor*; Vincent Martin, *bass/baritone*

William J. Lullo, *organist/accompanist* Dr. Keith Pedersen, *Director of Choral Ministries*

*Please join us for the Artists' Reception / Ice Cream Social on the Upper Courtyard after the concert!*

# LA JOLLA PRESBYTERIAN CHURCH CHANCEL CHOIR

Dr. Keith Pedersen, *Director of Choral Ministries*

*William J. Lullo, organ*

## SOLOISTS

Abigail Allwein, *soprano*; Mary Boles, *alto*; Tony Malerich, *tenor*; Vincent Martin, *bass/baritone*

### SOPRANO

Rachel Alessio  
Carol Altamura  
Donna Baker  
Aeria C'hang  
Carly Cummings\*  
Marybeth Dirksen  
Wendy Eastland  
Monica Gonzalez  
Helga Halsey  
Thelma Johannessen  
Roxanne Lorenz  
Sallye Martin  
Jane McClintick  
Suzanne Merial  
Priscilla Moxley  
Pat Nelson  
Florence Nohlgren  
Jantina Perry  
Sam Swanson  
Joy Sworder  
Linda Schirer Webb  
Janice Weber  
Roylee York

### ALTO

Carolyn Colwell  
Adrienne Ferrell  
Betty Merwin  
Candace Magee  
Joan Elicker-Richards  
Chris Ferguson  
Frieda Gehlen  
Sandy Hutchinson  
Nancy E. Jones  
Loydene Keith  
Elsie Land  
Sunny Menze  
Jean Owen  
Jenny Peckham  
Melissa Rowe  
Sharon Russakoff  
Goldie Sinegal  
Elena Vizuet\*  
Michelle Whitney

### TENOR

Phillip Dannels\*  
Kris Johanson  
Bradley Knudson  
Stuart Loui\*  
David Perry  
Tom Schoene  
Don Stevenson  
Bill Wallace  
Jeff Wesier  
Robert Young

### BASS

Gerson Aguilera  
Jaime Aguilar  
Thomas Beaver  
Randy Christison  
Rick Farley  
Kevin Filer  
Ben Grame  
Tony Kalman  
Suhail Khalil  
Thomas Lorenz  
Malachi Marshall\*  
Sergio Oaxaca  
Michael Wood

\*Substitute Section Leader

\*La Jolla Presbyterian  
Church Chancel Choir  
is a proud member of  
Choral Consortium  
of San Diego



## ORCHESTRA

### VIOLIN 1

Ondrej Lewit,  
*Concert Master*  
Randy Brinton  
Judy Hendershott  
Greg Lawrence

### VIOLIN 2

Judy Coker  
Mikhail Dvoskin  
Jorge Soto  
Ana Mat

### VIOLA

Alyze Drieling  
Franchesca Savage

### CELLO

Gordon Grubbs  
Lori Kirkell

### BASS

Mark Olsher

### CLARINET/ BASSETT HORN

Bob Barnhart  
Fran Tonello

### BASSOON

Arnold Barron  
David Savage

### TRUMPET

Dirk Koman  
Doug Meeuwssen

### TROMBONE

Jim Prindle  
Sean Reusch  
Eric Star

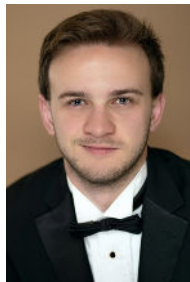
### TYMPANI

Heather Barclay

Dirk Koman, AFM 325 orchestra contractor

## ARTIST BIOS

Abigail Allwein, *soprano*; Mary Boles, *alto*; Tony Malerich, *tenor*; Vincent Martin, *bass/baritone*  
William J. Lullo, *organist/accompanist*



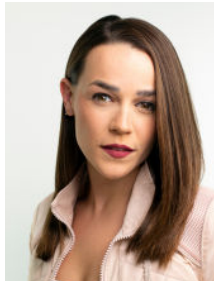
Baritone **Søren Pedersen** is a recent graduate of Point Loma Nazarene University where he received his Bachelor of Arts degree with a double major in music and psychology. In the last year, Søren sang both solo and chorus roles for the San Diego Opera (SDO), including

*Tosca* and the world premiere of *El Último Sueño de Frida y Diego*. Additional professional experiences include the bass solos in First United Methodist Church's performance of Bach's *St. John Passion*, multiple productions of Handel's *Messiah* in different San Diego churches, and several private patron concerts for SDO. He has also served as a paid section leader with the San Diego Master Chorale and All Souls Episcopal Church. As a student, Søren sang title roles in Mozart's *Don Giovanni* and in Puccini's *Gianni Schicchi* at summer programs in Italy and a lead role in Point Loma Opera Theater's production of *La Bohème*. Søren leaves this summer to attend the Chautauqua Opera Conservatory program in New York following which he will pursue a master's degree in vocal performance at the Cincinnati College-Conservatory of Music at University Cincinnati. Søren is grateful for the support from his LJPC family that he has received over many years.



Accompanist **Phillip Dannels** is a classically trained pianist, operatic tenor, and composer. He studied music at Point Loma Nazarene University. He has been heard in recital throughout the United States. Phillip has performed as a soloist at Copley Symphony Hall in San

Diego in masterclass with Lang Lang. He has performed under the auspices of the San Diego Opera, Bodhi Tree Concerts, and Point Loma Opera Theatre. He spent several seasons as the assistant conductor for Point Loma Opera Theatre and directed their production of Donizetti's *Rita*. In addition, he has served as a répétiteur (tutor/coach) for various operas, operettas, and musicals throughout the San Diego area for productions as well as individual singers and instrumentalists.



Soprano **Abigail Grace Allwein** has most recently been seen in San Diego Opera's *Tosca* as the Little Shepherd Boy, and *Suor Angelica* as Sister Osmina. She is a Craig Noel Award winning artist for ONCE at Lamb's Players' in Coronado. Other credits include the Kathleen Marshall-directed *Much Ado About Nothing* at the Old Globe Theatre, as well as The Old Globe's *The Winter's Tale*, for which she composed original music. Her San Diego Opera credits include *Turandot*, *One Amazing Night*, *Così Fan Tutte*, *Romeo and Juliette*, and the world premiere of *El Último Sueño de Frida y Diego*.



Mezzo-soprano **Mary Boles Allen** sang the role of Sorella Infermiera in San Diego Opera's *Suor Angelica* in February. Recent concert solos elsewhere were Forrest's *Jubilate Deo*, Saint-Saëns' Christmas Oratorio, and Vivaldi's Gloria. She was the 2nd Seraphim in Mendelssohn's *Elijah* and the 2nd Fairy in his *Midsummer Night's Dream* with San Diego Symphony, and also sang with *Musica Vitale*. She is a core chorister at San Diego Opera, and a soloist-section leader at La Jolla Presbyterian and Temple Solel, Encinitas. In August, she will participate in a choral residency at St. Alban's, UK.



Tenor **Tony Malerich** is excited to be concluding his first year with LJPC as the tenor soloist for Mozart's *Requiem*. He has previously sung as a chorister and soloist in Washington DC, around New England, and in Tokyo, Japan. Since his 2018 arrival in San Diego, Tony has been singing with the Master Chorale and later other groups including *Sacra/Profana* and the San Diego Opera.



Bass-baritone **Vincent Martin** is a sensitive yet commanding interpreter of a wide variety of vocal literature, Vincent enjoys a career that has spanned six decades. Highlights include 343 performances of 78 productions across a 30-year career with San Diego Opera, roles with local regional opera companies, and oratorio and concert work as a soloist.

## LA JOLLA PRESBYTERIAN CHURCH CONCERT SERIES



Front cover: Salzburg Cathedral, Austria

### PROGRAM NOTES, CONTINUED FROM PAGE 2

In spite of its patch-work composition, much of the genius of a great composer lives on in the piece. The powerful expressiveness of the text setting is enough to merit its consideration as a great choral work. Each movement sets the stage for the text it uses, from the funeral march of the Introit and the terror of the Dies Irae to the tears of the Lacrymosa and the prayer of the Hostias. As one listens to Mozart's dramatic expression of humanity's deepest feelings about death, grief, faith, and the afterlife, one can experience his genius in an individual and personal way. The La Jolla Presbyterian Church Chancel Choir and Orchestra has performed this moving work three times; first in 1964, five years after the start of the Concert Series ministry; then in 2002, both as part of our concert series and in a combined performance in Carnegie Hall under the direction of John Rutter; and most recently in 2010. We welcome you to our current performance of this masterwork.

### Mozart REQUIEM Translations

#### I. Introitus

*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.*

#### II. Kyrie

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

#### III. Sequenz

*Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.*

*Quantus tremor est futurus  
Quando judex est venturus  
Cuncta stricte discussurus.*

*Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum.*

*Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.*

*Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.*

*Judex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.*

#### Introit

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow  
be performed in Jerusalem.  
Hear my prayer, unto Thee shall all flesh come.

#### Kyrie

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

#### Sequence

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.

What dread there will be  
When the Judge shall come  
To judge all things strictly.

A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.

Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.

A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.

When therefore the Judge takes His seat  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.



Mozart REQUIEM Translations (*continued*)

**Sequenz** (*continued*)

*Quid sum miser tunc dicturus,  
Quem patronum togaturus,  
Cum vix justus sit securus?*

*Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salve me, fons pietatis.*

*Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.*

*Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tamus labor non sit cassus.*

*Juste judex ultionis  
Donum fac remissionis  
Ante diem rationis.*

*Ingemisco tamquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.*

*Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.*

*Preces meae non sum dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremerigne.*

*Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.*

*Confutatis maledictis  
Flammis acerbis addictis,  
Voca me cum benedictis.*

*Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.*

*Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem.*

**Sequence**

What then shall I say, wretch that I am,  
What advocate entreat to speak for me,  
When even the righteous may hardly be secure?

King of awful majesty,  
Who freely saves the redeemed,  
Save me, O fount of goodness.

Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage,  
Do not forsake me on that day.

Seeking me Thou didst sit down weary,  
Thou didst redeem me, suffering death on the cross.  
Let not such toil be in vain.

Just and avenging Judge,  
Grant remission  
Before the day of reckoning.

I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene  
And didst hearken to the thief,  
To me also hast Thou given hope.

My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.

Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.

When the accursed have been confounded  
And given over to the bitter flames,  
Call me with the blessed.

I pray in supplication on my knees.  
My heart contrite as the dust,  
Safeguard my fate.

Tearful that day  
When, from the embers, shall rise  
The guilty man to be judged.  
Therefore spare him, O God.  
Merciful Jesu,  
Lord Grant them rest.

#### **IV. Offertorium**

*Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu:*

*libera eas de ore leonis,  
ne absorbeat eas tartarus, ne cadant  
in obscurum,*

*Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
Quam olim Abrahae promisisti  
et semini ejus.*

*Hostias et prece, 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.*

#### **V. Sanctus**

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

#### **VI. Benedictus**

*Benedictus qui venit in nomine Domini.  
Osanna in excelsis.*

#### **VII. Agnus Dei**

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.*

#### **VIII. Communio**

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.*

#### **Offertory**

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and from the bottomless  
pit.

Deliver them from the lion's mouth.  
Neither let them fall into darkness  
nor the black abyss swallow them up.

And let St. Michael, Thy standard-bearer,  
lead them into the holy light  
which once Thou didst promise  
to Abraham and his seed.

We offer unto Thee this sacrifice  
of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord, to cross  
from death into the life  
which once Thou didst promise to Abraham  
and his seed.

#### **Holy**

Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

#### **Blessing**

Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

#### **Lamb of God**

Lamb of God, who takest away the sins of the world,  
grant them rest.  
Lamb of God, who takest away the sins of the world,  
grant them everlasting rest.

#### **Communion**

May eternal light shine on them, O Lord,  
with Thy saints for ever, because  
Thou art merciful.  
Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints for ever,  
because Thou art merciful.



Lyrics and Translations from *Don Carlo*  
**Per me giunto è il dì supremo... Io morirò, ma lieto in core**  
*Don Carlo*, Giuseppe Verdi (1813-1901)

Recitative

*Son io, mio Carlo.... Ah! Noto appien ti sia l'affetto mio! Uscir tu dêi da quest'orrendo avel.*

It is I, my Carlo.... Ah, may you fully know my affection for you!

*Uscir tu dêi da quest'orrendo avel. Felice ancor io son se abbracciarti poss'io! Io ti salvai!*  
You must leave this horrible tomb. I am happy again if I can embrace you! I shall save you!

Convien qui dirci addio. O mio Carlo!

Therefore we must say goodbye here. O my Carlo!

Aria

*Per me giunto è il di supremo, no, mai più ci rivedrem; ci congiunga Iddio nel ciel,*  
The final day has arrived for me, no, we shall never see each other again; may God unite us in Heaven.

*ei che premia i suoi fedel'. Sul tuo ciglio il pianto io miro; lagrimar così, perché? No, fa cor, no, fa cor,*  
He who rewards his faithful. I see a tear in your eye. Why do you weep? No, take heart, no, take heart,

*l'estremo spiro, lieto é a chi morrà per te.*  
the last breath of he who dies for you is a happy one.

Recitative

*O Carlo, ascolta, la madre t'aspetta a San Giusto doman; tutto ella sa...*  
Oh, Carlo, listen, your mother will wait for you at San Giusto tomorrow; she knows everything...

*Ah! La terra mi manca...Carlo mio, a me porgi la man!...*  
the ground is giving way beneath me...My Carlo, give me your hand...

Aria

*Io morirò, ma lieto in core, che potei così serbar alla Spagna un salvatore! Ah! di me non ti scordar!*  
I shall die, but my heart is glad that I could keep alive for Spain such a savior! Ah! Do not forget me!

*Regnare tu dovevi, ed io morir per te. Ah! io morirò, ma lieto in core...*  
You must reign, and I will die for you. Ah! I shall die, but my heart is glad...

*La mano a me... Ah! Salva la Fiandra...Carlo, addio! Ah!*  
Give your hand to me...ah, save Flanders...Carlo, farewell! Ah!

Lyrics and Translations from *Don Quichotte à Dulcinée*  
Maurice Ravel (1875 - 1937)

Joseph Maurice Ravel was a French composer, pianist and conductor. In the 1920s and 1930s he was internationally regarded as France's greatest living composer. He was one of the first composers to acknowledge the potential of recording in making music accessible to a broad public, and in the 1920s several recordings of his work were made.

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*(translations on next page)*

### Chancon Romanesque

Si vous me disiez que la terre  
Chinese source: Paul Morand  
Si vous me disiez que la terre  
À tant tourner vous offensa,  
Je lui dépêcherais Pança:  
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui  
Vous vient du ciel trop fleuri d'astres,  
Déchirant les divins cadastres,  
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace  
Ainsi vidé ne vous plaît point,  
Chevalier dieu, la lance au poing.  
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang  
Est plus à moi qu'à vous, ma Dame,  
Je blémirais dessous le blâme  
Et je mourrais, vous bénissant.

Ô Dulcinée.

### Romantic song

Were you to tell that the earth  
Offended you with so much turning,  
I'd dispatch Panza to deal with it:  
You'd see it still and silenced.

Were you to tell me that you are wearied  
By a sky too studded with stars -  
Tearing the divine order asunder,  
I'd scythe the night with a single blow.

Were you to tell me that space itself,  
Thus denuded was not to your taste -  
As a god-like knight, with lance in hand,  
I'd sow the fleeting wind with stars.

But were you to tell me that my blood  
Is more mine, my Lady, than your own,  
I'd pale at the admonishment  
And, blessing you, would die.

O Dulcinea.

### Chanson épique

Bon Saint Michel qui me donnez loisir  
French source: Paul Morand  
Bon Saint Michel qui me donnez loisir  
De voir ma Dame et de l'entendre,  
Bon Saint Michel qui me daignez choisir  
Pour lui complaire et la défendre,  
Bon Saint Michel veuillez descendre  
Avec Saint Georges sur l'autel  
De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame  
Et son égale en pureté  
Et son égale en piété  
Comme en pudeur et chasteté:  
Ma Dame.

(Ô grands Saint Georges et Saint Michel)  
L'ange qui veille sur ma veille,  
Ma douce Dame si pareille  
À Vous, Madone au bleu mantel!  
Amen.

### Epic Song

Good Saint Michael who gives me leave  
To behold and hear my Lady,  
Good Saint Michael who deigns to elect me  
To please her and defend her,  
Good Saint Michael, descend, I pray,  
With Saint George onto the altar  
Of the Madonna robed in blue.

With a heavenly beam bless my blade  
And its equal in purity  
And its equal in piety  
As in modesty and chastity:  
My Lady.

(O great Saint George and great Saint  
Michael)  
Bless the angel watching over my vigil,  
My sweet Lady, so like unto Thee,  
O Madonna robed in blue!  
Amen.

### Chanson à boire

Foin du bâtard, illustre Dame  
French source: Paul Morand  
Foin du bâtard, illustre Dame,  
Qui pour me perdre à vos doux yeux  
Dit que l'amour et le vin vieux  
Mettent en deuil mon coeur, mon âme!

Je bois  
À la joie!  
La joie est le seul but  
Où je vais droit... lorsque j'ai bu!

Foin du jaloux, brune maîtresse,  
Qui geint, qui pleure et fait serment  
D'être toujours ce pâle amant  
Qui met de l'eau dans son ivresse!

Je bois  
À la joie!  
La joie est le seul but  
Où je vais droit...  
Lorsque j'ai bu!

### Drinking song

A pox on the bastard, illustrious Lady,  
Who to discredit me in your sweet eyes,  
Says that love and old wine  
Are saddening my heart and soul!

I drink  
To joy!  
Joy is the only goal  
To which I go straight... when I'm...  
drunk!

A pox on the jealous wretch,  
O dusky mistress,  
Who whines and weeps and vows  
Always to be this lily-livered lover  
Who dilutes his drunkenness!

I drink  
To joy!  
Joy is the only goal  
To which I go straight... when I'm...  
drunk!

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