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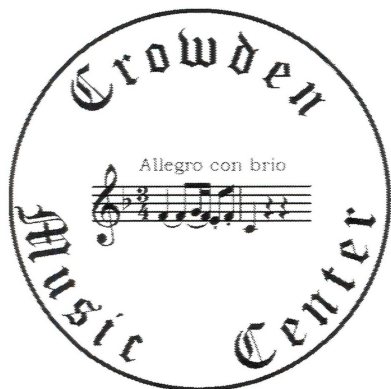
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OYO History

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cover: Michael Morgan conducting OYO from the harpsichord and Danielle Taylor, concertmaster. 11/21/04 ATBC

photo by Jay Levine

Oakland Youth Orchestra 2005-2006 Season

Oakland Youth Orchestra 1964-2004

- History -

Oakland Youth Orchestra, founded in 1964 as the educational arm of the Oakland Symphony, is recognized as an important musical organization in Oakland and the San Francisco Bay area. An independent non-profit organization since 1986, the orchestra has a history of commissioning, premiering and recording the works of American composers. Consequently, the orchestra has been the recipient of numerous awards from the American Society of Composers, Authors, and Publishers for service to contemporary music.

Today, in our 42nd season, the Oakland Youth Orchestra consists of seventy-five talented young music students aged 12-21 years. These young people represent forty-six different schools, and over 30 cities in the San Francisco Bay Area. We rehearse a wide range of serious and challenging works and present several classical and pops concerts each season. The orchestra is coached by professional orchestral musicians and is open by audition to all qualified young people. No young musician is excluded for reasons of financial need. OYO is supported by tuition, corporate, foundation and government grants, and individual contributions.

OYO maintains a commitment to cultural exchange, and has toured extensively in England, Europe, Asia, the Middle East, the Caribbean Islands, Costa Rica, Mexico, Cuba, Italy, Australia and New Zealand. And we host visiting youth orchestras as well.

- Awards -

1976, 1980, 1982, 1995, 1996 ASCAP - for Adventurous Programming of Contemporary Music

- Tours -

The Orchestra has toured widely, performing across the United States and:

Germany, 1972	Von Karajan Festival, 4 th place
Germany, 1974	Von Karajan Festival, 2 nd place
Scotland, 1976	International Festival, 1 st place
Germany, 1978	Tour with Mainz Youth Orchestra
Italy & Switzerland, 1980	Tour of European Festivals
Caribbean Cruise, 1982	Toured 8 Islands
Scotland/England, 1984	International Festival, 1st place
Amman, Jordan, 1988	Jerash Festival of Culture and Art
Austria/Germany, 1990	Vienna Youth & Music Festival
Europe, 1993	Czech Republic, Poland, Germany, Austria
Asia, 1995	China, Hong Kong, Taiwan
Latin America, 1998	Costa Rica, Mexico, Cuba
Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema
Australia/New Zealand, 2004	Melbourne, Sydney, Canberra, Auckland

- Conductors -

Robert Hughes 1964–1970 & 1980: Composer, teacher and lecturer
Denis de Coteau 1971–1979: Music Director of the San Francisco Ballet
Kent Nagano 1981–1985: Music Director of the Berkeley Symphony, Montreal Symphony
Stewart Robertson 1985–1986: Music Director of the Long Beach Symphony
Samuel Cristler 1986–1991: Assistant Conductor at the Metropolitan Opera
Wes Kenney 1991–1996: Associate Conductor of the Virginia Symphony
Michael Morgan 1996–Present: Conductor of Oakland East Bay Symphony

Artistic Director

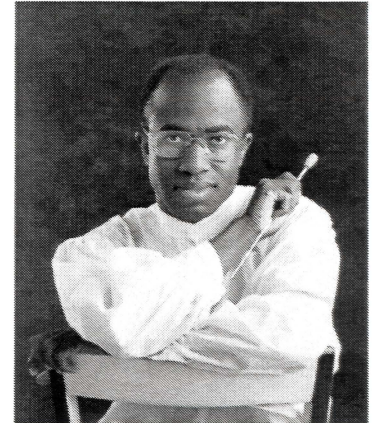
Michael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and it was during that summer that he worked with Leonard Bernstein.

In 1980 he was the 1st prize winner in the Hans Swarowsky International Conductors Competition in Vienna, Austria and became the Assistant Conductor of the Saint Louis Symphony Orchestra, under Leonard Slatkin. His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the Seraglio*.

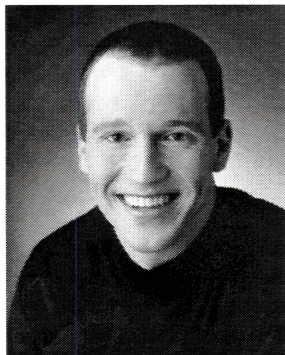
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. He stepped into this performance without rehearsal and to critical acclaim. During his tenure in Chicago he was also conductor of the Civic Orchestra of Chicago and the Chicago Youth Symphony Orchestra.

Other guest appearances have included the Berlin State Opera, Saint Louis Opera Theater, Washington Opera, and New York City Opera. He has conducted the National, Baltimore, Houston, Seattle, Vancouver, Detroit, and Oregon Symphony Orchestras as well as the Los Angeles and Warsaw Philharmonics and the Philadelphia Orchestra. He is presently Music Director of the Oakland East Bay Symphony, the Festival Opera in Walnut Creek, and the Sacramento Philharmonic. For the last two summers Maestro Morgan has taught conducting at Tanglewood.

Michael Morgan is a noted advocate for music education in Oakland and around the world. He is widely regarded as an expert on the importance of arts education and minority access to the arts and is on the Board of the American Symphony Orchestra League.



Principal Conductor



Bryan Nies holds the Bruno Walter Assistant Conductor Chair with the Oakland East Bay Symphony and is the Principal Conductor of the Oakland Youth Orchestra, which he led on a tour of Australia and New Zealand during the orchestra's 40th season. In addition to his work with Festival Opera, as assistant conductor, he conducted the first performance of the Oakland Chamber Ensemble, and was a former assistant conductor with Opera San Jose. Pursuing an avid interest in all musical genres, Bryan has been an associate musical director with the American Musical Theater of San Jose and Theatreworks, in Palo Alto, CA.

During the summer of 2002 Bryan was honored with a Leonard Bernstein fellowship to participate as a conductor at the Tanglewood Music Center. There he conducted performances to rave reviews in the *Boston Globe*. In addition, he received personal instruction with many leading professional conductors, including Michael Morgan, Roberto Abbado, Jeffery Tate, Hans Vonk, Rafael Fruhbeck de Burgos, and Grant Llewellyn.

As one of the conducting class' youngest graduates, Bryan received a M.M. in Orchestral Conducting from the Peabody Conservatory where he studied under the tutelage of Gustav Meier and Markand Thakar. He received a full assistantship in opera coaching and was the assistant conductor of the Peabody Camerata, the contemporary ensemble. While at Peabody, He was asked to be the Assistant Conductor of the National Chamber Orchestra (Washington D.C.) and a conductor at the National String Institute in Rockville, MD. Bryan also initiated and conducted the Children's Choir as part of the Handel Choir of Baltimore, where he was also the director of the Outreach Program.

A native of Chicago, IL, Mr. Nies also holds a B.M. in Piano Performance and a B.A. in Psychology from Northwestern University in Evanston, IL. He has won numerous piano competitions in the Chicago area including a Gramma Fisher Scholarship to study with the American Institute of Musical Studies in Graz, Austria. In addition, he has performed with William Warfield for the Lyric Opera of Chicago, and the Elmhurst Symphony Orchestra, as their Assistant Conductor. In addition, Bryan was on the staff of Northwestern University's Theater Department, where he served as vocal coach and piano accompanist.

Oakland East Bay SYMPHONY

Michael Morgan, Music Director

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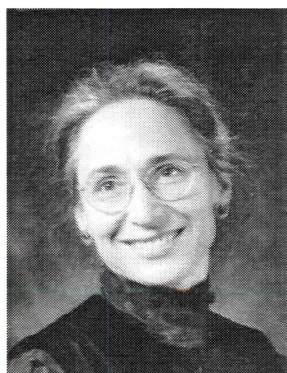


OAKLAND SYMPHONY CHORUS

Music Director: Magen Solomon

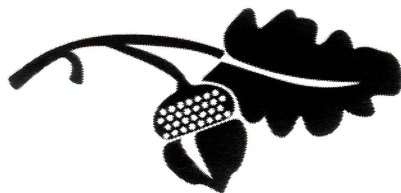
For over 45 years the 120-member Oakland Symphony Chorus (OSC) has been recognized as one of the East Bay's finest choirs and a premier resource for continuing education in the choral arts. Under the direction of Magen Solomon, OSC has received consistently impressive concert reviews and developed a wide range of educational programs for the community.

In addition to presenting our own concerts and workshops, the OSC collaborates with many fine performing arts groups including the Oakland East Bay Symphony, Berkeley Symphony, Festival Opera, Oakland Ballet, Oakland Civic Orchestra, Oakland Youth Orchestra, and the Young People's Symphony Orchestra.



Music Director of the Oakland Symphony Chorus since 1992, and Artistic Director of the San Francisco Choral Artists since 1995, Magen Solomon was recently appointed Assistant Professor of Choral Music at the University of Southern California. She served as Interim Artistic Director of the San Francisco Girls Chorus for the 2000-01 season.

Dr. Solomon has prepared choruses for Michael Tilson Thomas, Kent Nagano, Nicolas McGegan, Michael Morgan, and Vance George among others. She has taught and conducted at Smith and Mount Holyoke colleges, and at the University of Wisconsin-Madison, and Santa Clara University. A graduate of Oberlin College, she holds Masters and Doctoral degrees from the University of Wisconsin-Madison, where she studied conducting with Robert Fountain. Her edition of Johannes Eccard's "Neue deutsche Lieder" (1578) was recently published by A-R Editions (Madison, Wisconsin).



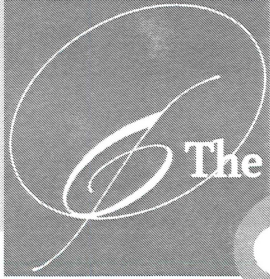
Lynne Morrow teaches at Sonoma State University, directing the Vocal and Opera/Music Theatre Programs. Dr. Morrow attended Indiana University-Bloomington for graduate studies in Opera Coaching and Choral Conducting.

Fall 2003 marked the debut of *Quantum Opera Theatre*, a fresh and innovative take on music theatre. The brainchild of program director Lynne Morrow, *Quantum Opera Theatre* seeks to broaden the formal and stylistic links between opera and musical theatre. The overall goal is to cultivate new directions for their mutual growth as one genre. Dr. Morrow enjoys working with composers on new works and hopes to provide an environment to workshop new music theatre each year.

Lynne Morrow continues her own professional work, both as a singer and as a conductor. She is the newly appointed Music Director of the Pacific Mozart Ensemble and the Guest Conductor of the Oakland Symphony Chorus for the 2005-2006 season. In November 2003, Morrow coached PME and sang several solos for the Berlin performances and recording of Bernstein's "Mass" with Kent Nagano. That recording was released in November 2004.

Morrow was an assistant conductor for Oakland East Bay Symphony's production of the "Mass" in May 2005 and for Festival Opera's August 2005 production of "Candide." She is also the host for the Stern Grove Music Festival.

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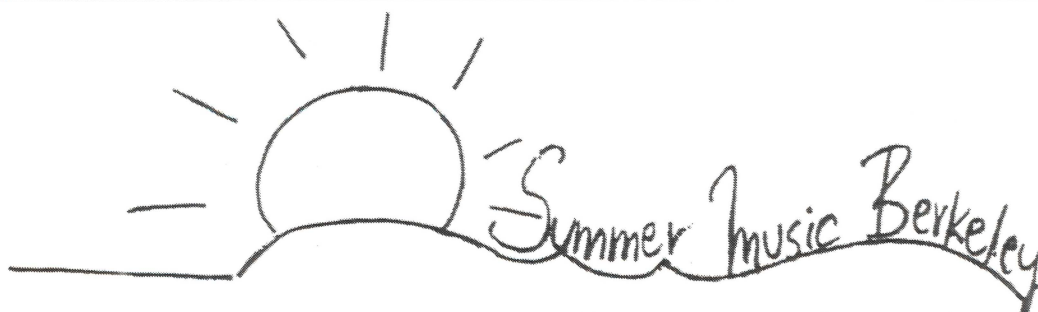
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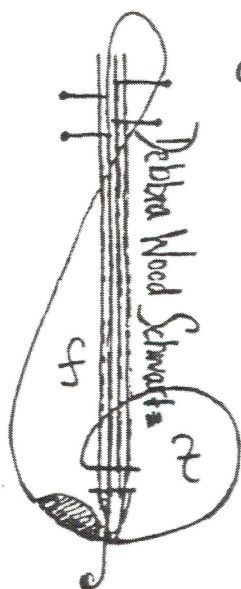
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Cory Chang
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Peter Hung
Joseph Jung
David Kang
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Sophia Zhang

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Andrew Wilson

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in honor of
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Brady Anderson^β
Joshua Chen
Andrew Cheng
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Lori Jue
Carolyn Kwok

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Jessica Huntsman
Lori Jue

Clarinet

Leslie Chiang
Jack Draper
Lawrence Chu

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Antonio Cade
Doré Deffebaugh

Horn

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Adam Louie

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Māneka Puligandla

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Stephanie Mao
Ted Yuan**

Keyboards

Stephanie Mao

Harp

Josephine Lee

^α principal chamber orchestra
^β assistant principal chamber

* principal
§ assistant principal
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Subscription Concert I

OAKLAND YOUTH ORCHESTRA

Allen Temple Baptist Church, Oakland

3:00 PM, November 13, 2005

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

with the Oakland Symphony Chorus

Magen Solomon, Music Director

Lynne Morrow, Guest Conductor

Program

Overture to Alcina

George Frederick Handel
(1685-1759)

conducted by Michael Morgan

Overture to L'Isola Disabitata

Joseph Haydn
(1732-1809)

conducted by Michael Morgan

Polovetsian Dances from Prince Igor

Alexander Borodin
(1833-1887)

conducted by Lynne Morrow

—INTERMISSION—

Requiem

Gabriel Fauré
(1845-1924)

- I. Introït et Kyrie
- II. Offertoire
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In Paradisum

Oakland Symphony Chorus
Joanne Um, soprano
John Dalton Frederick, baritone
conducted by Bryan Nies

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, the Bernard Osher Foundation, the Ann and Gordon Getty Foundation, the Margaret Graupner Living Trust, the Morris Stulsaft Foundation, Robert A.D. and Debra Wood Schwartz Foundation, The Ann and Barney Mizel Family Foundation, and The East Bay Community Foundation's Calvin Simmons Memorial Fund and Ethel London Scholarship Fund. Additional Funding provided by the Oakland City Council and the City of Oakland's Cultural Funding Program and the California Arts Council. Oakland Youth Orchestra's print-media sponsor is The Oakland Tribune.

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Oakland Tribune
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Program Notes

by Charley Samson, copyright 2005

George Frederick Handel (1685-1759): *Overture to Alcina*

Alcina was Handel's last great operatic triumph. It opened at Covent Garden in London on April 27, 1735 and ran for eighteen performances. In the audience was Mrs. Pendarves, who said it was "so fine I have not words to describe it....There are a thousand beauties. While Mr. Handel was playing his part, I could not help thinking him a necromancer in the midst of his own enchantments." The music historian Charles Burney noted the opera was "always by command of their Majesties, till the King went to Hannover, and then by command of her Majesty alone."

The plot, based on Ariosto, concerns Queen Alcina, a sorceress on a magic island, who transforms her suitors into various animals, vegetables and minerals. The subplot concerns the bewitched Ruggiero, who has forgotten his beloved Bradamante, who in turn disguises herself as his brother. When the urn containing Alcina's magical powers is smashed, all are restored to their natural forms and all rejoice. In his liner notes to Raymond Leppard's recording of the overture, Geoffrey Crankshaw says the opera's "aura of magic aroused instant delight, and the spaciouly planned overture, with its exciting ascending trills and its finely wrought fugato, albeit with a firm melodic base, became widely popular."



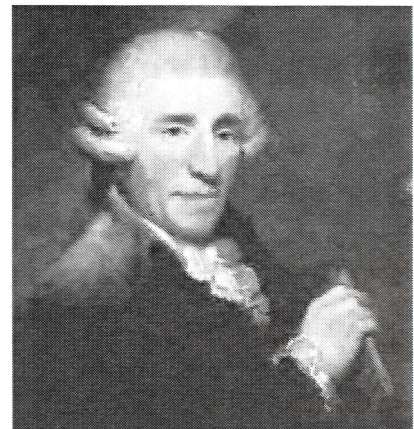
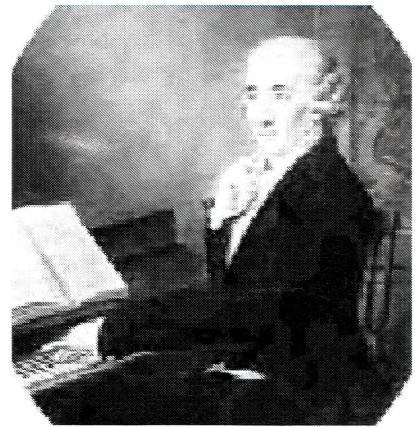
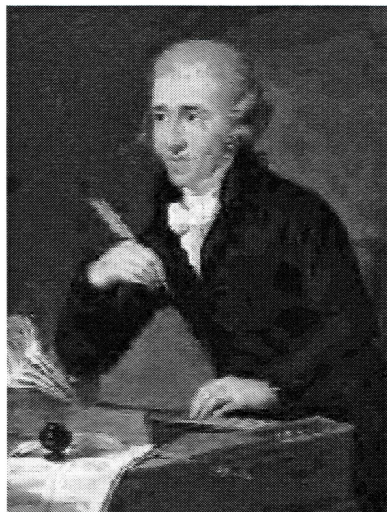
Joseph Haydn (1732-1809): Overture to *L'Isola Disabitata* (The Deserted Island)

After the success of his *Stabat Mater* in Paris in 1781, Haydn wrote to one his publishers: "The Parisians have heard nothing yet; if they could only hear my operetta *L'isola disabitata*....I can assure you that Paris, or even in Vienna, has never heard music like this. It is unfortunate for me that I live in the country."

The first performance of *L'isola disabitata* took place at Esterháza on December 6, 1779. It was Haydn's first opera with a role for his mistress, Luigia Polzelli, who had been hired the previous March.

Metastasio's libretto had been set by no less than six other composers by the time of Haydn's version. The plot is straightforward: Gernando, with his wife Costanza and her younger sister Silvia, sets sail for the West Indies, where they are to join his father. A storm drives them to an abandoned island. Gernando is kidnapped by pirates, leaving the two sisters alone on the island. After thirteen years, Gernando escapes from the pirates and, accompanied by his friend Enrico, who is in love with Silvia, locates the girls. The two pairs are reunited in the final happy-ending quartet.

H.C. Robbins Landon notes the four parts of the Overture: a slow introduction, a fast section, a slow dance in minuet time, and a shortened repetition of the fast part. "The Overture is a real introduction to the deserted island," he writes, "the middle section is perhaps designed to show the constancy of the principal female singer. The fast sections return to the most severe *Sturm und Drang* style of the early 1770s and show us that Haydn has not forgotten how to write in the language of passion."



Alexander Borodin (1833-1887): *Polovetsian Dances* from Act II, *Prince Igor*

Begun in 1869, *Prince Igor* occupied Borodin on and off for the rest of his life. It was still unfinished when he died in 1887. The task of completing the opera, notably the Overture and much of the third act, was left to Glazunov and Rimsky-Korsakov. The first complete performance took place in St. Petersburg on November 16, 1890.

One portion of *Prince Igor* that Borodin did complete was the famous *Polovetsian Dances*. Rimsky-Korsakov conducted them at a concert in St. Petersburg on February 27, 1879.

In the second act of the opera, Prince Igor and his son have been taken prisoner by the Polovtsi, a Tartar tribe whose leader, Khan Kontchak, visits the prisoner, inquiring after his health and informing him that "you are not my prisoner here, you are rather a guest of honor in my house." He offers Igor every hospitality, including the famous Polovtsian Dances.

These begin with a sinuous introduction for the winds, depicting the procession of the slave girls. This is followed by perhaps the most famous melody Borodin ever wrote, a lyric plaint expressing the captives' longing for their homeland. A more vigorous theme for solo clarinet accompanies the Dance of the Savage Men. Then comes the waltz-like General Dance, with its thumping bass drum and cymbal crashes, a heavily syncopated simulation of war games by the young boys. A savage four-note descending ostinato with snare drum accompanies the Dance of the Prisoners and Dance of the Little Boys. Fragments of the preceding dances recur in the Dance of Young Girls with Undulating Movements, leading to a wild and exultant conclusion.

In 1953 George "Chet" Forrest and Robert Wright adapted Borodin's music for the musical *Kismet*. Indeed, three of the show's songs, "Stranger in Paradise," "Not Since Nineveh" and "He's In Love," are from the Polovtsian Dances. Borodin won a Tony Award for Best Composer of the 1953-54 season.



Polovetsian, also known as Kipcheak, Kumans or Kun, are an ancient Turkic people, first mentioned in historical chronicles of Central Asia in the 1st millennium BC. The western Kypchaks, also named Polovetsian, arrived in the steppes from the northern shore of the Black Sea during the 12th century, under the pressure of the Mongols. They were pushed out of Inner Mongolia, into Khorassan, the Dest'i Kipcheak (the Kumans' plains) and into Pannonia. Finally, they disappeared, assimilated by the indigenous people.



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Text of Polovetsian Dances

Oxford Choral Classics Edition, edited by John Rutter, translation by David Lloyd-Jones

Introduction: Women's Chorus and Dance

Fly away on gentle breezes;
fly swiftly, songs of love,
to greet our homeland
where once we lived in hope and knew no sorrow,
where once we sang, rejoicing in our freedom.

There beneath the burning sky,
languid breezes cooled us,
there the cloud capped mountains
dream above the silver sea;

There our days were long and carefree
amid the sunlit hills and shady meadows,
and there the scent of roses in the valleys
once filled the sultry air with sweetest perfume
and fertile vineyards yield sweet wine.
There skylarks sing.
Fly away, our songs of freedom!

General Dance: Chorus

Glory, honour, praises to our Khan!
Fearless, mighty, ruthless warrior, hail!
Sing his praise, praise!
Great Konchak, praise him!
Fiercer than the scorching midday sun!
None can equal him in splendour, none!

Women's Chorus

Slaves and captives...
all acclaim him,
slaves and captives all acclaim his glorious name.

Chorus

Glory, honour, praises to our Khan!
Fearless, mighty, ruthless warrior, hail!
Sing his praise, praise!
Great Konchak, praise him
Fiercer than the scorching midday sun!
None can equal him in splendour, none!

Dance of the Prisoners: Men's Chorus

Braver far than all before you!
Great Khan Konchak!
Braver far then all before mighty Khan,
great Konchak!
Praise our Khan, Khan Konchak!
Praise our Khan, Khan Konchak
Khan Konchak!

Dance of the Young Girls: Women's Chorus

Fly away on gentle breezes,
fly swiftly songs of love,
to greet our homeland
where once we lived in hope and knew no sorrow,
where once we sang, rejoicing in our freedom.

Chorus

There beneath the burning sky,
languid breezes cooled us,
there the cloud capped mountains
dream above the silver sea

There our days were long and carefree
amid the sunlit hills and shady meadows,
and there the scent of roses in the valleys
once filled the sultry air with sweetest perfume
and fertile vineyards yield sweet wine.
There skylarks sing.
Fly away, our songs of freedom!

Men's Chorus

Braver far than all before you!
Great Khan Konchak!
Braver far then all before mighty Khan,
great Konchak!
Praise our Khan, Khan Konchak!
Praise our Khan, Khan Konchak
Khan Konchak!

Chorus

Dance and sing for Konchak's pleasure,
Dance and sing for Konchak's pleasure,
Let all people praise him singing!
Let all people praise him dancing!
Offer songs of homage to our glorious Khan Konchak!
(etc.)
Dance and sing to give him pleasure,
offer homage to Khan Konchak!
Praise Khan Konchak!

Gabriel Fauré (1845-1924): *Requiem*

Fauré began the *Requiem* after the death of his father. He finished it early in 1888; by then, his mother had died. The first performance took place at the church of La Madeleine in Paris on January 16, 1888. Scored for small orchestra, this initial version included “Introït et Kyrie,” “Sanctus,” “Pie Jesu,” “Agnus Dei,” and “In Paradisum.” The soloist was the boy soprano Louis Aubert, then ten years old, who twenty years later would introduce Ravel’s Noble and Sentimental Waltzes.

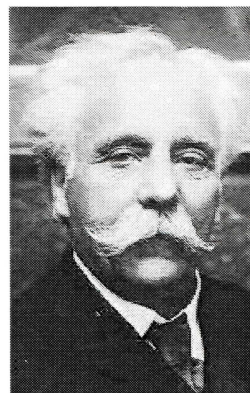
Fauré added the “Offertoire” and “Libera me” for a performance at La Madeleine on January 21, 1893. This version retained the boy soprano and added a baritone soloist, as well as horns, trumpets and trombones. The “Libera me” had been played as a separate work a year earlier.

The third and final version appeared on July 12, 1900, when Paul Taffanel conducted the Lamoureux Orchestra in a performance at the Trocadéro in Paris. This time, Fauré retained the baritone, but dropped the boy soprano in favor of an adult soprano. He also added woodwinds.

Fauré’s text is a combination of the Mass for the Dead and the Order of Burial. In it, he sought to deemphasize the tone of fear and terror found in most requiems. Some critics were outraged, one accusing him of “voluptuous paganism.”

Fauré explained: “It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience....Is it not necessary to accept the artist’s nature? As to my *Requiem*, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”

According to Fauré’s pupil Nadia Boulanger, who conducted the first English performances of the *Requiem*, “no external effect detracts from its sober and somewhat severe expression of grief: no disquiet or agitation disturbs its profound meditation, no doubt tarnishes its unassailable faith, its quiet confidence, its tender and peaceful expectation....Everything is usual; but with an alteration, a passing note, some special inflection of which he has the secret, Gabriel Fauré gives a new and inimitable character to all that he touches....If anything could truly mitigate for us the thought of death, it would be the image of hope, of serenity, which he has made for us.”



TEXT OF REQUIEM

I. Introit et Kyrie

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi redetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet.

Kyrie, eleison, Christe, eleison.

II. Offertoire (baritone solo)

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni et de profundo lacu, de ore leonis; ne absorbeat Tartatus, 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. Amen.

III. Sanctus

Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

IV. Pie Jesu (soprano solo)

Pie Jesu, Domine, dona eis requiem; dona eis sempiternam requiem.

V. Agnus Dei

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

VI. Libera me (baritone solo)

Libera me, Domine, de morte aeterna in die illa tremenda quando caeli movendi sunt et terra, cum 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. Libera me, Domine, libera.

VII. In Paradisum

In paradisum deducant angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam labeas requiem.

TEXT OF REQUIEM

I. Introit et Kyrie

Eternal rest give unto them, O Lord, and let perpetual light shine on them. A hymn becometh Thee, O God, in Zion, and a vow shall be paid to Thee in Jerusalem. O hear my prayer; all flesh shall come to Thee. Lord have mercy on us, Christ have mercy on us.

II. Offertoire (baritone solo)

Lord Jesus Christ, King of Glory, liberate the souls of all the faithful dead from the pains of hell, and from the deep pit, from the lion's mouth; let not Hell swallow them, nor let them fall into darkness. We offer Thee, O Lord, a sacrifice of praise and prayer; accept them on behalf of the souls we commemorate this day; and let them, O Lord, pass from death to life, which Thou didst promise of old to Abraham and his seed. Amen.

III. Sanctus

Holy is the Lord of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!)

IV. Pie Jesu (soprano solo)

Blessed Jesus, Lord, grant them rest; grant them eternal rest.

V. Agnus Dei

Lamb of God, who takest away the sins of the world, give them rest. Let eternal light shine upon them, O Lord, with Thy saints forever, because Thou art merciful. Eternal rest give unto them, O Lord, and let perpetual light shine upon them.

VI. Libera me (baritone solo with chorus)

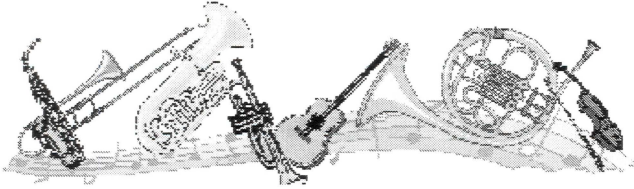
Deliver me, Lord, from eternal death on that terrible day when the heavens and earth shall be moved, when Thou shalt come to judge the world by fire. I am seized with trembling, and am afraid until the judgment shall come, and Thy impending wrath. Day of anger, day of wrath, of calamity and misery, great and exceeding bitter day. Grant them eternal rest, Lord, and let perpetual light shine upon them. Deliver me, Lord, deliver me.

VII. In Paradisum

May the angels receive them in Paradise; at thy coming may the martyrs receive thee, and bring thee into the Holy City Jerusalem. There, may the choir of angels receive them and with Lazarus, once a beggar, mayst thou have eternal rest.

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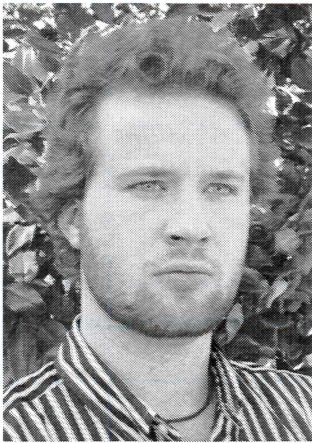
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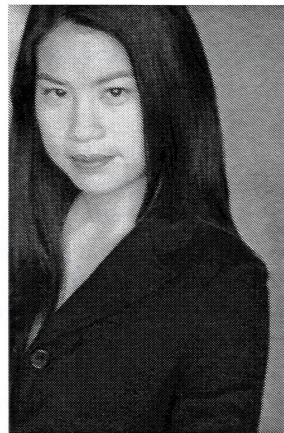


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John Dalton Frederick is a second year graduate student at the San Francisco Conservatory of Music, where he studies voice with Jane Randolph. He completed his undergraduate degree at Indiana University where he studied voice with famed Metropolitan Opera basso, Giorgio Tozzi. John was a soloist this past May in the Bernstein *Mass* with the

Oakland East Bay Symphony and the Oakland Symphony Chorus under the baton of Maestro Michael Morgan. He was also seen this summer as Croupier, Slave Driver, Hermann Augustus, and several characters in *Candide* with Festival Opera in Walnut Creek under the batons of both Maestro Michael Morgan and Maestra Lynne Morrow. John enjoys oratorio as well as opera, and has been seen as the bass soloist in Tokyo, Japan with the Rotzsch Bach Festival Orchestra under the baton of Maestro Hiroshi Gunji. Upcoming performances include the world premier of *Bitter Harvest*, a new oratorio performed by the Berkeley Symphony Orchestra December 2nd and the Sergeant in *Manon Lescaut* with West Bay Opera.



Joanne Um is a second year graduate student of Jane Randolph at the SF Conservatory of Music. She has most recently appeared as Susanna in *Le Nozze di Figaro* and Despina in *Così fan tutte* with Pacific Union Concert series at the Presidio and the Five-year-old in "The Proposal" with BASOTI. At the conservatory, Ms. Um has appeared as the Dew Fairy in *Hansel and Gretel*, soprano soloist for Sing it your-self Messiah at Davies Symphony Hall, and will be featured as Barbarina in *Le Nozze di Figaro* in the spring. Ms. Um completed

a bachelor's degree at the University of Southern California in May 2004, where she appeared as Mademoiselle Silberklang in *Impresario*, Papagena in *Die Zauberflöte*, and was a featured soloist in the annual Thornton School Dicken's Dinner. Ms. Um won first prize at the Sigma Alpha Iota Vocal competition and was selected as a finalist for the National Association of Teachers of Singing Artist Awards competition and the Southern CA Classical Singer's competition. Ms. Um recently returned from the nationally televised Crystal Cathedral Choir ministry tour to Europe. She has also performed extensively throughout the Los Angeles area, appearing in the world premiere of Nathan Wang's *On Gold Mountain* at Los Angeles Opera, and for two consecutive years performed as the Virgin Mary at Sarang Community Church, the largest Korean Church in the United States.



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