La Jolla Symphony & Chorus
2016-2017 Season

MUSIC FROM THE MIDDLE OF LIFE

June 10-11, 2017
Mandeville Auditorium

Steven Schick
Moli & Arthur Wagner Music Director

David Chase
Choral Director
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We gratefully acknowledge our underwriters for this concert: Beda & Jerry Farrell / Don & Julie MacNeil

David Chase conducting

HECTOR BERLIOZ

Overture to Beatrice and Benedict

ARNOLD SCHOENBERG

Verklärte Nacht, Opus 4 (Transfigured Night)
1943 version for String Orchestra

INTERMESSION

SAMUEL BARBER

The Lovers, Opus 43
Poetry by Pablo Neruda
I. Body of a woman
II. Little girl, brown girl
III. In the hot depths of this summer
IV. Close your eyes
V. The Fortunate Isles
VI. Sometimes
VII. We have lost even this twilight
VIII. Tonight I can write
IX. Cemetery of kisses
Gregorio González, baritone

A cappella chorus reprise

SAMUEL BARBER

Mary Hynes

The Coolin (The Fair-Haired One)
from Reincarnations Op. 16
Texts by James Stephens (after the Irish of Raftery)

Supertitle Production and Projection by Dennis Schamp.
From the Conductor

Richard Powers’ recent book Orfeo: A Novel, includes a scene set in a Midwestern music school around 1970. It resonates with me because the protagonist is a young composer of the day:

So, this is it—my last concert. There are so many people for me to thank that I’m afraid to begin. So I will say just these three thank-yous:

To Steve Schick, Music Director, who rejuvenated an organization that I have loved for over four decades. His cultural brilliance is the touchstone of all our success.

To Diane Salisbury, Executive Director, whose finesseness in running our business has been the backbone of our artistic development.

To Maea Dunm, Chorus Manager, who has been a partner in everything but the music-making itself, and has kept me organized so as to make me seem like a successful leader.

Finally, I want to dedicate my final concert to Tom Nee, whose legacy is the torch that still leads this unique organization. Tom came to UCSD in 1967 to help make all of the composers in this new school successful—which he did, selflessly. In the process, he picked up a local community orchestra, combined it with UCSD students and instituted an attitude about programing (and performing) that still drives us and serves our audience. Tom’s magnanimity toward a clumsy young choral director made a musician out of me and gave me a home to make music for 43 years.

This, too, has a dramatic arc: a woman confesses to her lover that the child she bears is not his and, in the magic of the night, their love conquers all.

The Berlioz overture is quite another angle on love, in that it refers to Shakespeare’s characters from “Much Ado About Nothing,” a fun and sexy take on love in a very different kind of “transfiguring” night. God bless Shakespeare!

Ah! There is an epilogue today, as well—the Barber settings based on Irish stories told by a blind, itinerant poet named Raftery. Both, in different ways, are about the ecstasy of young love.

The American Romanticist, Schoenberg, a latter-day Wagnerian in his youth, and a bit of Berlioz, the exuberant romantic. And, in the process, I hope to address a concert theme that we almost never really consider: love—romantic, sensual, and erotic.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974 in addition to his academic and choral duties. Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Sussiac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten’s Spring Symphony. This is Dr. Chase’s final concert before retiring as Choral Director of La Jolla Symphony & Chorus.

Life is a Cabernet!

Spring benefit raises $8,300 for LJS&C!

On a sunny May 14th afternoon, 80 guests toasted the wonderful world of Cabernet Sauvignon in a wine tasting fundraiser for La Jolla Symphony & Chorus moderated by syndicated wine columnist Robert Whitley. Seven different California Cabernets were tasted “blind” by guests, who rated their favorites and tested their palates and wine knowledge. The event, hosted in the Rancho Santa Fe home of Judith Braaksma Judy and co-chaired by Gordon and Lauren Clark, began with a reception of fine wines from around the world and a bountiful selection of appetizers, artfully assembled and displayed by volunteers Marianne Schamp and Satomi Saito. A raffle of 30 fine wines and the sale of 3 auction lots concluded the day, which raised over $8,000 for LJS&C.

Volunteers Marianne Schamp and Satomi Saito work their magic in the kitchen.

La Jolla Strings provided beautiful accompaniment as guests arrived for the reception. L. to r.: Wendy Patrick, Jeanine Saker, Judy Gaulke and Loie Flood.

Host Judith Braaksma Judy and guest.

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Guests gather to receive instructions on the blind tasting.

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Guests gather to receive instructions on the blind tasting.
Overture to Beatrice and Benedict

HECTOR BERLIOZ

Born December 11, 1803, La Côte-S. André, Grenoble
Died March 8, 1869, Paris

On the night of September 11, 1827, a fiery young French composer named Hector Berlioz—then not quite 24—attended a performance of Hamlet in Paris. He came out of the theater a changed man, smitten by the beauty of Harriett Smithson, the actress who played Ophelia, and moved by the language and power of Shakespeare's drama. Berlioz's life was transformed that evening. He vowed on the spot to marry Harriett, and six years later he did. Their union would prove unhappy, but Berlioz's infatuation with Shakespeare would last a lifetime and would lead him to these include his "dramatic symphony" Romeo and Juliet, an overture to King Lear, and various short works inspired by Hamlet and The Tempest. And Shakespeare would be the inspiration for Berlioz's final opera.

During the 1850s Berlioz toured as a guest conductor of his own works, and his concerts in Baden-Baden were particularly successful. Encouraged by that success, Édouard Bénazet, the owner of the casino and theater in Baden-Baden, commissioned an opera from Berlioz for that theater. Berlioz was just coming off the overpowering effort that had gone into composing and producing Les Troyens, and now he was ready for something lighter. For the final time in his career, he turned to Shakespeare, in this case Much Ado about Nothing. Berlioz drew up his own libretto, keeping many lines from Shakespeare's plays.

The rest of the overture but also introducing characters and scenes of his own devising. The result was what Berlioz called "an opéra comique" in two acts. He took the focus off the potentially tragic relationship between Claudio and Hero, choosing instead to enjoy the battle of the sexes as exemplified by Beatrice and Benedict. That couple may express their disdain for marriage in general for each other in particular, but they end up married at the happy conclusion of Shakespeare's play. First produced at Baden-Baden on August 9, 1862, Beatrice and Benedict enjoyed a successful premiere and was performed several times over the following seasons. Its success was one of the few pleasures of Berlioz's unhappy final years—he died just a few years later, in 1869.

Beatrice and Benedict is seldom played today—its vast amount of spoken dialogue makes it difficult for opera companies—but Berlioz's lively overture lives on in the concert hall. That overture bursts to life on its skittering, playful main theme, which is tossed easily between strings and woodwinds. Berlioz reins in this energy for the solemn second theme-group, marked Andante un poco sostenuto. The rest of the overture treats these two themes, but there is never much of what might be called development in the textbook sense of that term. Instead, Berlioz simply alternates his themes, embellishes them as they go, and finally drives matters to a grand close on a ringing G-major chord for the whole orchestra. It is a sparkling introduction to the tale of love gone wrong—and love gone right—that will follow.

Program Notes by Eric Bromberger

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

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Verklärte Nacht, Opus 4
ARNOLD SCHONBERG
Born September 13, 1874, Vienna
Died July 13, 1951, Los Angeles

Verklärte Nacht was one of Schoenberg’s first successes, and it remains his most popular work. He wrote this thirty-minute piece for string sextet (string quartet plus extra viola and cello) in the final months of 1899, when he was 25, but could not get it performed. When he submitted it for performance to the Tonkünstlerverein, Vienna’s chamber music society, the judges rejected it because the score contained a chord they could not find in their harmony textbooks. Referring to its unusual tonalities, one of the judges made a now-famous crack, saying that Verklärte Nacht sounded “as if someone had taken the score of Tristan when the ink was still wet and smudged it over.”

Verklärte Nacht was finally performed in 1903 in Vienna by the Rosé Quartet. The leader of that quartet, Arnold Rosé, was Mahler’s brother-in-law, and Mahler met Schoenberg at rehearsals for Verklärte Nacht and became his champion, though he confessed that some of Schoenberg’s music was beyond him. The first performance brought hoots from conservatives, but this music made its way quickly into the repertory. In 1917 Schoenberg arranged Verklärte Nacht for string orchestra, and he revised this version in 1943; at this concert, the music is heard in Schoenberg’s final version for string orchestra.

Verklärte Nacht—the title translates Transfigured Night—is based on a poem of the same name by Richard Dehmel (1863-1920), a German lyric poet. The subject of Dehmel’s poem may have been as difficult for early Viennese audiences as Schoenberg’s music. It can be summarized briefly: a man and a woman walk together through dark woods, with only the moon shining down through the black branches above their heads. The woman confesses that she is pregnant, but by another man—her search for happiness led her to seek fulfillment in physical pleasure. Now she finds that nature has taken vengeance on her. The man speaks, and—instead of denouncing her—he accepts her and the child as his own: their love for each other will remain his most popular work. He

Musi cally, Schoenberg’s Verklärte Nacht can be understood as a tone poem depicting the events of Dehmel’s poem, and it falls into five sections: Introduction, Woman’s Confession, Man’s Forgiveness, Love Duet, and Apotheosis. Verklärte Nacht may sound “as if someone had taken the score of Tristan when the ink was still wet and smudged it over.”

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• If you've been hesitating, wondering whether to accomplish it. But the clock is ticking.

Dear Friends,

This is my final letter of the “Sostenuto” Endowment Campaign. I am very proud of our community and deeply grateful to all of you who have shown how much you value La Jolla Symphony & Chorus.

We gave ourselves 5 years to raise $1.5 million. As of this writing, we have raised $1,380,000. A huge accomplishment but the clock is ticking. We need to close the remaining $120,000 gap by the end of this season on June 30.

So one last plea.

If you’ve been hesitating, wondering whether to jump on board or not, make the leap:

• If you can’t give a lump sum now, but could give a little for the David Chase Choral Composition Award, which helps build the endowment too.

This has been an amazing 5-year journey, but it’s not over yet. Please help us complete the job by making a gift or pledge by June 30! Thank you!

Sincerely,

Aimee Wood, Endowment Chair
Barber was awarded two Pulitzer Prizes: for his opera
championed by such performers as Koussevitzky, Horowitz, and when the new Metropolitan Opera
Barber conceived its gala opening night. But what should have been the
Diéd January 23, 1981, New York City
had come early. While Barber was still in his twenties, a program of his music was broadcast nationally, Toscanini premiered his
Adagio for Strings, and his First Symphony was the first work by an American composer ever performed at the Salzburg Festival. Barber's music
was championed by such performers as Koussevitzky, Horowitz, and Ormandy, and in the years around his fiftieth birthday Barber was awarded two Pulitzer Prizes: for his opera, Vanessa in 1958 and for his Piano Concerto in 1962. Perhaps it was only natural that when the new Metropolitan Opera House opened in Lincoln Center in the fall of 1966, it was Barber who was commissioned to compose an opera for its gala opening night. But what should have been the crowning moment of a career instead became a disaster. Barber conceived Antony and Cleopatra as a subtle story of age and accommodation, but stage designer Franco Zeffirelli saw it as the occasion for a gaudy production full of live animals and spectacular stage effects. The reviews were savage, and the badly-stung Barber retreated to Italy, where he spent the next several years. His confidence shaken by his experience with the opera and by a sense that his music was badly out of fashion, Barber's productivity fell off sharply during the remaining fifteen years of his life, and under the additional burden of depression, creative stasis, and illness, he published only eight more works during those years, most of them songs or small-scaled compositions. But there was one major work from those years. The Lovers—scored for baritone soloist, chorus, and large orchestra and spanning well over half an hour—was Barber at his best, and it is almost unknown.

The original impetus for The Lovers came when the Girard Bank of Philadelphia commissioned a work from Barber, who had grown up in the Philadelphia area and attended the Curtis Institute there. The composer had long wanted to set the work of Chilean poet Pablo Neruda, and now he prepared his own text, incorporating nine poems from Neruda's Poems of Love and a Song of Despair. Perhaps Barber's sequence of four poems caught early audiences by surprise. Barber's biographer Barbara Heyman tells the amusing story of what happened when the composer read the text of The Lovers to the conservative board members of the Philadelphia bank that had commissioned it. Sensing a hostile reception, Barber became more and more nervous as he read, and when he finished one of the board members offered a chillingly neutral response: "Very interesting, Mr. Barber." "My God! Don't you have love affairs in Philadelphia?" burst out Barber, and the bank official replied: "That's about all we have left." The premiere, however, was warmly received, and five years after the painful experience of Antony and Cleopatra—Barber was able to enjoy the success of what would be his final large-scale work.

Barber opens The Lovers with an orchestral Prelude that flows without pause into the sequence of nine vocal movements. Some of these are for full chorus, one is for men alone, one for women alone, several are for baritone alone. Barber uses the Prelude to introduce two musical ideas that will return throughout. The Lovers opens with a seminal three-note figure, first announced gently by the solo flute (Barber based this figure on a bird-call he heard at his home in Mount Kisco, New York), and moments later the violins, set very high, sing a soft falling phrase that (despite its quiet dynamism) Barber marks appassionato. These two ideas will shape much of the music that follows.

The progression of the Neruda poems that Barber selected reflects the decay of a love affair. The first several movements are full of erotic pleasures, but gradually a feeling of separation and alienation creeps in, sharpened at moments by jealousy. Finally the lovers have separated, and the final movements trace the poet's feelings of loss as his memories proceed into the "cemetery of kisses." The movements do not need to be described individually—Barber's settings are exceptionally clear, and while he calls for a very large orchestra, he often employs just a handful of instruments (some of them exotic: bongos, alto flute). The writing for chorus is particularly beautiful, as the erotic energy of the opening movements gradually gives way to nostalgia and pain, and Barber can project these moods with a silken softness. The music—and the love affair—fade away in the last movement, and The Lovers slips into silence on the final word "forsaken" and the orchestra's eerie concluding chord.

Barber was very pleased with The Lovers, and one of the regrets of his last years was that it was not recorded (the only recording so far was made in 1991, ten years after his death). The Lovers remains almost unknown. The demands of the score—a first-rate baritone soloist, a large and capable chorus, and a large orchestra—have meant that few conductors have been willing to devote those resources to take a chance on a piece audiences don't know. Which is too bad. This is remarkable music, heartfelt and often strikingly beautiful, and Barber's last major work deserves a much wider audience.
I. Body of a woman

You look like a world, lying in surrender.
And night swamped me with its crushing invasion.
I was alone—like a tunnel, the birds fled from me,
Made your body with joy.

Oh the goblets of the breast! Oh the eyes of absence!
To survive myself I forged you like a weapon,
Your tongue like a red bird
Oh the roses of the pubis! Oh your voice, slow and sad!

Body of skin, of moss, of eager and firm milk.
Like an arrow in my bow, a stone in my sling.
Dancing on ivory,
M y thirst, my boundless desire, my shifting road!

Body of my woman, I will persist in your grace.
And weariness follows, and the infinite ache.
Dark river-beds where the eternal thirst flows

II. Lithe girl, brown girl

Lithe girl, brown girl
The sun that makes apples,
And stiffens the wheat,
And splits the strings could,
Made your body with joy.

Your tongue like a red bird
Dancing on ivory,
Your lips with the smile of water.

You stretch out your arms
And the sun grabs
At the loose black coils
Of your hair
As if water were falling.

Tantalize the sun if you dare,
It will leave
Shadows that match you everywhere.

Lithe girl, brown girl, Lithe girl, brown girl,
Nothing could divide you,
And the heat within you
Beats me home
Like the sun at high noon.

Knowing these things,
Perhaps through knowing these things I seek you out.
Ahi! Listening for your voice
Or the brush of your arms against wheat
Or your steps among poppies
Grown under water.

III. In the hot depth of this summer

In the hot depth of this summer
The morning, storm-filled.
Clouds shift: white rags waving goodbye,
Shaken by the frantic wind as it goes.
And as it goes the wind throws over us Whom love-making has silenced.

IV. Close your eyes

Close your eyes wherein the slow night stirs,
Strip off your clothes. (O frightened statue!) Like new-cut flowers your arms, your lap as rose

Close your eyes wherein the slow light stirs,
Breasts like parted spirals,
Lap as rose, and rosy shadows in your thighs.
The slow night stirs within your eyes,
My quiet one.

Rainfall. From the sea a stray gull
The rain walks barefoot through the street.
Leaves on the trees are moaning like the sick.

Though the white bee has gone
That part of me the world calls soul
Still hums and the world is not so wide
I cannot hear its bell
Turn in the spirals of gray wind.
My quiet one.

Stray off your clothes.
My quiet one.

V. The Fortunate Isles

Drunk as drunk on treaclewine
From your open kisses,
Your wet body wedged
Between my wet body and the stroke
Of our boat that is made out of flowers,
Feasted, we guide it—our fingers
Like talisoms adorned with yellow metal—
Over the skyl’s hot trim,
The day’s last breath in our sails.

Pinned by the sun between solstice
And aquino, drowsy and tangled together
We drifted for months and woke
With the bitter taste of land on our lips,
Eyelids all sticky, and we longed for lime
And the sound of a rope Lowering a bucket down its well.
Then, We caw by night to the Fortune Isles,
And lay like fish Under the net of our kisses.

VI. Sometimes

Sometimes it’s like
You are dead
When you say nothing.
Or you heard things I say, and
Could not be bothered to reply.
And your eyes, sometimes,
Move outside of you,
Watching the two of us, yes,
As if after you turned to the wall,
Somebody’s kisses stopped your mouth.

VII. We have lost even this twilight

We have lost even this twilight.
No one saw us this evening hand in hand
While the blue night dropped on the world.
I have seen from my window
For the fiesta of sunset in the distant mountaintops.
I remembered you with my soul clinched
In that sadness of mine that you know.

Where were you then?
Who else was there?
Saying what words?
Why does the whole of love come on me suddenly
When I am sad and feel you far away?
The book I read each night fell down,
And my coat fell down Like a hurt dog at my feet.
Each dusk you drew further out,
Out where the dusk shifts, masking statues.

VIII. Tonight I can write

Tonight I can write the saddest lines.

Write, for example:
"The night is starry And the blue stars shiver in the distance."
The nightwind revolves in the sky and sings.

IX. Cemetery of kisses

Cemetery of kisses, there is still fire in your tombs,
Still the fruited boughs burn, packed at by birds.
Oh the bitten mouth, oh the kissed limbs,
Oh the hungering teeth, oh the entwined bodies,
Oh the mad coupling of hope and force In which we merged and despaired.

This was our destiny and it was the voyage of our longing.
And in it all our longings fell, in us all was shipwreck!
It is the hour of departure, the hard cold hour
That night enforces on all timetables.

Forsaken like the wharves at dawn.
Oh farther than everything! Oh farther than everything!
It is the hour of departure. Forsaken!

The Lovers
by Samuel Barber

Texts by James Stephens (after the Irish of Raftery)

Mary Hynes
She is the sky of the sun
She is the dart of love!
She is the love of my heart!
She is a rune!
She is above the women of the race of Eve,
As the sun is above the moon!
Lovely and airy the view from the hill
That looks down Ballylea!
But no good sight is good,
Until you see the blossom of the branches
Walking towards you, airily.

The Coolin
Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.

We will talk until talk is a trouble too,
Out on the side of the hill;
And nothing is left to do,

But an eye to look into an eye,
And a hand in a hand to slip;

Or the air on the mountain chill,
Where the goat lies down in her track.
Where all but the fern is still

Stay with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Out on the side of the hill!
La Jolla Symphony & Chorus
Founded in 1965 by Patricia Smith

David Chase, Choral Director
Kenneth Bell, Assistant Conductor

La Jolla Symphony Orchestra
Founded in 1954 by Peter Nicoloff

Steven Schick, Mall & Arthur Wagner Music Director

R. Theodore Bietz, Orchestra Manager
Uli Burgin, Orchestra Librarian
Celeste Oman & Christine Lee, Production Assistants

La Jolla Symphony & Chorus
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Cherrie Anderson
Asilin Burnett
Frances Castle
Sally Daan
Justine Desan
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Beda Farrell
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Rebecca Ramirez
Valerie Rubins
Satomi Saito*
Marianne Scharl
Janet Shields**
Carol Slaughter
Jil Starthys
Susan Taggart
Melissa Troyer
Dasha Vok
Amee Wood

Tenor
George Anderson
Sebastian Bohn
Nathan Daum
Walter Desmond*
Anthony Leonard
Jim Macamon
Danny Maloney
Marie Marion
Myles Mayfield
Sean McCormac**
Joe Mundy
Samuel Rohrbach
Nathan Samseky
Dennis Turner
Gerry Whitney
Bill Ziefle

Bass
Kenneth Bell
Jack Berosforf*
Charles Carver
Adrian Chan
Ned Deardon
Lanny Dickson
Paul Engel
Peter Goureевич
Bryan Heard
Don Jenkins
Michael Kaehr
Marc Madison
Stave Marsh
William Miller
Gilbert Omans
Ray Park
Lukas Schulze
Stewart Shaw**
Steve Shields
Otto Sorenen
Richard Tilles
Mark Walters
Robert Wannenholt

** Section Leader
* Assistant Section Leader

Viola
Nancy Swangr Swanberg
Roark Miller
Aast. Principal
Emily Bentley
Alexis Constantino
Love Flood
Christine Lee
Nan Yi

LJSC wishes to thank Ken Bell who retires as Assistant Choral Conductor at the end of this season. Ken has been a member of the Chorus for 25 years.

Steven Schick, Mall & Arthur Wagner Music Director

R. Theodore Bietz, Orchestra Manager
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Celeste Oman & Christine Lee, Production Assistants

La Jolla Symphony & Chorus
Founded in 1965 by Patricia Smith

Soprano
Amee Wood
Dasha Vok
Amee Wood

La Jolla Symphony Orchestra

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