

La Jolla Symphony & Chorus 2007-2008 Season



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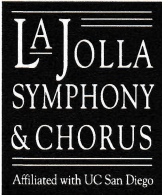
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Steven Schick, *Music Director*
David Chase, *Choral Director*
Thomas Nee, *Music Director Emeritus*

L'Enfance du Christ, Opus 25

by Hector Berlioz

Mandeville Auditorium, UCSD
Saturday, December 8, 2007, 8PM / Sunday, December 9, 2007, 3PM

Le Récitant, **Chad Frisque**, tenor / Hérode, **Christopher Stephens**, baritone
La Vierge Marie, **Elda Peralta**, mezzo-soprano / Joseph, **Nicholas Hartley**, baritone
Le Père, **Philip Larson**, bass-baritone
Un Centurion, **Max Chodos**, tenor / Polydorus, **Kenneth Bell**, bass

David Chase, conductor

PREMIERE PARTE: Le Songe d'Hérode (*Herod's Dream*)

Le Récitant (*Narrator sets the scene*)

Scène I

Marche Nocturne (*Nocturnal March of the Roman Soldiers.
Centurion and Polydorus*)

Scène II

Air d'Hérode (*Herod's Aria*)

Scène III

Polydorus et Hérode (*Polydorus announces the arrival of the Soothsayers*)

Scène IV

Hérode et les Devins (*Soothsayers advise Herod to kill every newborn*)

Scène V

L'Étable de Bethléem (*Mary and Joseph in the stable at Bethlehem*)

Scène VI

Les Anges Invisibles, Marie et Joseph (*Unseen Angels warn Mary
and Joseph*)

DUXIÈME PARTE: La Fuite en Egypte (*The Flight to Egypt*)

Ouverture (*Overture*)

L'Adieu des Bergers à la Sainte Famille (*The Shepherds' Farewell
to the Holy Family*)

Le Repos à la Sainte Famille (*The Holy Family rest under a tree*)

INTERMISSION

TROISIÈME PARTE: L'Arrivée à Saïs (*The Arrival at Saïs*)

Le Récitant (*Narrator describes the difficult journey*)

Scène I

L'intérieur de la Ville de Saïs (*In the town of Saïs,
they are rejected*)

Scène II

L'intérieur de la Maison des Ismaélites (*They are
invited into the house of the Ishmaelites*)

Le Père de Famille (*The Father takes pity on them;
the Ishmaelites welcome them and prepare a cradle
for the Child*)

Trio pour deux Flûtes et Harpe exécuté par les
jeunes Ismaélites (*Music is played by the young
Ishmaelites to soothe the guests*)

Le Père, Marie et Joseph (*The Father urges Mary
to sleep and worry no longer*)

Scène III

Epilogue (*The Narrator describes how Jesus grows
up in Egypt over the next ten years*)

Le Récitant et Coro (*Narrator and Chorus sing
"Oh my soul, bow in adoration"*)

Super title design and production by Beda Farrell.

**We gratefully acknowledge
Otto Sorensen & Mary Gillick
for underwriting this concert.**



Major funding provided by the City of San Diego
Commission for Arts and Culture.



During this performance, flash photography, audio and/or video recording are prohibited for members of the audience.

Musician Mingle

TODAY @ INTERMISSION



Join musicians from our orchestra at intermission in the East Room (across from lobby) to talk about today's concert, hear the musicians' point of view or just make new friends.



AMONG THE MUSICIANS YOU'LL MEET ...

Joey A. Payton, piccolo and flute

Joey says he "was blessed to be raised in a musical environment." His father Archie was a jazz trumpeter good enough to be asked to join Cannonball Adderley's group (an offer he turned down) and Uncle Herbie was a regular session musician with the "Funk Brothers" of Hitsville (Motown) fame.

After studying flute at the Youth Performing Arts School (Louisville, KY) and furthering his music education at the Cincinnati Conservatory of Music, Joey joined the Marine Corps in 1989. In addition to his international assignments as a flutist with Marine Corps bands, he was the sole flute teacher for the U.S. Military at Armed Forces School of Music in Norfolk, VA., from 1996-2001.

Last month, Joey was selected as the 2007 Musician of the Year for the U.S. Marine Corps. He has performed with the LJS&C for two years.

Wendy Patrick Mazzarella, violin

A Deputy District Attorney who spends her days prosecuting child abuse and domestic violence cases, Wendy is an avid musician in her spare time. She began playing the violin at the age of three, served as concertmistress of several youth orchestras, and by age 11 was the youngest member ever accepted into the Orange County Youth Symphony Orchestra.

As an adult, Wendy spent two seasons as principal second violinist of the New City Sinfonia, served as assistant concertmaster for the USD Symphony, and has been concertmistress for several San Diego Marine Band concerts.

In a different genre of music, Wendy plays electric violin professionally with a rock band that performs regularly around San Diego County and in Hollywood. Wendy has performed with the LJS&C for several years in addition to serving one year as Board secretary.

Poinsettias for Sale!

Many of our poinsettias will be on sale during intermission and after today's performance in the lobby. These beautiful plants come to us from Quail Flower Gardens and are grown from Ecke stock.

\$20 each *

* 50% of your purchase is a tax-deductible donation!



...so it goes



Pasha Tseitlin
Young Artists Competition winner

Ingram Marshall
Kingdom Come

Serge Prokofiev
Violin Concerto No. 1

Hector Berlioz
Symphonie Fantastique

Sat., February 9, 8 pm / Sun., February 10, 3 pm
Mandeville Auditorium, UCSD

Tickets: 858-534-4637 • www.LaJollaSymphony.com

La Jolla Symphony Chorus announces the 28th Annual

Christmas Messiah-Sing

Conducted by Dr. David Chase

Sunday, December 16, 2007 at 4pm
St. Elizabeth Seton Catholic Church
La Costa

Join the chorus and live chamber orchestra for
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Rental scores available
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An Inspiring Afternoon!

Young Artists Winners Recital

Sunday, January 27, 2008 - 2PM

Winners of the LJS&C Young Artists Competition
perform their award-winning pieces at a spectacular
private concert venue in La Jolla. Don't miss this
thrilling recital showcasing up-and-coming stars!
Reception follows the concert.



Adult & Senior \$25 • Student \$12 • Reserved seating \$50

Tickets: 858-534-4637 • www.lajollasympphony.com

Program Notes

by Eric Bromberger

L'Enfance du Christ, Opus 25

HECTOR BERLIOZ

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



L'Enfance du Christ, one of Berlioz's gentlest and most endearing scores, took shape in a very unusual way. In 1850 Berlioz, then 47 years old and still angry about the failure of Parisian audiences to accept his music, tried once again: he helped found the Société Philharmonique, a presenting organization that would give concerts of his music and the music of others. For those concerts he wrote a brief work for chorus and orchestra titled *L'adieu des bergers* ("The Shepherd's Farewell to the Holy Family"), depicting the blessings and farewell of a group of shepherds as Mary and Joseph flee with the infant Jesus to escape the murderous edict of King Herod.

L'adieu des bergers was first performed in Paris on November 12, 1850, and—to the composer's surprise—was a critical and popular success. But Berlioz, who hated the critics in Paris, had set a trap for them. In the printed program for that concert, he hid the authorship of his new piece, describing it as a "Mystery by Pierre Ducré, choir-master of the Sainte-Chapelle, Paris, 1679." The critics were completely taken in: no one of course had ever heard of the imaginary Pierre Ducré, and they were fulsome in their praise of this unknown composer from France's past.

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Berlioz took a devilish delight in all this, but he was also aware of the music's success and wished to expand it into a full-length work, a process that took several years. *The Flight into Egypt*, as this section was called, became the middle movement of a three-part work titled *L'Enfance du Christ* (usually translated as "The Childhood of Christ"). Berlioz framed *The Flight into Egypt* by adding *The Dream of Herod* (1854) as the opening part and *The Arrival in Saïs* (1853-54) as the final part. The complete work had its premiere in Paris on December 10, 1854 and was a huge success, earning its composer 1100 francs. Now aware of the hoax, French critics claimed to detect a stylistic change in Berlioz's music, feeling that he had set behind his grand, dramatic manner for a simpler musical language. Berlioz would have none of that, and in his *Autobiography* he insisted that it was the subject matter that dictated the kind of music he wrote: "In [*L'Enfance du Christ*] many people imagined that they could detect a radical change in my style and manner. This opinion is entirely without foundation. The subject naturally lent itself to a gentle and simple style of music, and for that reason alone was more in accordance with their taste and intelligence. Time would probably have developed these qualities, but I should have written *L'Enfance du Christ* in the same style twenty years ago."

Berlioz himself wrote the text for *L'Enfance du Christ*, taking the basic situation from the Second Chapter of the Book of Matthew,

which describes Herod's dream of being overthrown by a child, his decision to murder all male children under the age of two, and the flight of Mary and Joseph with their infant son into Egypt, where they find a new home in Saïs. Berlioz invented his own form for *L'Enfance du Christ*. It bears some relation to an oratorio, but certain scenes are conceived so dramatically that the work is sometimes staged. As he had done in *Romeo and Juliet*, Berlioz sometimes has the orchestra depict the action with purely musical interludes, and he also creates a narrator who appears periodically to set the scene or describe the action. The two principal characters are Mary, a contralto, and Joseph, baritone, and there are smaller parts for Polydorus, Herod, and the father of the family in Saïs (all sung by bass voice) and the centurion (tenor). The chorus plays a variety of roles: it can be the deadly soothsayers, then take the part of the shepherds blessing the departing family, then again be transformed into the vulgar mob in Saïs.

SYNOPSIS: *The Dream of Herod* opens with a Prologue in which the narrator describes both the troubled Herod and infant Jesus with his parents. This is followed by one of those scenes of "operatic" character. It is night in Jerusalem, and the orchestra depicts the nocturnal march of the Roman guards. Their captain, Polydorus, approaches Herod to announce the arrival of the soothsayers, who will advise the king about the ongoing dream that terrorizes him. Here Berlioz departs from the Book of Matthew, replacing the wise men with malevolent demons who confirm the truth of his dream and advise him to murder all newborn male children. To introduce their cabalistic conjuring, Berlioz gives the soothsayers a weird dance in

7/4, a meter virtually unknown at mid-nineteenth century. The soothsayers then depart with the advice that Herod proceed with his bloody plan. The scene now switches to the stable in Bethlehem, where Mary and Joseph hover over their child. A chorus of angels appears and warns them of the danger, telling them to flee, and the opening section concludes as Mary and Joseph make haste to leave.

The Flight into Egypt, the original core of the work, is also the shortest of the three sections. It opens with a brief orchestral overture, followed by the lovely *The Shepherds' Farewell*, which has become one of Berlioz's most famous choral movements. The movement concludes as the narrator returns to describe the holy family at rest, and an offstage chorus of eight "Angelic Voices" blesses them.

The Arrival at Saïs opens with another "operatic" scene. Mary and Joseph, now exhausted and desperate, arrive in the Egyptian city of Saïs, which is under Roman control and whose inhabitants slam the door in the face of the "vile Hebrews." After several rebuffs, Joseph knocks on the door of "a humble roof," and a generous family takes them in, cleans and feeds them, and offers a cradle for their child. The father of this family, a carpenter, invites Joseph to join him in his business. For the entertainment of their guests, the father asks his children to perform, and the children play a trio for two flutes and harps. Mary weeps from joy and relief, the exhausted family is put to bed, and the narrator summarizes their future: the family would remain in Saïs for ten years as the boy grew, and then they would return to Israel. It is left to the narrator and chorus to close out the music by bowing humbly before the mystery that has been told. ■



David Chase
conductor

Conductor of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*, a KPBS-TV broadcast of La Jolla Symphony and Chorus' first performance of Bach's *Mass in B Minor*, and the American premiere of *Boojum!* by composer Martin Wesley-Smith.

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. He has been on the music faculty at Palomar College in San Marcos, California, since 1973. In addition to his academic and choral duties, he has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, 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.

David Chase and members of the chorus have made four European tours, were the first western choir to perform in the Himalayan kingdom of Bhutan, and this past summer toured in central Mexico.



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Howard Bresner, Controller

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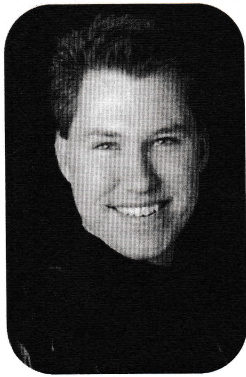
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OUTREACH

Victoria Eicher, Chair

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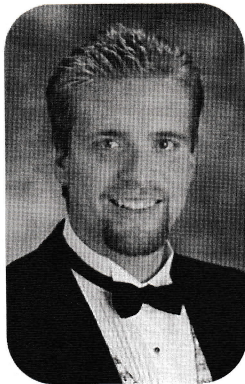
Chad Frisque
tenor

Chad Frisque, tenor, is a past member of the San Diego Opera Ensemble. Recent roles have included First Soldier/Student in Des McAnuff's praised staging of Alban Berg's *Wozzeck*, The Herold in *Don Carlo*, and Giuseppe in *La Traviata*. Seen in such productions as *Falstaff* with Opera Omaha, *Pirates of Penzance* with the Denver Symphony, and *Peter Grimes* with Los Angeles Opera, Mr. Frisque has since 2003 made San Diego his permanent home and worked with such companies as San Diego Opera, San Diego Lyric and San Diego Festival Chorus. Comfortable on the opera stage as well as the concert stage, Mr. Frisque has sung tenor soloist in such works as Bach's *Magnificat*, *Die Weihnacht's Oratorium* and *The Messiah*.



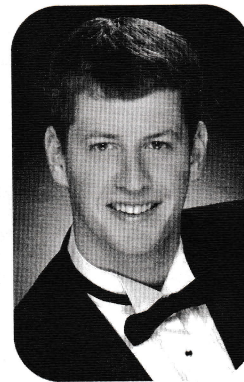
Elda Peralta
mezzo-soprano

Elda Peralta, mezzo-soprano, is a native of Tijuana, Mexico. She earned her bachelor's in Music Education from Point Loma Nazarene University, where she appeared as a soloist in Mendelssohn's *Elijah* and Handel's *The Creation* and *Messiah*. Awards received in competitions include NATS, MTAC Composers Today Competition for her art song composition, LJS&C Young Artists Competition (2007 Most Promising), Virginia Hawk Scholarship Auditions (2nd place, 2007; 3rd place, 2006), Carlo Morelli Competition in Mexico City (Semifinalist), and the Metropolitan Opera National Council Auditions (2006 Encouragement Award). An advocate of music education, Ms. Peralta is Choir Director at Bonita Vista Middle School and a member of the San Diego Opera Chorus. She studies with Mary MacKenzie.



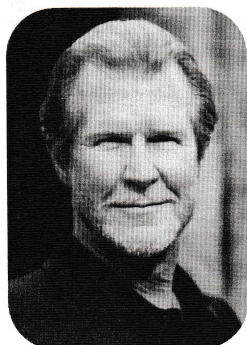
Christopher Stephens
bass-baritone

Christopher Stephens, bass-baritone, is a graduate of the University of San Diego, which he attended on a full-tuition singing scholarship for the USD Choral Scholars. Mr. Stephens has been a featured soloist in many orchestral works including Bach's *Christmas Oratorio*, Bach's *Magnificat*, Bach's *Mass in B minor*, Beethoven's *Choral Fantasy*, Faure's *Requiem*, and Mendelssohn's *Elijah* (Elijah). He has performed in musicals and operas in and around San Diego with several groups including Christian Community Theatre, Starlight Theater, San Diego Opera, and Lyric Opera of San Diego. Mr. Stephens is currently the baritone soloist at First United Methodist Church, is a charter member of the ensemble Cappella Gloriana, and continues his studies with Jane Westbrook.



Nicholas Hartley
baritone

Nicholas Hartley, baritone, received his bachelor's from DePaul University and his master's from Southern Methodist University. He has sung in several young apprentice programs including the Brevard Music Company, Opera North, The Ohio Light Opera, Indianapolis Opera, and San Diego Opera. Mr. Hartley made his main stage opera debut last spring in *The Merry Widow* with Indianapolis Opera. He is currently the resident baritone with the San Diego Opera Ensemble. He has performed several operatic roles including Belcore (*L'elisir d'amore*), Harlequin (*Ariadne auf Naxos*), and Dr. Pangloss (*Candide*). Mr. Hartley can be heard as Giuseppe on the 2006 Albany Records recording of *The Gondoliers*, performed with the Ohio Light Opera.



Philip Larson
bass-baritone

Philip Larson is Professor of Music at University of California, San Diego. He specializes in performance, contemporary music, choral and vocal instruction, extended vocal techniques, and conducting. Mr. Larson has been a member

of the New Music Choral Ensemble, Group for New Music, Pomerium Musicae, and the Extended Vocal Techniques Ensemble, as well as a frequent soloist with SONOR, the UCSD contemporary music ensemble. He tours Europe with the Early Music Ensemble and appears with Edwin Harkins in [THE] (performance/composing duo) at major music festivals throughout the world. A frequent performer in regional opera in the United States, Mr. Larson has been recording since 1968 and has appeared as a soloist throughout Europe, Canada, Japan and Australia.

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humble work.”*

~ Mother Teresa

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La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

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Alice Ahn
Daniel Anderson
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Susan Brown
Alexander Chien
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Loie Flood
Anne Gero-Stillwell
Aristeo Lopez
David Modine
Caitlin Olsen
Quy Nguyen
Sheila Podell
Laurie Smith

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Peter Farrell,
Assistant Principal
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Ulrike Burgin
Curtis Chan
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Bryan Lowe

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Adan Provencio

Piccolo

Adan Provencio

Oboe

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Heather Marks

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Sue Collado, *Principal*
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Harp

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An Opening Night to Remember



Philip Glass and cellist Wendy Sutter on stage after the concerto premiere.

The LJS&C and new Music Director Steven Schick kicked off the 53rd season with a sold-out opening-night performance on Saturday, November 3, featuring the American premiere of Philip Glass's *Cello Concerto* with cellist Wendy Sutter, John Luther Adams' *The Light that Fills the World*, and Beethoven's *Fourth Symphony*. Philip Glass attended the premiere of his concerto, which was greeted by an enthusiastic audience and standing ovation.



Representing 40 years of LJS&C music-making at the post-concert reception were Choral Director David Chase, Music Director Emeritus Tom Nee, former Music Director Harvey Sollberger, and new Music Director Steven Schick.

After the concert, 125 guests gathered at the UCSD Faculty Club for a private champagne reception. The season also celebrates LJS&C's 40th year on the UCSD campus as an affiliated organization—an occasion marked by the attendance of the three music directors from that 40-year period: Tom Nee (1967-1998), Harvey Sollberger (1998-2005), and Steven Schick. Choral Director David Chase celebrates his 34th season with the ensemble.

Reception underwriters Ida Houbey and Bill Miller with LJS&C Board President Ameer Wood.



Contributors

The La Jolla Symphony & Chorus Association Board of Directors expresses its deep gratitude to the Department of Music at UC San Diego for the generous support and assistance it continues to provide. The association would also like to acknowledge the generosity of its Chief Benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment. The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 2007-2008 season.

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Like most performing organizations, the La Jolla Symphony & Chorus Association depends on contributions from its patrons to be able to continue presenting quality performances. Those wishing to support the Association may send their donations to the Association office at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361 or phone the office at (858) 534-4637.

The LJS&C makes every effort to ensure that our contributor's names are listed accurately. If you find an error, please let us know and we will correct it.

This list is current as of November 7, 2007.

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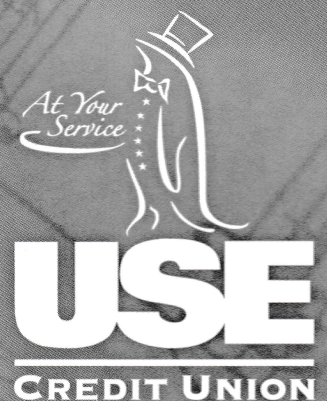
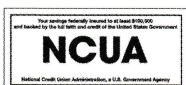
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