



# La Jolla Symphony & Chorus

60th Anniversary Season  
2014-2015

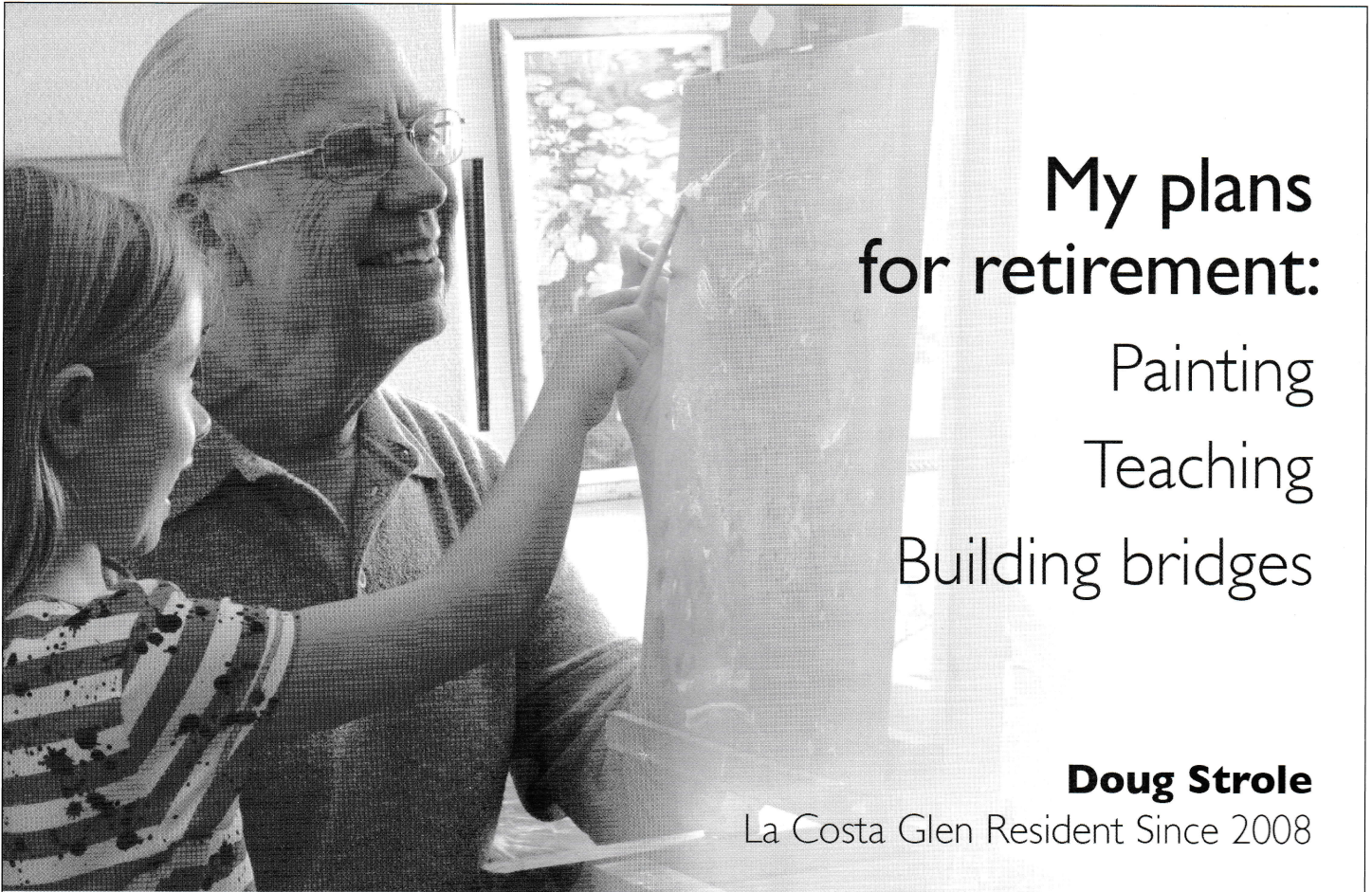
## The Nature of Things

*December 12-14, 2014*

*Mandeville Auditorium*

**Steven Schick**  
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**David Chase**  
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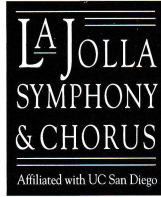
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**Steven Schick**  
Music Director



**David Chase**  
Choral Director

**...on the nature of the democratic *impulse* and the *effacement* of obstacles**

**Friday, December 12, 2014, 7:30pm**  
**Saturday, December 13, 2014, 7:30pm**  
**Sunday, December 14, 2014, 2:00pm**  
Mandeville Auditorium, UCSD

**Steven Schick conducting**

**STILL**

**Afro-American Symphony**

*Moderato assai*  
*Adagio*  
*Animato*  
*Lento, con risoluzione*

**INTERMISSION**

**BEETHOVEN**

**Symphony No. 9 in D Minor, Opus 125**

*Allegro ma non troppo, un poco maestoso*  
*Molto vivace*  
*Adagio molto e cantabile; Andante moderato*  
*Presto; Allegro assai*

**Natalie Mann, soprano**  
**Peabody Southwell, mezzo-soprano**  
**Enrique Toral, tenor**  
**Ron Banks, bass**

***La Jolla Symphony Chorus and San Diego State University Chamber Choir***

*Unauthorized photography and audio/video recording are prohibited during this performance.*  
*No texting or cell phone use of any kind allowed.*

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**Mission Statement**

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

# From the Conductor by Steven Schick

My studio phone rang early on Election Day 2008. It was odd enough that anyone was calling; I don't give that number out. On the other end was my friend Jürgen.

"I'm in San Diego. Are you free tonight?"

Jürgen is a jazz guitarist. We met in East Berlin in 1982 at a café near the entrance to Check Point Charlie on the East German side. It's strange, I still remember the name of that place: "Tutti Frutti." Jürgen was an "Osti," an East German, and a student at the Karl Marx School of Jazz. I was a Fulbright student visiting Berlin for the first time and in search of a little local color. We quickly became friends.

I performed in Eastern Europe quite a lot in the 1980s, so I saw him fairly often after that. When I played in Berlin, I'd cross the checkpoint, take a taxi to a neighborhood near Jürgen's, and then look carefully over my shoulder as I walked to his place. Taxi drivers were widely accepted to be *Stasi* informants and I didn't want anyone to know that an American was visiting him. On one trip I asked if I could bring anything for him from the West. I guessed he might want jeans or cigarettes. But in a voice husky with emotion he said, "Bring me *Music for Eighteen Musicians*" (the masterpiece by Steve Reich from 1978.) I brought him that LP, along with something by the Modern Jazz Quartet. I was stopped at the checkpoint by an East German border guard right out of central casting. She demanded to know what kind of music the MJQ played, and then, incredulous at my response, asked, "Jazz, was ist das?"

These memories and more flooded back as I talked to Jürgen from my UCSD office. We spoke for a while. Then I went to vote. That night among a large group of friends, and sitting next to Jürgen, a person I once thought would never be able to leave East Germany, I watched Barack Obama become the first African-American president of the United States.

Ah! Walls were coming down!

The concert you are about to hear refers to many moments. It's an echo of Lucretius and Democritus, the first egalitarian philosophers of the Western World. It boomerangs off Beethoven and the fever of liberty that spread like wildfire throughout his epoch. It is a remembrance of the fall of the Berlin Wall, 25 years ago last month, and it carries the echoes of the famous performance of the *Ninth Symphony* led by Leonard Bernstein that Christmas, the first day Germans could cross the border freely. (At that performance Bernstein changed the chorus's famous cry of joy, "*Freude*," to freedom, "*Freiheit!*") Finally, by offering the *Afro-American Symphony*, a wonderful work by the shamefully underestimated African-American composer, William Grant Still, we suggest there are still some walls in need of razing.

Among the worst sins of commercial classical music is the box office strategy of using Beethoven as a sop to the most conservative tastes of the mainstream. Beethoven craved commercial success as much as anyone—his teenage years as the only breadwinner in an otherwise dysfunctional family meant that he needed money for both practical and emotional reasons. But, lovingly embraced by the Philistines of classical music? Never!

Beethoven crashed the polite party of aristocratic music. Dressed like a punk and dripping with adolescent attitude, he made his first mark as a firebrand virtuoso of a brand new instrument, the piano. Later, across a spectrum from symphonies to oratorios to string quartets he broke with tradition in more profound ways. It's easy to forget Beethoven, the rebel. On these concerts, amid the swirl of feel-good emotion of his *Ninth Symphony* let's remember that the Schiller text, *An die Freude*, was the countercultural anthem of the new revolutionaries of Europe. Beethoven knew the poem as a teenager and it germinated in his fecund imagination for nearly forty years before it found a place in the finale of the *Ninth Symphony*. Read the text before we play the piece. Lines like, "*Alle Männer werden Brüder*," (All of mankind will become brothers) or the part where joy is described as a "*Kuß der ganzen Welt*" (a kiss from the whole world), if taken seriously, argue for an unprecedented level of equality and respect among human beings. How nice to be reminded of such sentiments in our current age of growing disparity and diminishing empathy.

One of the musical gems of the symphony is a brief march in the last movement where bass drum, cymbals, and triangle accompany the piccolos and bassoons. Beethoven's audience would have keenly sensed—though we no longer do—that the percussion sounds stemmed from Turkey and the near Middle East. By opening the door to these instruments Beethoven effectively declared that there was more to the world than Europe. And here's the great thing: that little Middle Eastern passage is immediately followed by "*Alle Männer werden Brüder!*" To me this can only mean that, for Beethoven, brotherhood extended beyond the boundaries of geography, race, and religion.

Ah, Moslem brothers! Walls really are coming down!

By incorporating elements of jazz and the blues, William Grant Still, like Beethoven, invited "foreign" sounds into classical music. It wasn't so long ago that jazz was distinctly *musica non grata* in the concert hall. One of the strongest memories of my first college teaching job was seeing a senior faculty colleague toss a student out of the concert hall for playing jazz on the grand piano. "We don't play *that music* in this room," he declared. Still's *Afro-American Symphony* offers a lot of *that music*. It might seem like an odd partner for Beethoven until you think a little bit about walls coming down.

On election night in 2008, Jürgen and I sat and watched the Obamas stride out onto the stage in Chicago. As the president-elect addressed the joyous crowd, my friends, who had been celebrating, were suddenly silent. Some were weeping. All were moved by the historical moment. I reminded Jürgen of our first conversation about the Berlin Wall. He had asked me if what he heard were true, that there was graffiti on the western side. Yes, I said. In West Berlin, the wall had been turned into art. At that time he froze me with a look that suggested he never expected to see the other side of the wall. But thirty years later in La Jolla, we simply clinked glasses and smiled. 2008 seems like a long time ago now, but for one brief moment of pure joy, sitting next to an old friend, it really did seem like mankind was bound for brotherhood. Ah! ■

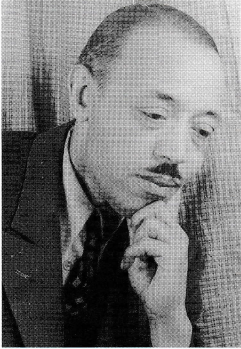
# Program Notes by Eric Bromberger

## Afro-American Symphony

**WILLIAM GRANT STILL**

**Born May 11, 1895, Woodville, Mississippi**

**Died December 3, 1978, Los Angeles**



The premiere of William Grant Still's *Afro-American Symphony* in October 1931 by the Rochester Philharmonic marked a distinctive moment in American musical history: it was the first symphony by an Afro-American composer to be performed by a major American orchestra. The success of the *Afro-American Symphony* did not end there. It was quickly performed by orchestras across this country, including the New York Philharmonic and the Philadelphia Orchestra, and in Europe by the Berlin Philharmonic. It was the

*Afro-American Symphony* that opened the door for every subsequent Afro-American composer of classical music.

William Grant Still grew up in Little Rock, Arkansas, where his mother was a schoolteacher. Still's stepfather encouraged the boy's interest in music, took him to concerts, bought him records, and supported his violin lessons. Still left college to pursue a career in music, and — after service in the navy during World War I — moved to New York, where he worked with W.C. Handy, Paul Whiteman, and Artie Shaw. He also studied composition with two teachers who could not have been more unlike each other: the conservative Boston composer George Chadwick and Edgard Varèse. In New York Still played the oboe in theater orchestras and was attracted to the ideals of the Harlem Renaissance, but in 1930 he moved to Los Angeles, which would be his home for the rest of his life. In Los Angeles he worked first as an arranger of film scores but later devoted himself entirely to composition and conducting.

Still was a trailblazer in many ways. He was the first Afro-American to conduct a major orchestra (the Los Angeles Philharmonic at the Hollywood Bowl in 1936) and the first to have an opera produced by a major opera company (*Troubled Island*, by the New York City Opera in 1949). His catalog of works includes nine operas, five symphonies, numerous other orchestral works, and music for chamber ensembles and for voice.

The creation of the *Afro-American Symphony* went very quickly. Still began work on it on October 30, 1930, drawing on themes from his uncompleted opera *Rashana*, and the premiere took place almost exactly a year later, when Howard Hanson conducted it on October 28, 1931 in Rochester. Still was quite specific about his intentions in this music: "I wanted to write a symphony; I knew that it had to be an American work; and I wanted to demonstrate how the blues, so often considered a lowly expression, could be elevated to the highest musical level." Still's method in the *Afro-American Symphony* was very similar to Dvorák's in the "*New World*" *Symphony*. The symphony is a European form, but each composer brought specifically American elements to his symphony. Dvorák built the "*New World*" on themes that he had composed "in the spirit of... American melodies," while Still based the *Afro-American Symphony* on the blues and on other forms of Afro-American music: spirituals, jazz, and ragtime.

The *Afro-American Symphony* is a very concisely-made piece: themes introduced in the first movement will recur throughout the symphony, and Still derives much of his material from a few fundamental theme-shapes. He also gave each of the four movements a subtitle that suggests its emotional content and a specific aspect of the Afro-American experience. The opening movement, marked *Moderato assai*, is subtitled "Longing." It is in this movement that one feels the blues most strongly, both in the opening English horn theme and the lamenting second subject, announced first by solo oboe. In sonata form, the movement offers a spirited development of these ideas before eventually coming to a subdued close. That quiet mood continues in the *Adagio*, subtitled "Sorrow." Again, the blues are much in evidence, and the main theme takes some of its shape from the opening of the first movement. Briefest of the movements, the *Animato* (subtitled "Humor") is lots of fun. Still includes a tenor banjo as part of the orchestra here, and its twang is an important part of the jazzy, ragtime feel of this music. The *Afro-American Symphony* concludes not with the expected fast finale, but with a long movement at a slow tempo. Still's marking is *Lento, con risoluzione*, and his subtitle "Aspiration" suggests that this music looks ahead in hopes that Afro-Americans can find their rightful place within society. The noble string melody at the beginning sets the tone, though in the final minutes the music suddenly rushes ahead and dances energetically. Still recalls themes from earlier movements as the *Afro-American Symphony* powers its way to a most emphatic conclusion. ■

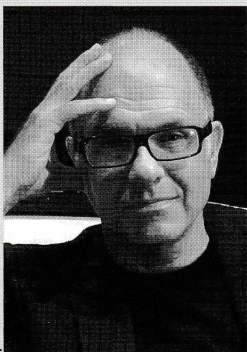


photo: Bill Dean

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre

International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish." Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In 2012 he became the first Artist-in-Residence with the International

## Steven Schick conductor

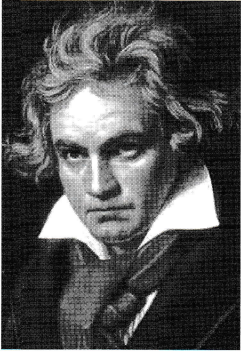
Contemporary Ensemble (ICE). Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances in this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Schick will be music director of the 2015 Ojai Festival. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

## Symphony No. 9 in D Minor, Opus 125

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



Beethoven's *Ninth* is at once his grandest symphony and his most challenging, and its challenges have been both moral and musical. The unprecedented grandeur of Beethoven's music, the first use of voices in a symphony, and in particular the setting of Schiller's "An die Freude" have made the *Ninth Symphony* one of the great statements of romantic faith in humankind, a utopian vision of the universal bond of all people. Musically, the *Ninth* has been a

challenge to every composer who came after it, and composers as diverse as Schubert, Bruckner, Brahms, and Mahler have responded to Beethoven's example, sometimes in quite different ways. Two centuries after its premiere, a performance of the *Ninth* remains a special occasion, an experience entirely different from a performance of any of the other eight, and it excites quite different responses. The *Ninth Symphony* has inspired countless audiences to leap to their feet over those two centuries, but it has also troubled those who find themselves trapped between the symphony's starry vision of a utopian future and our own awareness of how the events of the last two centuries have undercut Beethoven's hopeful vision.

As a piece of music, the *Ninth* seems so perfectly conceived that it comes as a surprise to learn that it took shape very slowly over a span of thirty years, and Beethoven's conception of this music changed often during that process. Beethoven first planned to compose a setting of Schiller's "An die Freude" as early as 1792, when he was just 22 (Schiller had written that ode only seven years earlier, in 1785). Though he set that intention aside, the idea remained with him. The first mention of a *Symphony in D Minor* did not occur until twenty years later, when Beethoven noted such a plan in his sketchbooks. Some of the musical ideas that would eventually end up in the symphony first appeared in his sketchbooks in 1815, but it was an invitation from the London Philharmonic in 1817 to visit London and write two symphonies that finally prodded Beethoven to action. Beethoven would never visit London (and he would write only one more symphony), but now he began to think seriously about that symphony, and by 1818 he was thinking of the novel idea of including voices. But it was not until the spring of 1823, after he had completed the *Missa Solemnis* and the *Diabelli Variations*, that Beethoven set to serious work on the *Ninth Symphony*. By that November, he had decided that the finale would set Schiller's text, and the symphony was complete early the following year. At this point in his career, Beethoven had formulated what we know as his "late style" (he was just about to begin composing the late quartets), but for the *Ninth Symphony* he reverted to his Heroic Style, that powerful approach built on conflict and triumphant resolution that had animated such works as the *Third*, *Fifth*, and *Seventh Symphonies*. The *Ninth Symphony* may incorporate such features of the late style as an inward and lyrical expressiveness and a new interest in variation-form and contrapuntal writing, but in its heroism and drive to a triumphant conclusion the *Ninth Symphony* is very much in an earlier style.

The first performance of the *Ninth* took place in Vienna on May 7, 1824, when Beethoven was 53. Though he had been totally deaf for years,

Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotes. Unaware that the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear—the realization that the music they had just heard had been written by a deaf man overwhelmed the audience. A less romantic account of the same event comes from one of the violinists in the orchestra:

The work was studied with the diligence and conscientiousness that such a huge and difficult piece of music demanded. It came to the performance. An illustrious, extremely large audience listened with rapt attention and did not stint with enthusiastic, thundering applause. Beethoven himself conducted, that is, he stood in front of the conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts... The actual direction was in [Umlauf's] hands; we musicians followed his baton only... Beethoven was so excited that he saw nothing that was going on about him, he paid no heed whatever to the bursts of applause, which his deafness prevented him from hearing in any case... He always had to be told when it was time to acknowledge the applause, which he did in the most ungracious manner imaginable.

The opening of the *Allegro ma non troppo*, quiet and harmonically uncertain, creates a sense of mystery and vast space. Bits of theme flit about in the murk and begin to coalesce, and out of these the main theme suddenly explodes to life and comes crashing downward—this has been universally compared to a streak of lightning, and surely that must have been Beethoven's intention. He introduces a wealth of secondary material—some lyric, some martial—but the opening subject dominates this sonata-form movement, returning majestically at crucial moments in the drama. The ending is particularly effective: the coda opens with ominous fanfares over quiet tremolo strings, and out of this darkness the main theme rises up one final time and is stamped out to close the movement.

The second movement, marked *Molto vivace*, is a scherzo built on a five-part fugue. The displaced attacks in the first phrase, which delighted the audience at the premiere, still retain their capacity to surprise; Beethoven breaks the rush of the fugue with a rustic trio for woodwinds and a flowing countermelody for strings. Some of the material in the scherzo was the first part of the symphony to be written—its principal theme appeared in Beethoven's notebooks as early as 1815, seven years before he began the actual composition of the symphony.

Beethoven at first conceived of the *Adagio molto e cantabile* in straightforward theme-and-variation form, based on the opening subject. In the course of its composition, however, he came up with a second theme he liked so much that he could not bring himself to leave it out, even though it had no real place in the movement's variation form. First heard in the second violins and violas, this second theme is of such radiant lyricism that Beethoven considered having the chorus enter here rather than in the last movement. He rejected this idea but decided to keep the second theme in the movement. The clearest way to understand the resulting form is to see it as a set of variations with contrasting interludes based on the second subject.

The very opening of the finale has bothered many listeners. After the serenity of the third movement, the orchestra erupts with a dissonant blast. It hardly seems a proper opening for a movement whose ultimate message will be the dignity and brotherhood of man. But Beethoven's intention here was precise—he referred to this ugly opening noise as a *Schrecken-fanfare* ("terror-fanfare"), and with it he wanted to shatter the mood of the *Adagio* and prepare his listeners for the weighty issues to follow. Then begins one of the most remarkable passages in music: in a long recitative, cellos and basses consider a fragment of each of the three previous movements and reject them all. Then, still by themselves, they sing the theme that will serve as the basis of the final movement and are gradually joined by the rest of the orchestra. Again comes the strident opening blast, followed by the entrance of the baritone soloist, who puts into words what the cellos and basses have suggested: "Oh, friends, not these sounds! Rather let us sing something more pleasing and more joyful." These words are not from Schiller's text but were written by Beethoven himself, and they help us understand the interrelation of the parts of the *Ninth*: each of the first three movements represents something entirely different and each has a validity of its own, but none offers the message that Beethoven will impart in the finale.

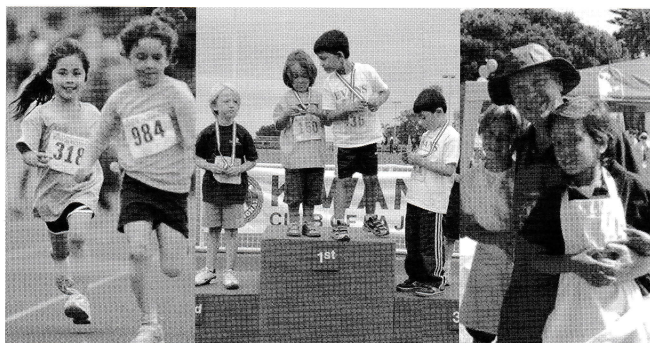
That will come in Schiller's text, with its exaltation of the fellowship of mankind and in man's recognition of his place in a universe presided over by a just and omnipotent god. Beethoven's choice of "An die Freude" as the text for his finale would probably have surprised Schiller himself, for the poet came to dislike his own poem and spoke of it disparagingly. "An die Freude" was originally a drinking ode, and if the text is full of the spirit of brotherhood, it is also replete with generous praise for the glories of good drink. Beethoven used less than half of Schiller's original text, cutting all references to drink and certain other stanzas and retaining

those that speak most directly to his evocation of a utopian vision of human brotherhood. Musically, the last movement is a series of variations on his opening theme, the music of each stanza varied to fit its text.

One of these sections deserves attention, for it has confused many listeners. The finale reaches an early climax when the chorus sings "und der Cherub steht vor Gott!" A moment of silence follows, and out of that silence the woodwinds begin to play some consciously rough and simple music. Critics have tried to make sense of this section in different ways—some hear it as military music, others as a village band, blatting and tooting away. It seems wildly out of place, a blot on the otherwise noble texture of the movement. But what Beethoven does with this makes it all clear. Gradually the pace quickens, and bit by bit the other sections of the orchestra join in, followed by the tenor solo ("Froh") and the chorus. The music begins to surge ahead, and suddenly it takes off and soars, and out of that awkward little woodwind theme Beethoven builds a magnificent fugue for full orchestra. The theme that had seemed clownish moments before is now full of grandeur, and Beethoven's music mirrors the message of the symphony: even the simplest and least likely thing is touched with divinity and—if properly understood—can be seen as part of a vast and noble universe.

In a world that daily belies the utopian message of the *Ninth Symphony*, it may seem strange that this music continues to work its hold on our imagination—it is difficult for us to take the symphony's vision of brotherhood seriously when each morning's headlines show us again the horrors of which man is capable. Perhaps the secret of its continuing appeal is that for the hour it takes us to hear the *Ninth Symphony*, the music reminds us not of what we too often are, but of what—at our best—we might be. ■

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# *Sostenuto*

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Dear Friends,

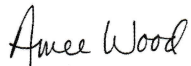
Since the last concert we've welcomed several new donors to our *Sostenuto* campaign—thank you for your endowment gifts! We are so grateful for your support and for kick-starting the second half of our endowment campaign. You can track our progress throughout the season by watching the “money” grow toward our \$1.5 million goal in our display in the lobby.

I'd like to use my December letter to mention pledges. I frequently meet with patrons who support the idea of endowment but are hesitant to make a gift now because the timing isn't right for them, or because they expect to make a bigger gift in the future, or because the stress of one lump sum would stress their budget. If this is your situation, you might be interested to know that you can make a pledge today to be fulfilled at a future date or in affordable installments over a period of years. Thus, your pledge allows us to count your promise of a gift toward our goal, and inspires others to consider “stretching” their gift in this way. The attached Remit Envelope offers a way to pledge a future gift in addition to ways to make a gift now. Please take a moment to review these options.

As you will see from our donor profiles, there are as many reasons for giving to the La Jolla Symphony & Chorus's endowment campaign as there are ways to give. You may see your own experience reflected in one of these profiles. And you will see that endowment is supported by the breadth of our community—from the musicians on the stage to the staff in the office to the conductors on the podium to the patrons seated beside you.

Brick-by-brick, with all of us working together as a community, we can reach our \$1.5 million goal. Let's keep the momentum going to ensure a thriving La Jolla Symphony & Chorus for many years to come!

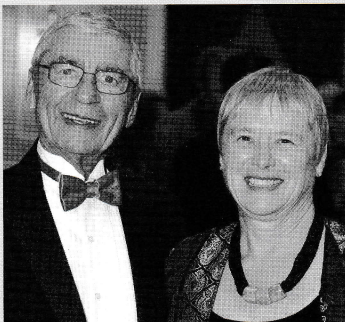
Sincerely,



Amee Wood  
Endowment Chair

P.S. December is annual giving month, and you may have received our solicitation for a year-end gift. It's important to know that, while gifts to the endowment ensure our future, we need your annual gift to support our day-to-day operating costs. Please consider supporting both.

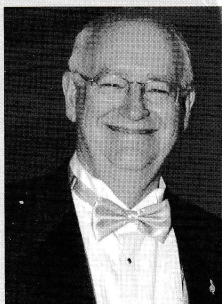
## PROFILES IN GIVING



**Karen Johns and Peter Jorgensen** chorus members

Besides the joy of music, Peter and I have a personal reason for wanting to support LJS&C. It's how we met. We often joke about how serendipitous it was that two people who lived in many of the same places in Wisconsin, Minnesota, and Illinois, had to go to “Californayay” to meet. We were friends for many years as we both sang in the chorus. In 1997, our relationship grew and after touring with the chorus to France in July of 1998, we got married. No small wonder that LJS&C has such a special place in our hearts.

When we had the opportunity to give to the endowment, it didn't take much thinking. We are thrilled to do our part to make sure that this fine group is making beautiful music far into the future. The dedication of all involved in the organization makes us so proud to be associated with it. We invite others to share the gift of giving with us.



**Stephen L. Marsh** board president, chorus member

Singing with the Chorus allows me to fulfill a passion for music. While I enjoy listening, there is nothing like being in the middle of it all and sharing effort with such a talented group of individuals coming together as a team.

When I joined the Board of Directors, I became acutely aware of the need for financial support for this organization. It does such wonderful work. There is no other organization quite like it. I would hate to see it struggle. I also could see the need for a stable year-to-year source of funds, one that is not solely dependent on the ups and downs of ticket sales and annual contributions. Building an endowment is important for long-term survival.

I have been fortunate enough to participate and witness some of this organization's successes. My donation to the endowment campaign helps ensure that future generations will continue to have that opportunity.



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## Natalie Mann

soprano

A recent winner of the Audience Favorite Award in the David W. Scott Memorial Competition, Natalie Mann brings her lush and warm soprano to life in a variety of roles ranging from Mozart and Puccini to Verdi and Strauss. Mann was recently named a

Resident Artist with Riverside Lyric Opera, where she will next sing the title role of Puccini's *Suor Angelica* in 2015. She maintains a busy performance schedule with companies in Southern California, including the Los Angeles Opera Education Department. In 2011, she made her debut with San Diego Opera as a Noble Orphan in *Der Rosenkavalier*. Showing her artistic depths in art song, Mann made her debut at Carnegie Hall in 2011 in a concert featuring the work of female American composers. This led to collaboration with composer Lori Laitman, and a release in 2013 of a CD on Albany Records titled *Experience*, with world premiere recordings of songs of Laitman and American composer Richard Pearson Thomas. In her concert work, Mann has been noted for her soprano solos in J.S. Bach's *Magnificat* and Mendelssohn's *Elijah*, under the baton of Sherrill Milnes.



## Enrique Toral

tenor

Hailed as "an excellent tenor" by The Boston Globe, Enrique Toral has won acclaim across North America and Europe for the beauty and incisiveness of his singing and for his dynamic stage portrayals. With over 45 principal roles to his credit he has appeared on

Broadway and with New York City Opera, Glimmerglass Opera, Cincinnati Opera, New Orleans Opera, Opera Carolina, New Jersey State Opera, San Diego Opera, Connecticut Grand Opera, Opera Tampa and Sarasota Opera to name a few, as well as the Ravinia and Tanglewood Music Festivals. Recently, he made his Copley Symphony Hall debut as a guest artist with the San Diego Master Chorale performing selections from the zarzuela *Luisa Fernanda*, followed by the world premiere of *Sextet* by Nicolas Reveles with Diversions Theater. He made his European debut singing the leading tenor roles in a Rossini double bill as Edoardo Millfort in *La Cambiale di Matrimonio* and Florville in *Il Signor Bruschino* at the Teatro Sociale in Brescia, Italy. Other career highlights include performing Bardolfo in *Falstaff* under Seiji Ozawa, his Broadway debut in *La Bohème* directed by Baz Luhrmann, and the Emmy-nominated world premiere of the triptych opera *Central Park*, seen on PBS' Great Performances. A winner at numerous competitions, he was a Regional Winner in both the Metropolitan Opera National Council Auditions and the MacAllister Awards for Opera Singers.

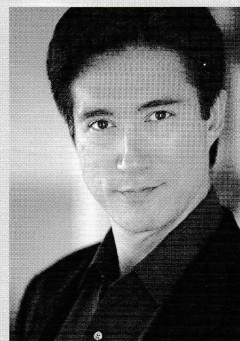


## Peabody Southwell

mezzo-soprano

Mezzo-soprano and actor Peabody Southwell has been described by Opera News as "...displaying a rock-solid lower range, clean and controlled tone and a wide expressive range". She most recently appeared as the title role in Handel's *Agrippina*

with Opera Omaha conducted by Stephen Stubbs. Other work of the 2013-2014 Season included performances as the Third Lady with Los Angeles Opera in *The Magic Flute* conducted by James Conlon, a concert of Stravinsky with New World Symphony and conductor Michael Tilson Thomas, a multimedia recital with Schoenberg's "The Book of the Hanging Gardens" with Mark Robson and the direction of James Darrah at Boston Court in Los Angeles, and a debut with Chicago Opera Theater in the title role in Piazzolla's *María de Buenos Aires*. She made her debut with Los Angeles Opera in 2013 under the baton of Plácido Domingo in the World Premiere of *Dulce Rosa* and appeared with James Conlon in Britten's *Rape of Lucretia* as a guest artist of Los Angeles Opera's Domingo-Thornton Young Artist Program. Ms. Southwell was a Western Region finalist in the 2012-13 Metropolitan Opera National Council (MONC) Auditions and a prize-winning Western Region finalist in the MONC of 2010-11 after winning in the Los Angeles District both years. Other awards include winner of the 2009 Atwater Concerto Competition and a finalist in the 2011 Lotte Lenya Competition.



## Ronald M. Banks

bass

A former La Jolla Symphony & Chorus Young Artist and Musical Merit winner, bass-baritone Ronald M. Banks has been seen all over the nation working in musical theatre, opera, oratorio, voice-over, and in recital. Operatic roles include

Rigoletto, Sharpless in *Madama Butterfly*, Don Pasquale and many others. He has worked with Los Angeles Chamber Singers, La Jolla Symphony & Chorus and San Diego Symphony and many other chorales and orchestras around the world. Credits include Beethoven's *9th Symphony*, *The Messiah*, *Ein deutsches Requiem*, and *The Creation*. He has a passion for music education, having worked in outreach for Los Angeles Opera, San Diego Opera and San Diego Comic Opera. He has received critical acclaim for his portrayal of the King of Siam in *The King and I*, for the title role in *Sweeney Todd*, and many others across a 20-year musical theatre career. Mr. Banks' distinctive speaking voice can be heard as multiple characters in *World of Warcraft* and *Mortal Kombat*.

# Beethoven Symphony No. 9

## Fourth Movement - Ode to Joy

### German original

*O Freunde, nicht diese Töne!  
Sondern lasst uns angenehmere  
anstimmen und freudenvollere.  
Freude! Freude!  
Freude, schöner Götterfunken  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
(Schillers original:  
Was der Mode Schwert geteilt;  
Bettler werden Fürstenbrüder,  
Wo dein sanfter Flügel weilt.  
Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein;  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!  
Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.  
Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.  
Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.*

**Finale repeats the words:**  
Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.  
Seid umschlungen,  
Diesen Kuss der ganzen Welt!  
Freude, schöner Götterfunken  
Tochter aus Elysium,  
Freude, schöner Götterfunken

### English translation

*Oh friends, not these tones!  
Rather let us sing more  
cheerful and more joyful ones.  
Joy! Joy!  
Joy, thou glorious spark of heaven,  
Daughter of Elysium,  
We approach fire-drunk,  
Heavenly One, your shrine.  
Your magic reunites  
What custom sternly divides;  
All people become brothers  
(Schiller's original:  
What custom's sword separates;  
Beggars become princes' brothers)  
Where your gentle wing alights.  
Whoever succeeds in the great attempt  
To be a friend of a friend,  
Whoever has won a lovely woman,  
Let him add his jubilation!  
Yes, whoever calls even one soul  
His own on the earth's globe!  
And who never has, let him steal,  
Weeping, away from this group.  
All creatures drink joy  
At the breasts of nature;  
All the good, all the evil  
Follow her roses' trail.  
Kisses gave she us, and wine,  
A friend, proven unto death;  
Pleasure was to the worm granted,  
And the cherub stands before God.  
Glad, as his suns fly  
Through the Heavens' glorious plan,  
Run, brothers, your race,  
Joyful, as a hero to victory.  
Be embraced, you millions!  
This kiss for the whole world!  
Brothers, beyond the star-canopy  
Must a loving Father dwell.  
Do you bow down, you millions?  
Do you sense the Creator, world?  
Seek Him beyond the star-canopy!  
Beyond the stars must He dwell.*

**Finale repeats the words:**  
Be embraced, ye millions!  
This kiss for the whole world!  
Brothers, beyond the star-canopy  
Must a loving Father dwell.  
Be embraced,  
This kiss for the whole world!  
Joy, beautiful spark of the gods,  
Daughter of Elysium,  
Joy, beautiful spark of the gods.

*Text of fourth movement words written by Beethoven (not Schiller) are shown in italics.*

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Phone: 858.534.4637  
Fax: 858.534.9947  
[www.LaJollaSymphony.com](http://www.LaJollaSymphony.com)

# La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

**David Chase, Choral Director**

**Kenneth Bell, Assistant Conductor and Diction Coach** | **Victoria Heins-Shaw, Accompanist**

**Mea Daum, Chorus Manager** | **Marianne & Dennis Schamp, Chorus Librarians** | **Marty Marion, Chorus Facilities**

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Founded in 1954 by Peter Nicoloff

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Rachel Beetz

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Heather Marks-Soady

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Gabe Merton  
Fran Tonello

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Steve Shields

## Bassoon

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Jim Swift

## Contrabassoon

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La Jolla Symphony & Chorus | 2014-15 Season

# The Nature of Things

...on the nature of reflection

Saturday, February 7 at 7:30pm  
Sunday, February 8 at 2:00pm  
Mandeville Auditorium, UCSD

**STEVEN SCHICK**, conductor  
Guest Artist: **MAYA BEISER**, cello

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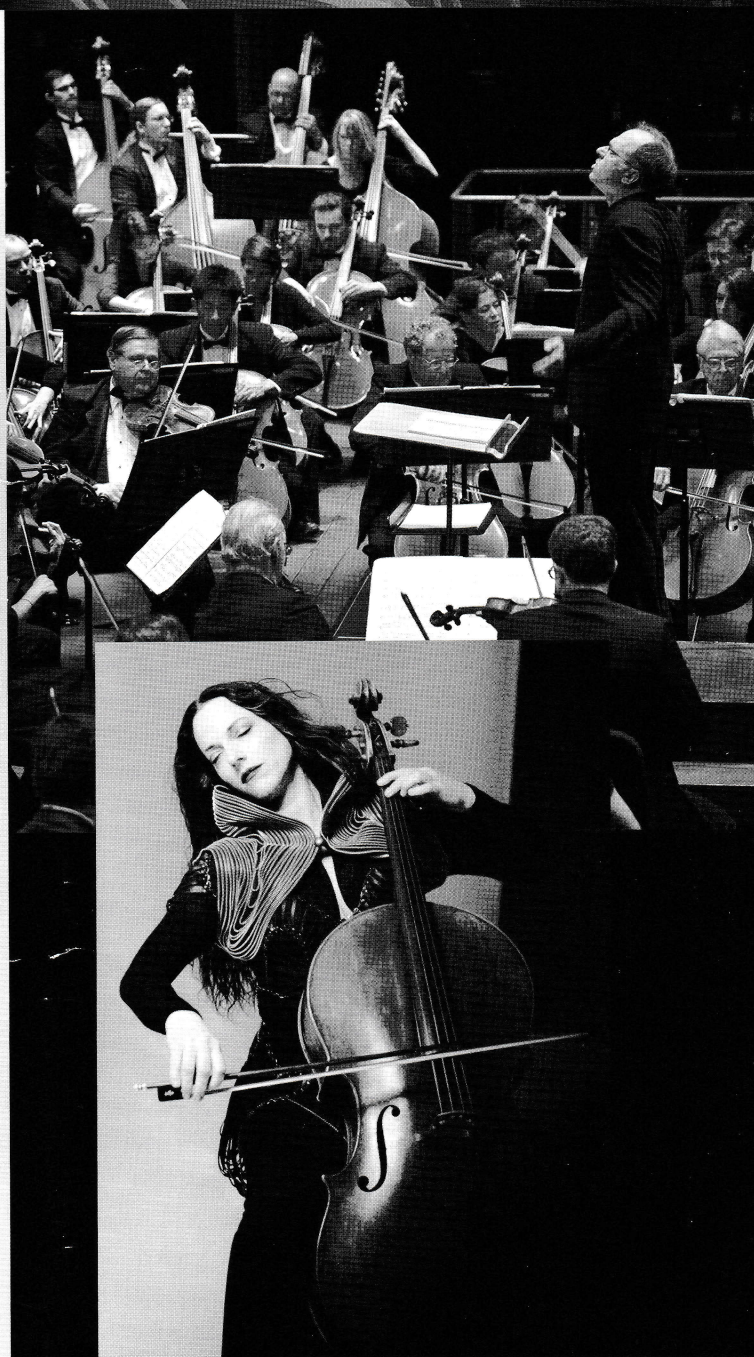
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