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Choral Fantasy
Wellington's Victory

NOVEMBER 18 & 19

Bela Bartok
Rhapsody No. 1 for Violin and Orchestra
Three Village Scenes
Five Slavic Songs
Concerto for Orchestra

FEBRUARY 3 & 4 / 10 & 11

Carl Orff
Catulli Carmina
Gian Carlo Menotti
The Unicorn, the Gorgon and the Manticore

Featuring The California Ballet

MARCH 2 & 3

J. S. Bach / Gustav Mahler
Orchestral Suite
Antonio Vivaldi
Concerto for Recorder and Orchestra
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MAY 18 & 19

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JUNE 23

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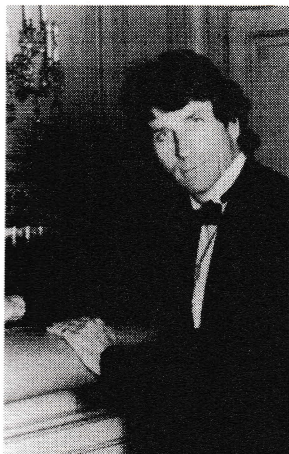
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LA JOLLA SYMPHONY & CHORUS

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PROFILES

PATRICK NOLLET



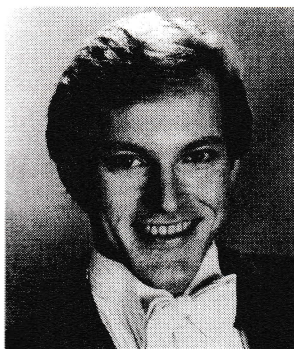
Patrick Nollet has been a Principal Dancer with the California Ballet Company since 1987. His incredible versatility and virtuosity allow effortless portrayal of an immense variety of roles. Patrick has an extensive background in modern dance, jazz and musical theatre. Instead of moving to New York, he traveled abroad, becoming a soloist with the Bat-Dor Company in Israel and the Gothenburg Ballet in Sweden. He later returned to his hometown, San Diego, co-founding and directing 3's Company for 11 years. With an MFA in Musical Theatre from SDSU, Patrick has taught at major colleges and universities in Southern California. Patrick has acted and sung professionally in theatre and TV. His credits include *The John Wayne Special*, *America's Dance Honors*,

Take Three More, and *Swamp*. He has appeared in television commercials, and has choreographed numerous live industrial shows. His dance video *Triad* has won numerous television industry awards.

BRUCE JOHNSON

In frequent demand as a concert soloist, tenor Bruce Johnson returns to the La Jolla Symphony, having sung as our Evangelist in the *St. Matthew Passion* last year. He has been featured in the "other" Orff *Carmina* with Los Angeles Master Chorale and the Los Robles Master Chorale.

In December he returned to the Fresno Philharmonic as a *Messiah* soloist, having sung with that orchestra in the Mozart *Requiem* earlier last year. He has also performed the Mozart *Requiem* with the San Diego Symphony and the Santa Barbara Choral Society. Next month he will sing as the Evangelist in the *St. John Passion* with the Los Angeles Bach Festival. In 1993 he appeared as the Evangelist in the *St. Matthew Passion* with the



Orquesta Filarinonica de Santiago, Chile, and with the Master Chorale of Orange County to critical acclaim. He has also sung as the Evangelist in Schutz's *Christmas Oratorio* with Chorale Bel Canto.

Mr. Johnson's other concert engagements have included the *Messiah* with the Phoenix Symphony, the Los Angeles Bach Festival, and the San Diego Chamber Orchestra, and Vivaldi's *Magnificat* with the San Diego Symphony. In May he travels to the Santa Cruz Symphony for Mozart's *Grand Mass in c Minor*. The versatile Mr. Johnson has appeared with the Los Angeles Music Center Opera in numerous productions, including *A Midsummer Night's Dream*, *The Magic Flute*, and *Lucia di Lammermoor*. In 1994 he appeared with San Diego Comic Opera as Nanki-Poo in the *Mikado* and as Alexius in *The Chocolate Soldier*. In 1992 he debuted with Sacramento Opera as the sword-fighting Tybalt in *Romeo and Juliette*, and with the La Jolla Symphony as the aristocratic John Adams in *The Mother of Us All*. Other opera companies with which he has performed include San Diego Opera, Virginia Opera, Riverside Opera, and Long Beach Opera. His fluid lyric tenor has been enthusiastically received in appearances as Almaviva in *The Barber of Seville*, Ferrando in *Così fan Tutte*, Nemorino in *The Elixir of Love*, and Frederic in the *Pirates of Penzance*.

(PROFILES CONTINUED ON PAGE 4)

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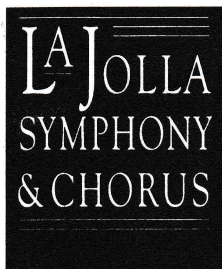
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Mandeville Auditorium, USCD

The Unicorn, The Gorgon and The Manticore

GIAN-CARLO MENOTTI

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Catulli Carmina

Music and latin text by **CARL ORFF**

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THE UNICORN, THE GORGON AND THE MANTICORE Or, The Three Sundays of a Poet

Music by Gian Carlo Menotti
 Choreography by Patrick Nollet

Narrator Justin Eick

Singers The La Jolla Symphony Chamber Choir, David Chase, conductor

Dancers Manuel Alcantara *The Man in the Castle*
 Denise Dabrowski *The Unicorn*
 Yvonne Montelius *The Gorgon*
 Andrew Manzo *The Manticore*

Instrumentalists Members of the La Jolla Symphony and Guests

Intermission

CATULLI CARMINA (The Songs of Catullus)

Music by Carl Orff
 Choreography by Patrick Nollet

Dancers Max Chernecshev *Catullus*
 Sylvia Poolos *Lesbia*
 Manuel Alcantara *Caelius*
 Yvonne Montelius *Ipsitilla*
 Christina Kosmas *Ammiana*

Young Men: Manuel Alcantara, Hugo Carreon, Max Chernecshev, Andrew Manzo, Barend Verschoor

Young Women: Sarah Forbes, Christina Kosmas, Yvonne Montelius, Nanelle Newbom, Chelsa Sjostrom

Singers Bruce Johnson, tenor *Catullus*
 Susan Dixon-Jordan, soprano *Lesbia*
 The La Jolla Symphony Chorus, David Chase, conductor

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This performance of *Catulli Carmina* dedicated to the memory of Eugene Loring

California Ballet thanks the City of San Diego Commission for Arts & Culture and the Parker Foundation.



SUSAN DIXON

Susan Lynn Dixon received her degree in Fine Arts at UCLA. A former student of Kathleen Darraugh and Jack Metz, both of Los Angeles, Miss Dixon won second place in the Orange County Metropolitan Opera Auditions, was runner-up in the San Diego district and was a member of the San Diego Opera

Center. In addition, she was a Musical Merit Winner two consecutive years and won first place in the La Jolla Symphony Young Artist Competition. She has since performed regularly with that Organization in such works as the Mozart *C Minor Mass*, the *Carmina Burana*, and most recently, the Bach *Magnificat* and Respighi's *Laud to the Nativity*. Miss Dixon has performed oratorio and sacred works with music series sponsored by the First United Methodist Church in the Valley, and St. James-by-the-Sea and was recently the soprano soloist for the Chancel Choir of the First United Methodist Church in their recent tour of Germany. Currently, Miss Dixon has performed locally in recitals sponsored by both the Musical Merit Foundation and the Granger Hall Series. Miss Dixon is Music Director at Ascension Catholic Parish.

CALIFORNIA BALLET COMPANY



Since its inception in 1968, the California Ballet Company has grown from the visions of founders Robert and Maxine Mahon to become a producing classical dance company as a result of the dedication of its members, the zeal of its directors, and the support of its community. From its

Maxine Mahon, Director,
California Ballet Company

earliest years, Director Maxine Mahon has been a leader in the creation of full

length ballets; the record-breaking *The Nutcracker* (1971), *Coppelia* (1973), and *A Midsummer Night's Dream* (1977). In the second decade of the company she revitalized the repertory reflecting the emergence of newly contributing choreographers: the company now presents successful modern and jazz works as well as additional classics such as *Giselle*, *Romeo & Juliet*, and *Sleeping Beauty, Act III*. The CBC's balanced repertory reflects its orientation, encompassing its own classics and those of the masters of ballet, pieces by leading choreographers and new works that sharpen the perceptions of its audiences and challenge the capabilities of its dancers.

About the Concert

*The Unicorn, The Gorgon
and The Manticore*

GIAN-CARLO MENOTTI

Born July 7, 1911, Cadegliano, Italy

Catulli Carmina

CARL ORFF

Born July 10, 1895, Munich

Died March 29, 1982, Munich

This program offers two works scored for the unusual combination of chorus and dancers, and both were written in the middle of the twentieth century. Beyond these basic similarities, though, they are wildly different works. Menotti's *The Unicorn, The Gorgon and The Manticore* is a morality tale: a Parable of the relation between the artist and society, presented through a series of madrigals that are sung, played, and danced. Orff's *Catulli Carmina*, a scenic cantata on a text by the Roman poet Catullus, is a sort of "a-morality" tale: it is a series of lyric musings on sexuality, infidelity, and the timeless issue of youth and age.

Menotti composed *Unicorn* in 1956, and it was first presented at the Library of Congress on October 21 of that year. Though on the surface a satire of fashion and shallow popular tastes, the "madrigal fable" is actually a statement of Menotti's artistic beliefs and his sense of the place of the artist in society. Menotti's lifelong friend Samuel Barber was so moved by this work that he asked that its final madrigal be sung at his funeral. *The Unicorn* is scored for chorus, dancers, and a chamber ensemble of seven instruments.

Orff's *Catulli Carmina* is concerned with quite a different issue; sexuality and our changing perceptions of it. This cantata—intended as the second part of a trilogy that began with *Carmina Burana*—sets the erotic poetry of the Roman poet Catullus, particularly as he muses on the issues of infidelity and the effect of time on sexuality. This work inhabits quite a different world morally than Menotti's parable, and it touches on a much wider realm of human existence. One of the recurring themes of this work is the difference between youth and age, as a line on the score's title page makes clear: "We don't give a damn for the gloomy nagging of all the decrepit old men." Scored for chorus, dancers, four pianists, and twelve percussionists, *Catulli Carmina* was first performed in Leipzig on November 6, 1943.

Choral Director David Chase has provided summaries and notes for both works:

The Unicorn, The Gorgon and The Manticore



Menotti with choreographer John Butler and the Beasts of the first staging of the madrigal-fable, Washington, 1956.

Menotti wrote the libretto to *The Unicorn*, and it was surely very close to his heart, for it is a fable about the loneliness and misunderstanding that accompanies the creative life of the artist.

The main character, called the Man in the Castle -- the "Poet" of the sub-title -- is a metaphor for Menotti himself, or for any artist who innovates rather than following fashion, who is creative rather than merely clever.

On the First Sunday, the Man in the Castle is seen leading a Unicorn by a silver chain, a scandalous sight in the eyes of the townsfolk. However, their disdain for the Man changes as the fashion-conscious Count and Countess imitate his choice of beasts. Soon "every respectable couple" has a Unicorn!

On the Second Sunday, the townsfolk are horrified to learn that the Man in the Castle no longer has a Unicorn -- in fact, he claims to have "peppered and grilled" it -- and has taken on a new beast, the gargoyle-like Gorgon. The pattern of mockery turning to imitation repeats and soon the people have killed their Unicorns and obtained the now-fashionable Gorgons.

On the Third Sunday, the Man appears with the "lonely Manticore," a homely beast whose eye-sight is so poor and mind so distracted that it often 'kills the people he loves best.' The townsfolk again ridicule the Man only to imitate him inevitably.

Finally, the townsfolk -- always cynical about the innovative Man who repeatedly inspires their fashions -- declare him a murderer and conspire to attack him in his castle. There they discover him, on his deathbed, surrounded by his "friends," all three beasts.

In the final madrigal, the Man tells the townsfolk: "You, not I, the are the indifferent killers of the Poet's dreams." Then he discloses the metaphors: the beautiful Unicorn is his Youth, the fierce Gorgon his Mid-life, and the shy and lonely Manticore his Old Age. They are still with him as he faces his death.

Catulli Carmina

CARL ORFF

Gaius Velerius Catullus lived in Verona from 84 B.C. until 54 B.C.. He held a passionate love for Clodia Metelli, the notoriously adulterous wife of a politician. Catullus' despair and rage over his unrequited love was expressed in a diary-like series of poems which has come to be considered the first example of lyric poetry. Its spontaneity and passion are undiminished by the centuries and its direct style strikes us as remarkably contemporary.

This poetry is a perfect vehicle for Carl Orff. His compositional procedure is to strip his music down to its most elemental qualities and to build musical structures from the rhythmic and melodic motives inherent in the text. His vehicle is simple, though impassioned, declamation.

Orff selected a series of Catullus poems which give a plot line to the story: At first Catullus is happy with his lover, whom he calls Lesbia in his poems; then he realizes her deceit as he witnesses her liaison with his friend, Caelius. He tries unsuccessfully to avert his passions to other women. Finally he accepts his fate and rejects her completely while admitting he will never cease loving her. This inevitable conclusion is foreshadowed in the first of the poems, *Odi et amo* ("I hate and I love").

All the Catullus poetry is set for a cappella chorus with tenor and soprano solos, but Orff adds a dramatic scene at the beginning which gives a particularly ironic context to the Catullus story. Orff himself wrote this "prologue" in latin and scored it for four pianos and a large battery of percussion. It begins with an orgy which is eventually halted by the Old Men who laugh at the lovers and call them stupid (*O res ridicula!*). They insist that the lovers should learn from the story of Catullus and thus they create a play within a play, the text of which are the true poems of Catullus.



A synopsis:

Praeludio.: Young lovers, overcome with passion, continually shout *Eis aiona!* ("Forever!"). They are interrupted by three cynical Old Men who ridicule the youngsters and advise them, "Nothing is for ever; everything is treacherous." To prove their point, they entreat the lovers to "Listen to the songs of Catullus."

Act I. Afternoon in the houses of Catullus and Lesbia.

1. *Odi at amo.* Catullus's feelings are expressed. "I hate and I love...and it tortures me."

2. Vivamus. "Let us live, my Lesbia, and let us love." Da mi basia mille... "Give me a thousand kisses, then a hundred, then another thousand etc."

3. Ille mi par esse. as Catullus sees Lesbia with his friend Caelius, he says, "my tongue is numb, my ears ring, my eyes black out..." then, as Catullus falls asleep, his conscience speaks: "Leisure, Catullus, is no good for you; it has been the ruin of great kings and cities." (Otium, Catullus...)

4. Caeli. When Catullus awakes to realize his friend has taken his lover, he is desperate. "She now works the back streets and alleys debauching the sons of Remus."

5. Nulla. "What a woman says to her lover should be written on the wind and in swift water!:"

Act II. Night.

6. Jucundum. Catullus dreams that Lesbia embraces him in her bed. "Delightful, my dearest..." and her voice is heard, "Sleep, sleep again" (dormi, dormi ancora). But he realizes that she is with Caelius and awakes alone and in despair.

7. Desine. "No one has hurt me more than he who once said he was my closest friend."
The Old Men applaud Catullus's growing despair.

Act III. Dawn.

8. Adi. I hate and I love.

9. Amabo. Catullus tries in vain to distract himself with another lover, Ipsitillia.

Unicorn Instrumentalists

Lisa Cella	flute
Sue Collado	clarinet
Paul Hartl	oboe
Thomas Schubert	bassoon
Glen Whitehead	trumpet
David Shively	percussion
Max Fenstermacher	cello (alternating)
Karen Brinton	cello (alternating)
Ben Green	double bass
Donna Vaughan	harp

The La Jolla Symphony Chamber Choir

SOPRANO

Martha Neil Brown
Fran Castle*
Marty Hambright
Perry Mack
Marie Nelson*
Aimee Savey

* = Unicorn Trio (altos alternating)

ALTO

June Allen
Michele Dixon*
Catherine Espinoza
Eve Personette*
Sue Ann Taggart
Ruth Turner

10. Ammiana. Ammiana, a promiscuous girl, throws herself on him, but he is disgusted. As the chorus laughs, he says, "The girl with the pushed-in nose is out of her mind."

11. Miser Catulle. "Wretched Catullus, you must stop being foolish." His resignation begins. "Neither run after one who flees nor live miserably, but endure with a stubborn heart."
He berates Lesbia: "Who will love you? Who will think you are beautiful?"

12. Nulla. "No woman can ever say she was loved as much as I loved you my Lesbia."

13. Nunc. He ultimately faces his fate: "It is impossible to wish you well...or to cease loving you, whatever you do."

Exodium.

The young lovers return to their love-making, leaving the Old Men exasperated!



Choral Conductor, David Chase has performed with the Robert Shaw Festival Chamber Chorus in Souillac, France, and was a fellow in the Melodius Accord Fellowship with Alice Parker in New York. A graduate of Ohio State University, Chase received his doctorate at the University of Michigan. In addition to his duties as La Jolla Symphony Chorus Choral Director, he currently serves on the Faculty of Palomar College, where he teaches music literature and theory. He also holds a lecturer appointment with the UCSD Department of Music.

Catulli Instrumentalists

Pianists: Sandra Brown, Eric Dries, Eric Simonson, Victoria Heins-Shaw

Percussionists: Eric Bieswagen, Jeff Corneille, Neil Dana, Ferdie Gasany, Noah Heldman, Jae Hendrickson, Kathy Offerding, David Shively, Michael Shaw

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For more information on our audition schedule, please call:

Orchestra Auditions: 534-4637

Chorus Auditions: 481-2107

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The White Sands

OF LA JOLLA

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

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The La Jolla Symphony & Chorus Association is a non-profit organization operating with the generous assistance of the Department of Music at UC, San Diego.

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