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Harvey Sollberger, Music Director

David Chase, Choral Director

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ISRAEL IN EGYPT

Mandeville Auditorium
Saturday, February 12, 2000, 8 P.M.
Sunday, February 13, 2000, 3 P.M.

La Jolla Symphony Chorus
Members of the San Diego Chamber Orchestra
David Chase, conductor

PART I

Sinfonia

1. Now there arose a new King
Recitative for Tenor
2. And the Children of Israel sighed
And their cry came up unto God
Double Chorus
3. Then sent he Moses
Recitative for Tenor
4. They loathed to drink of the river
Chorus
5. Their land brought forth frogs
Air for Alto
6. He spake the word
Double Chorus
7. He gave them hailstones
Double Chorus
8. He sent a thick darkness
Chorus
9. He smote all the first-born
of Egypt
Chorus
10. But for his people
Chorus
11. Egypt was glad
Chorus
12. He rebuked the Red Sea
Double Chorus
13. He led them through the deep
Chorus
14. But the waters overwhelmed
Chorus
15. And Israel saw that great work
Double Chorus
16. And believed the Lord
Chorus

PART II

17. Moses and the children of Israel
Double Chorus
18. I will sing unto the Lord
Double Chorus
19. The Lord is my strength
Duet for Sopranos
20. He is my God
Double Chorus
21. And I will exalt Him
Chorus
22. The Lord is a man of war
Duet for Basses
23. The depths have covered them
Double Chorus
24. Thy right hand, O Lord
Double Chorus
25. And in the greatness
Double Chorus
26. Thou sentest forth Thy wrath
Double Chorus
27. And with the blast of Thy nostrils
Chorus
28. The enemy said
Air for Tenor
29. Thou didst blow
Air for Soprano
30. Who is like unto Thee
Double Chorus
31. The earth swallow'd them
Double Chorus
32. Thou in Thy mercy
Duet for Alto and Tenor
33. The people shall hear
Double Chorus
34. Thou shalt bring them in
Air for Alto
35. The Lord shall reign
Double Chorus
36. For the horse of Pharaoh
Recitative for Tenor
37. The Lord shall reign
Double Chorus
38. And Miriam, the Prophetess
Recitative for Tenor
39. Sing ye to the Lord
Solo for Soprano
Double Chorus

A Universe to Explore

LA JOLLA SYMPHONY & CHORUS 45th SEASON
1999-2000

The Planets

NOVEMBER 6/7, 1999

Charles Wuorinen—*Machault mon Chou*

Igor Stravinsky—*Symphony of Psalms*

Gustav Holst—*The Planets*

Around the World

DECEMBER 14/12, 1999

Bohuslav Martinu—*Sinfonietta La Jolla*

Luciano Berio—*Folksongs*

Charles Ives—*Three Places in New England*

Felix Mendelssohn—*Symphony No. 4 "Italian"*

New Chamber Orchestra

JANUARY 22/23, 2000

Paul Hindemith—*Kammermusik I*

Antonin Dvorak—*Serenade for Strings*

Richard Strauss—*Wind Serenade*

Franz Joseph Haydn—*Symphony No. 83 "The Hen"*

Israel in Egypt

FEBRUARY 12/13, 2000

George Frideric Handel—*Israel in Egypt*

Beethoven to Ellington!

MARCH 18/19, 2000

Duke Ellington—*Black, Beige, and Brown*

Antonio Vivaldi—*Lute Concerto*

Ludwig van Beethoven—*Symphony No. 6 "Pastoral"*

Marita Boltes—*New Work*

Red Star

APRIL 29/30, 2000

Dmitri Shostakovich—*Symphony No. 5*

Alfred Schnittke—*Gogol Suite*

Belshazzar's Feast

JUNE 10/11, 2000

Benjamin Britten—*Four Sea Interludes*

William Walton—*Belshazzar's Feast*

LA JOLLA
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Program Notes

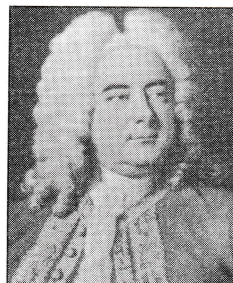
by Eric Bromberger

Israel in Egypt

GEORGE FRIDERIC HANDEL

Born February 23, 1685, Halle

Died April 14, 1759, London



During the 1730s, Handel's career underwent a profound change. His lengthy effort to establish Italian opera in London had—after some years of success—finally failed, and Handel went through a period of illness that appears to have included partial paralysis. Regaining his health, he gradually moved toward the form that would secure his lasting fame,

the oratorio in English. In the fall of 1738, at a time when he still entertained hopes of succeeding with opera, Handel began work on a new oratorio that he planned to call *Exodus*. Its text, drawn principally from the book of Exodus, told of the captivity of the Israelites in Egypt, the succession of plagues that force the Egyptians to release them, their departure and escape across the Red Sea, and finally of their celebration upon their return to Israel. In the course of composition, Handel renamed the oratorio *Israel in Egypt* and cast it in three parts: the opening section—which told of the death of Joseph—was taken from a funeral anthem Handel had written to observe the death of Queen Caroline in 1737, its second section was called *Exodus*, and the third *Moses' Song*.

The first performance of *Israel in Egypt*—in King's Theatre, Haymarket, on April 4, 1739—was a failure. There was objection to the introduction of scriptural texts into the theater, and Handel's weighting the oratorio heavily in favor of the chorus seemed strange to an audience accustomed to solo arias in such works. Handel swiftly tried to meet these criticisms, and a second performance was advertised as "shortened and Intermix'd with Songs," but *Israel in Egypt* remained a failure. Handel then took it through a major revision, replacing the music of the opening section with music drawn from other works. All this went for nothing: despite occasional revivals in 1756-8, *Israel in Egypt* achieved no success during Handel's lifetime.

The irony, of course, is that those characteristics that drew early criticism—the Biblical text and the large number of dramatic choruses—are precisely the features that have made *Israel in Egypt* one of Handel's most popular oratorios today: it offers an audience one of the grandest stories ever told, and it offers singers a succession of magnificent choruses. Also notable is Handel's imaginative writing for the orchestra, which is given unusually descriptive music in the portrayal of the plagues. Handel scores the oratorio for the expected orchestra of strings, continuo, and pairs of oboes and bassoons plus timpani, but augments this with two trumpets and three trombones. The trombone was a novel instrument in the orchestra at this time, and the sheer weight of their sound gives unexpected heft to the climaxes of the choruses.

Israel in Egypt is usually performed today in a form that differs from Handel's various versions. Most conductors now drop the first part—which Handel had assembled from music drawn for other occasions—and perform only the original second and third parts, *Exodus*

and *Moses' Song*. The present performance uses as its overture the *Sinfonia* from the funeral anthem Handel composed for Queen Caroline in 1737—this was the music that introduced Handel's original version of *Israel in Egypt*.

The beginning of *Exodus* has the Israelites in captivity: the tenor recitative tells of their worsening situation, and the opening choruses immediately find the ear of God, who sends Moses and Aaron and begins to afflict the Egyptians. This is depicted in a series of wonderful choruses full of descriptive detail, beginning with the slow fugue "They loathed to drink of the river," whose angular, tortured fugue subject suggests the Egyptians' pain. This is followed by the leaping dotted rhythms of the violins' depicting the frogs, the buzzing 32nd-note runs as the violins echo the sound of flies, and the pounding, racing rhythms as hailstones plummet from the skies. A gloomy *Largo* underlines the murkiness of "He sent a thick darkness," while "He smote all the firstborn of Egypt" rings with the sound of sharp attacks that Handel specifies must be *A tempo giusto, e staccato*—here is the sound of God's fury as he strikes at the Egyptians. The tone changes sharply in "But as for His people": Handel moves to shining G major as he depicts the rescue of the Israelites, who are "brought out with silver and gold." Moses parts the Red Sea, and the Israelites make good their escape (a splendid double fugue on "He led them through the deep"), but the sea rushes back to drown the Egyptians, and Handel uses timpani and a rumbling bassline to depict that catastrophe in "But the waters overwhelmed their enemies." The first part of *Israel in Egypt* ends not in celebration but with a statement of faith: Handel casts "And believed the Lord" as a heartfelt *Larghetto* that brings the dramatic first part to a subdued close.

The celebration comes in the second part, *Moses' Song*, which makes greater use of vocal soloists (all vocal solos at this performance are sung by members of the chorus). *Moses' Song* opens, however, with an impressive chorus: the long orchestral introduction prepares for the magnificent choral entrance on the name "Moses," and this opening section is full of brilliant writing for double chorus, reminiscent of Handel's more famous *Zadok the Priest*. Now begins a series of alternating solos and choruses, led by two duets: the sopranos' silvery "The Lord is my strength and my song" and the basses' powerful "The Lord is a man of war." These arias and choruses are often set in parallel, with the same events (for example, the drowning of Pharaoh's army) told from different perspectives. The Israelites continue to celebrate their delivery in "Thou sendest forth thy wrath," a fugue for double chorus, and this pattern of mixing choruses and vocal solos continues across the second part, which concludes with the powerful "Sing ye to the Lord." Here Handel combines all his forces—two choruses, the large orchestra, and solo vocal lines—as Miriam, sister of Moses, leads the women dancing with tambourines in one final hymn of thanks and praise. ♪



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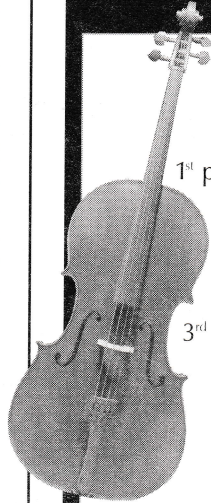
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1st place Milton Saier Sr. Memorial Award
Wesley Precourt, violin

2nd place Greene Music Award
Cindy Mong, viola

3rd place Tony Kunenwalder Memorial Award
Jenny Choi, piano

Vocal

1st place Beda Farrell Award
Darren Chase, baritone

2nd place Sempra Energy Award
Priti Gandhi, mezzo-soprano

3rd place Carolyn Chase Award
Gregorio González, baritone

1st place winners **Wesley Precourt** and **Darren Chase** will perform as soloists with the La Jolla Symphony Orchestra in a subscription concert for the 2000/2001 season.

Gregorio González and **Jenny Choi** will perform at the La Jolla Symphony and Chorus Music with Love Benefit, February 20, 2000.

Selected winners (as well as some runners-up) will perform in the Mini-Concert Series at the Athenaeum in La Jolla and the Lyceum Theater in downtown San Diego.

Thank you to the volunteers, judges, sponsors and staff that made the 41st Annual Young Artists Competition possible.

For information on supporting the competition,
call (858) 534-4637.

THE LA JOLLA SYMPHONY & CHORUS
would like to thank

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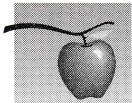
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ISRAEL IN EGYPT

PART I

RECITATIVE

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burthens, and they made them serve with rigour.

Exodus 1: 8,11,13

CHORUS

And the children of Israel sighed by reason of the bondage, and their cry came up unto God.

Ex. 2: 23

RECITATIVE

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood.

Psalms 105: 26,27,29

CHORUS

They loathed to drink of the river. He turned their waters into blood.

Ex. 7: 18,19

AIR

Their land brought forth frogs, yea even in their king's chambers.

Ps. 105: 30

CHORUS

He spake the word, and there came all manner of flies and lice in all their quarters.

He spake; and the locusts came without number, and devoured the fruits of the ground.

Ps. 105: 31,34,35

CHORUS

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Ps. 105: 32; Ex 9: 23,24

CHORUS

He sent a thick darkness over the land, even darkness which might be felt.

Ex. 10: 21

CHORUS

He smote all the first-born of Egypt, the chief of all their strength.

Ps. 105: 36,37

CHORUS

But as for His People, He led them forth like sheep: He brought them out with silver and gold; there was not one feeble person among their tribes.

Ps. 78: 52; Ps. 105: 37

CHORUS

Egypt was glad when they departed, for the fear of them fell upon them.

Ps. 105: 38

CHORUS

He rebuked the Red Sea, and it was dried up.

He led them through the deep as through a wilderness.

But the waters overwhelmed their enemies, there was not one of them left.

Ps. 106: 9,11

CHORUS

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord and His servant Moses.

Ex. 15: 31

PART II

CHORUS

Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for He had triumphed gloriously; the horse and his rider hath He thrown into the sea.

Exodus 15: 1

DUET

The Lord is my strength and my song; He is become my salvation.

Ex 15: 2

CHORUS

He is my God, and I will prepare Him an habitation; my father's God, and I will exalt Him.

Ex. 15: 2

DUET

The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.

Ex. 15: 3,4

CHORUS

The depths have covered them: they sank into the bottom as a stone.

Ex. 15: 5

CHORUS

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

Ex. 15: 6

CHORUS

And in the greatness of Thine excellency Thou has overthrown them that rose up against Thee.

Ex. 15: 7

CHORUS

Thou sentest forth Thy wrath, which consumed them as stubble.

Ex. 15: 7

CHORUS

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

Ex. 15: 8

AIR

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

Ex. 15: 9

AIR

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Ex. 15: 10

CHORUS

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?

Thou stretchest out Thy right hand, the earth swallowed them.

Ex. 15: 11,12

DUET

Thou in Thy mercy has led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

Ex. 15: 13

CHORUS

The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.

Ex. 15: 14,15,16

AIR

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established.

Ex. 15: 17

CHORUS

The Lord shall reign for ever and ever.

Ex. 15: 18

RECITATIVE

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

Ex. 15: 19

CHORUS

The Lord shall reign for ever and ever.

Ex. 15: 18

RECITATIVE

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them.

Ex. 15: 20,21

SOLO AND CHORUS

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Ex. 15: 21,18

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Symphony & Chorus
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1999-2000

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About the Conductor



David Chase

Conductor of the La Jolla Symphony Chorus since 1973, Dr. 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 unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; a KPBS-TV broadcast of Bach's *Mass in B Minor*, and the American premiere of the musical-theatre piece, *Boojum!* by Australian composer Martin Wesley-Smith. Dr. Chase and members of the chorus traveled to Europe in 1988 where they gave performances in Germany, Austria and Italy. In 1992 the ensemble was the only adult choir chosen to represent the United States in the International Choral Kathaumixw held in Canada. In July 1996 and again in 1998 they presented the *Musique des Ameriques* concert series throughout Southern France. David Chase is a graduate of the 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, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov.

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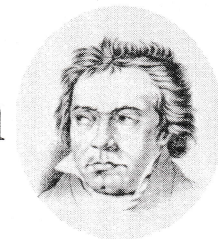
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About the Soloists

Max Chodos _____

Max Chodos, tenor and professional harpist, is a native San Diegan who has been soloist with the San Diego Opera, San Diego Comic Opera, Starlight Opera, Lawrence Welk Resort Theater, San Diego Symphony, Burbank Symphony, and the La Jolla Symphony and Chorus. In addition to his duties as staff singer with the La Jolla Symphony Chorus, Mr. Chodos is director of "Schola Pacifica," a Gregorian Chant choir, and has recorded with them as well as the Roger Wagner Chorale. He is presently Director of Music at Saint Elizabeth Seton Catholic Church in La Costa, and is a member of the "Quarternote" vocal quartet.

Thomas Roy _____

Thomas Roy, baritone and a native San Diegan, has garnered many first place or semi-finalist awards in several competitions in California as well as taking second place in the San Diego Metropolitan Opera Competition. He has received fellowships to participate in opera performances at Tanglewood Music Center where he sang Simone in *Gianni Schicci*, and at Irvine's Summer Song Fest. At USC he performed the role of Count Almaviva in *Figaro*.

Christine Chong _____

Christine Chong, soprano, a staff singer with the La Jolla Symphony Chorus, is also soloist at the Congregational Church of La Jolla. Ms. Chong also directs the "Capella" high school chorus, a program of the Boys and Girls Clubs of San Dieguito North Coast Singers, and she is founding director of the Mission Estancia Wildcat Chorus.

Christopher Stephens _____

Christopher Stephens, bass and a native San Diegan, graduated from the University of San Diego. Christopher has performed with Christian Community Theatre in *Carousel*, *Jesus Christ Superstar*, and the ever-popular *Traditions of Christmas*. He is also in *Lobengrin* this season with the San Diego Opera. Currently, he is the bass soloist at La Jolla Presbyterian Church, staff singer with the La Jolla Symphony Chorus and sings with several local groups including Cappella Gloriana and Camerata Nueva Espana.

Donali Peter _____

Donali Peter, soprano, has performed with the Great Falls Symphony Orchestra and in the operas of *Aida*, *Figaro*, and *Carmen*. After completion of her Bachelor's degree in Vocal Performance she moved to New York City and subsequently to the University of Texas where she was accepted into the Masters in Opera program. She now resides in San Diego where she performs with the La Jolla Symphony Chorus and the Congregational Church of La Jolla. This is Ms. Peter's second season as soprano staff singer with the La Jolla Symphony Chorus.

Martha Jane Weaver _____

Martha Jane Weaver, mezzo-soprano, is equally at home as soloist in oratorios, Mahler and Beethoven symphonies, and both serious and comic opera roles. She has performed at opera houses in Utah, California, Arizona, and Nevada and also with several major symphony orchestras including San Diego Symphony, San Diego Chamber Orchestra, Los Angeles Chamber Orchestra, and Redlands Symphony. Martha has been soloist with major chorales such as the William Hall Master Chorale, the Master Chorale of Orange County, as well as the La Jolla Symphony Chorus where she currently serves as a staff singer. She has recorded with the Pacific Chorale.

Rebecca Ramirez _____

Rebecca Ramirez, mezzo-soprano and a resident of Fallbrook, has appeared in various musical theatre productions locally and in Los Angeles with the Bilingual Foundation of the Arts. She is in her third season as a staff singer in the La Jolla Symphony Chorus. She has also enjoyed a television commercial career for many years. Rebecca is presently co-coordinator of music and liturgy for The National Organization for Continuing Education of Roman Catholic Clergy, and is currently Director of Music and Liturgy at St. Peter's Catholic Community in Fallbrook.

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During the 1999-00 Season, the SDCO will have performed for over 40,000 people at more than two dozen locations. The orchestra's 23 subscription concerts are presented at the Fairbanks Ranch Country Club, Sherwood Auditorium in the San Diego Museum of Contemporary Art in La Jolla, the California Center for the Arts, Escondido and the newest venue, Copley Symphony Hall in downtown San Diego. In addition, there were four performances of Handel's Messiah in different parts of the County and more than 12 summer pops concerts with full orchestra in venues throughout San Diego County, as well as numerous concerts in association with the San Diego Convention and Visitor's Bureau and private events. The orchestra also performs two series at the Del Mar Fairgrounds, four summer pops concerts in July and August and four Carnival Concerts for Kids in Spring featuring over 20 different local ensembles and artists performing with the orchestra conducted by Music Director Donald Barra.

The San Diego Chamber Orchestra has seven recordings on KOCH Classics. All subscription concerts are broadcast over KFSD 92.1 FM; and its own SDCO radio program, "Discover Classical Music", is co-hosted by Gordon Brown and Donald Barra every Thursday evening from 6-8:00 PM on KFSD. The SDCO is also a member of the California Arts Commission's prestigious Touring and Presenting Program and receives funding from the County of San Diego and the City of San Diego through a program administered by the Cultural Arts Commission.



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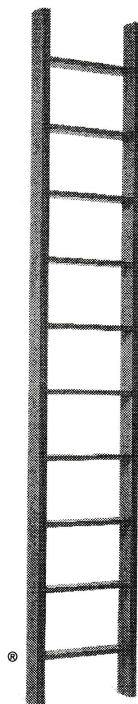
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