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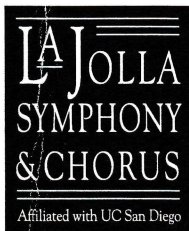


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Harvey Sollberger, Music Director
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The Titan

MANDEVILLE AUDITORIUM, UCSD
 SATURDAY, FEBRUARY 9, 2002, 8 P.M.
 SUNDAY, FEBRUARY 10, 2002, 3 P.M.

HARVEY SOLLBERGER CONDUCTING

WEIRMEIR Buried Secrets

WORLD PREMIERE

**FINK A Bintel-Lieder (A Bundle of Songs)
 Rhapsody for Klezmer Ensemble and Orchestra**

WORLD PREMIERE

SECOND AVENUE KLEZMER ENSEMBLE

Robert Zelickman, clarinetist
 Deborah Davis, singer
 George "Jiri" Svoboda, guitarist
 Bertram Turetzky, bassist
 Bob Weller, drummer

INTERMISSION

MAHLER Symphony No. 1 in D Major

*Langsam, schleppend. Wie ein Naturlaut
 Kräftig bewegt, doch nicht zu schnell
 Feierlich und gemessen, ohne zu schleppen
 Stürmisch bewegt*

Program Notes

Buried Secrets

Jude Weirmeir

2001-2002 Thomas Nee Commissioning Composer



Throughout *Buried Secrets* certain images and metaphors provided impetus for my composition process. Images are frequently embedded within the human psyche, only to be revealed through another distant yet connected medium. One prominent category of image and metaphor that influenced

Buried Secrets is flying things—visions of insects, airplanes, and spaceships. Each flight element evokes a contrasting realization of movement: the insect, a moth, moves with frenetic energy; the airplane and a descending motion; the spaceship and fantastic motion. Images and metaphors of flight also relate directly to transition and transformation. In a multiplicity of ways, transformation occurs when revealing hidden, secret, or unacknowledged elements within existence and indeed the human psyche.

Buried Secrets is conceptually related to a video installation by Bill Viola. The installation, also entitled *Buried Secrets*, traces through a series of five separate rooms of projected video images. Each room of the installation explores the potential ambiguity of the "hidden." Two sections of my orchestra piece have a direct connection to that video installation. The first, marked "Hall of Whispers" and the second, marked "Veiling." The opening explores the uncertainty, hesitation and fear that occurs upon entrance into an unknown or un-remembered world. "Veiling" refers to a hidden emotional state. The characterization of the music shifts from a contrived or false "lightness" to a deeper true or honest state of internal conflict and despair. ■

From a field of accomplished and gifted composers, Jude Weirmeir has been chosen as the commissionee for this season's La Jolla Symphony & Chorus Thomas Nee Commission. Over the past 4 years, talented young artists have composed some remarkable new works under this program and we expect that this season's commission will be no exception.

Jude Weirmeir is currently working toward a Ph.D. in Composition at the University of California, San Diego with Professor Chinary Ung. He received a Masters in Music Composition from the University of Texas at Austin and Bachelors Degrees in both Music Composition and Guitar Performance from Arizona State University. He has participated in symposiums with the Festival Institute at Round-Top, the Ernest Bloch Composer's Symposium, The Center for American Music and the Arcosanti Composer's Forum. Mr. Weirmeir won first prize in the 17th ALEA III International Composer's Competition with *Fragments of Prometheus Unbound*, a work for female voice and chamber ensemble. He was the first prize winner as well, in the Left Coast Chamber Competition with *Three Personae for Oboe, Viola and Bassoon*. Other compositions have been performed by Duo 46, North/South Consonance, Ensemble Green and the California EAR Unit.

LA JOLLA SYMPHONY & CHORUS

CLASSICS AND BEYOND

2001-2002 SEASON

Weekend in Paris

SEPTEMBER 29-30

Gershwin—*An American in Paris*

Poulenc—*Gloria*

Rachmaninoff—*Piano Concerto No. 2*

Young Artists Competition Winner—*Bernard Bayer, Piano*

Bizet—*Carmen Suite No. 1*

L'Allegro!

NOVEMBER 10-11

Handel—*L'Allegro ed il Penseroso*

Triumphant Brahms

DECEMBER 8-9

John Adams—*The Chairman Dances*

Mendelssohn—*Violin Concerto, Navroj Mehta, violin*

Brahms—*Symphony No. 1 in C Minor*

The Titan

FEBRUARY 9-10

Myron Fink—*A Bintel Lieder (World Premiere)*

Jude Weirmeir IJS&C Thomas Nee Commission
(World Premiere)

Mahler—*Symphony No. 1 "The Titan"*

Music from Poland & Russia

MARCH 16-17

Stanislaw Moniuszko—*Bajka (Fable)*

Dmitri Shostakovich—*Symphony No. 1*

Karol Szymanowski—*Stabat Mater*

Symphonies in C

MAY 4-5

Stravinsky—*Symphony in C*

Schubert—*Symphony No. 9 in C Major "The Great"*

Majestic Mozart

JUNE 8-9

Beethoven—*Leonore Overture No. 3*

Chinary Ung—SAKRAVA "An Evening Song for Orchestra"

Mozart—*Mass in C Minor*

Young Artists Competition Winner—*Priti Ghandi, mezzo soprano*

SPECIAL NON-SUBSCRIPTION CONCERTS!

Christmas Messiah Sing

DECEMBER 1, 2001

Handel—*The Messiah*

Easter Messiah Sing

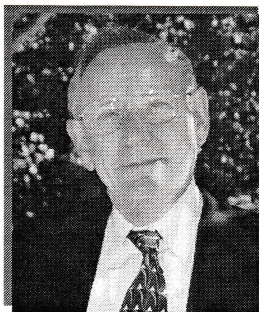
APRIL 7, 2002

Handel—*The Messiah*

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A Bintel Lieder (A Bundle of Songs)

Myron Fink



"A Bintel Lieder" (A Bundle of Songs), Rhapsody for Klezmer Ensemble and Orchestra, was composed in 1999 on a commission from the Second Avenue Klezmer Ensemble. As a youngster, I was not fond of klezmer music because of the poor playing so often to be heard. But the opportunity to write for such

accomplished artists was a great thrill and changed my feelings entirely. The piece was planned in collaboration with the group and designed to highlight the individual performers as well as the orchestra. It also shows the diversity of Jewish secular music, including Sephardic melodies with Ladino texts (Sephardic Jews are those from southern Europe and the Mediterranean; Ladino is to Spanish what Yiddish is to German) in addition to the more usual Eastern European tunes.

The work is introduced by the clarinet and the first dance tune (*Lebedig un fraylach*, Lively and happy) is played by the ensemble. A short orchestral development leads to a Ladino lover's lament (*Los bilbilicos* [a Persian loan word], The nightingales). At the end a percussion cadenza leads to another Ladino melody, this in an irregular meter (*La comida del manana*, Tomorrow's lunch) about a mother's discovery of what her daughter is really doing during lunchtime. As this reaches a climax, the orchestra takes over, develops the melody fugally until the brass announce a variation of the very first tune. An abrupt stop leads to the double bass tune (*A Yor Erst*, A year since), a young wife's sorrowful survey of her married life. A clarinet cadenza brings us to a Rumanian hora; the climax of this leads to the last melody *Abi gezunt*, As long as you're healthy); during the last verse three of the earlier themes return simultaneously to bring the piece to its conclusion. ■



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Second Avenue Klezmer Ensemble



The Second Avenue Klezmer Ensemble have helped revive this blend of the Jewish folk music of Eastern Europe with the songs of the Yiddish theatre. Members of the ensemble include: singer Deborah Davis, clarinetist Robert

Zelickman, guitarist George 'Jiri' Svoboda, bassist Bertram Turetzky and drummer Bob Weller. Each musician has been playing Klezmer music with other groups in the San Diego area since 1985. They linked up and formed their own group in July of 1991 and are currently delighting audiences throughout California and the rest of the country.

From the outset their approach differed from other Klezmer groups. "As classically trained musicians, we consider ourselves a chamber group," says Deborah Davis. "That's why we call ourselves an ensemble. And Klezmer is the musical canvas from which all of us draw our inspiration."

The desire to express themselves through Klezmer music has deep roots in each of the performers and affords them a means of expression that is totally satisfying on both a musical and psychological level.

Robert Zelickman loves the music's soul, its straight-from-the-heart approachability. "I am at my freest when I play Klezmer," he says. "When I play that music I soar—I am in a "different world." That musical world, he says, reflects the joys and sadness of the human condition. And it is this universality that makes it so accessible to today's audiences.

For singer Deborah Davis, the love of this music stems from another source—the memory of her immigrant grandmother who introduced her to the music of her youth and the songs of New York's Yiddish musical theatre. This Yiddish musical theatre, which once thrived along Second Avenue, linked the immigrants to their old country and their New World. It produced a musical tradition that has since melded with the folk music of Eastern Europe and, in the process, has redefined Klezmer itself.

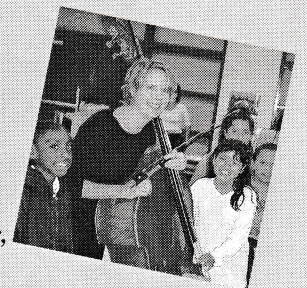
The group's identification with this musical tradition and the need to bring its joy to the present-day scene prompted the ensemble to call itself "The Second Avenue Klezmer Ensemble." The music of the Ensemble reflects their desire to draw on Klezmer's past, perform it in the present and contribute to its future.

The Second Avenue Klezmer Ensemble's repertoire encompasses traditional Klezmer music—shers, bulgars, horas, freylakhs and waltzes. It also includes Cantorial, Ladino and Israeli pieces, plus the songs of the Yiddish theatre and the folk songs of Eastern Europe. In addition to its mainstream concerts and private parties, the ensemble performs for the college, folk and symphonic music circuits, often combining lectures on the history of Klezmer alongside its heart-warming, deeply felt and joyful music.

LA JOLLA SYMPHONY & CHORUS MUSIC LITERACY EDUCATIONAL OUTREACH PROGRAM CONCERT SEASON, 2001-2002



"I would teach children music, physics and philosophy; but most importantly music, for in the patterns of music and all arts are the keys to learning." - Plato



The "Residency" - An introduction to all families of music: vocal, string, woodwind, brass and percussion. Each ensemble performs a 45-minute educational program designed to complement the other "Residency" ensembles. Rates vary depending on size of ensemble and number of performances per visit (e.g. quintet, three back-to-back, 45-minute performances, \$500). **Please call for more information.**



The "Enrichment Ensemble" - An ensemble visits the general music class at your school for a 45-minute performance/lecture. The visit is enhanced by classroom discussion between teacher and students throughout the week of the performance date. This is a very effective way of interacting with students through music and providing an opportunity to see/hear it up close. Please call for more information.

The "Specialist" - Tailored more to small groups, this program offers a close-up look at the manner in which sound is produced and musical expression is achieved. **\$30/hr, two back-to-back programs.**

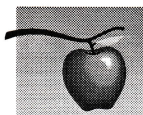
The "Coach" - Experienced and qualified musicians provide individual or small-group instruction. This program has proven invaluable to furthering the development and success of school music programs. **\$30/hr**

Financial aid is available on a limited basis.

For more information on any of the programs listed above, please call or send an email to Victoria Eicher, Chair of Educational and Community Outreach, La Jolla Symphony & Chorus (858-695-0719 or victrola@san.rr.com).

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LA JOLLA SYMPHONY & CHORUS

PRESENTS

Music from
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 Russia



Guest Conductor
 Marcin Nalecz-Niesiolowski

MANDEVILLE AUDITORIUM, UCSD
 SATURDAY, MARCH 16 - 8 P.M.
 SUNDAY, MARCH 17 - 3 P.M.

Mieczyslaw Karlowicz—*Lithuanian Rhapsody*

Dmitri Shostakovich—*Symphony No. 1*

Karol Szymanowski—*Stabat Mater*

Polish guest conductor Marcin Nalecz-Niesiolowski will be leading the La Jolla Symphony & Chorus in three selections that will take listeners on a musical journey to Poland, Lithuania and Russia. The concert begins with Mieczyslaw Karlow's *Lithuanian Rhapsody*. It is followed by Karol Szymanowski's masterful *Stabat Mater*, which brought him widespread renown. The final selection is Dmitri Shostakovich's rousing *First Symphony*, written when he was 19.



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Photo: Chris Juracka

Vision Statement 2002

My vision for the La Jolla Symphony Orchestra has at its core the idea of a great community symphonic organization. Call it homegrown music, if you will. The term "great" is often equated with "professional", but it has much more to do with the spirit, passion, conviction, and intensity with which musical results are achieved. With proper planning, support and leadership, music-making at the highest level is not only possible but is achievable. As I stated in a letter published in the Los Angeles Times "implicitly at issue here...is whether classical music in our country is to be the exclusive preserve of a few virtuoso orchestras playing for big-city audiences and CD connoisseurs, or whether this music can be a living and vital force at the neighborhood and community level. With all due respect to the big boys (and girls) of the orchestra world, the La Jolla Symphony affirms the importance of continued lively and high-quality music-making right in its own backyard."

Our own "backyard" consists not just of the UCSD Community, but all of San Diego County. The La Jolla Symphony is diversity in action, with participants across a wide range of ages, professions and backgrounds united in the common goal of bringing great and original symphonic music to life in our city and county for the benefit of all.

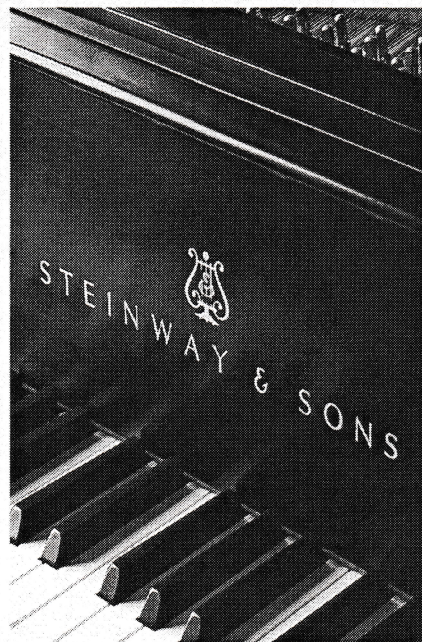
In this context, choice of repertoire plays a considerable role in defining our identity and mission as a musical organization. 18th and 19th century Europe gave the orchestra its wonderful traditional (or "mainstream") repertoire, which we continue to celebrate. Meanwhile, though, the orchestra as a medium has become host to a far broader and more diverse range of expression than ever before. Our goal, in this respect, is to fully engage these new musical worlds—even as we preserve and continue to re-discover the riches of the past—educating and challenging ourselves and our public in the process. As we do so, I expect to see the La Jolla Symphony Orchestra & Chorus taking its message more directly and effectively to a broader public, thus raising its profile in the community and fulfilling its artistic and social mission to the fullest degree possible.

Music Director of the La Jolla Symphony & Chorus since 1998, Harvey Sollberger has been active as a composer, conductor, flutist, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitsky Foundation, Fromm Foundation, National Endowment for the Arts, Walter W. Naumberg Foundation, Music from Japan, and the New York State Council on the Arts. Maestro Sollberger's music has been performed here and abroad by such ensembles as the New York Philharmonic, San Francisco Symphony, and Pierre Boulez's Domaine Musical. As a flutist and conductor, he has toured and recorded extensively. His orchestral credits include appearances and recordings with the San Francisco Symphony, San Diego Symphony, Buffalo Philharmonic, American Composers Orchestra, and the June in Buffalo Chamber Orchestra. He has taught at Columbia University, Manhattan School of Music, Indiana University, and Amherst College, and he is currently Professor of Music at UCSD, where he conducts the new-music ensemble SONOR.

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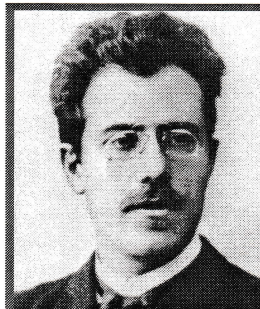
Your ticket admits you into the Museum galleries until 9 P.M. on Thursday.

Symphony No. 1 in D Major

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna



Gustav Mahler in 1888, the same year that he completed the *First Symphony*.

Mahler's *First Symphony* is one of the most impressive first symphonies ever written, and it gave its young creator a great deal of trouble. He began it late in 1884, when he was only 24, and completed a first version in March 1888. But when it was first performed—to a mystified audience in Budapest on November 20, 1889—it had a form far different from the one we know today. Mahler would not even call it a symphony. For that first performance he

called it *Symphonic Poem*, and it was in two huge parts that seemed to tell a story: the opening three-movement section was called "Days of Youth," while the concluding two movements made up what Mahler called the "Human Comedy." But as Mahler revised the symphony for later performances, he began to let slip quite different hints about the "meaning" of this music. At one point he called it the "*Titan*," borrowing the title of Jean Paul Richter's novel about a wild young hero who feels lost in this world. Some further sense of its content comes from the fact that the symphony borrows several themes from Mahler's just-completed *Songs of a Wayfarer*, which are about his recovery from an ill-fated love affair. But finally Mahler, who had a love-hate relation with verbal explanations of his music (denouncing them one moment, releasing new ones the next), abandoned any mention of a program. When he finally published this symphony in 1899, he had cut it to only four movements, greatly expanded the orchestration, and suppressed all mention of the "*Titan*" or of any other extra-musical associations. Now it was simply his *Symphony No. 1*.

And what a first symphony it is! The stunning beginning—Mahler asks that it be "like a nature-sound"—is intended to evoke a quiet summer morning, and he captures that hazy, shimmering stillness with a near-silent A six octaves deep. The effect is magical, as if we are suddenly inside some vast, softly-humming machine. Soon we hear twittering birds and morning fanfares from distant military barracks. The call of the cuckoo is outlined by the interval of a falling fourth, and that figure will recur throughout the symphony, giving shape to many of its themes. Cellos announce the true first theme, which begins with the drop of a fourth—when Mahler earlier used this same theme in his *Wayfarer* cycle, it set the disappointed lover's embarking on his lonely journey: "I went this morning through the fields, dew still hung upon the grass." A noble chorus of horns, ringing out from a forest full of busy cuckoos, forms the second subject, and the brief development—by turns lyric and dramatic—leads to a mighty restatement of the *Wayfarer* theme and an exciting close.

Mahler marks the second movement *Kräftig bewegt* ("Moving powerfully"); his original subtitle for this movement was "Under Full Sail." This movement is a scherzo in ABA form, and Mahler bases its themes on *ländler*, the rustic Austrian waltz. Winds and then violins stamp out the opening *ländler*, full of hard edges and stomping accents, and this drives to an exciting close. Out of the silence, the sound of a solo horn rivets our attention—and nicely changes the mood. The central section is another



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ländler, but this one sings beautifully, its flowing melodies made all the more sensual by graceful slides from the violins. The opening material returns, and the movement races to a blazing close.

The third movement opens what, in Mahler's original scheme, was the second part of the symphony. Deliberately grotesque, this music was inspired by a woodcut picturing the funeral of a hunter, whose body is borne through the woods by forest animals—deer, foxes, rabbits, shrews, birds—who celebrate his death with mock pageantry. Over the timpani's quiet tread (once again, the interval of a fourth), solo doublebass plays a lugubrious little tune that is treated as a round; the ear soon recognizes this as a minor-key variation of the children's song *Frère Jacques*. The first episode lurches along sleazily over an "oom-pah" rhythm; Mahler indicates that he wants this played "with parody," and the music echoes the klezmer street bands of Eastern Europe. But a further episode brings soft relief: muted violins offer another quotation from the *Wayfarer* songs, this time a theme that had set the words "By the wayside stands a linden tree, and there at last I've found some peace." In the song cycle, these words marked the disappointed lover's escape from his pain and his return to life. The march returns, and the timpani taps this movement to its nearly-silent close.

Then the finale explodes. It is worth quoting Mahler on this violent music: "the fourth movement then springs suddenly, like lightning from a dark cloud. It is simply the cry of a deeply wounded heart, preceded by the ghastly brooding oppressiveness of the funeral march." Mahler's original title for this movement was "From Inferno to Paradise," and while one should not lean too heavily on a program the composer ultimately disavowed, Mahler himself did choose these words and this description does reflect the progress of the finale, which moves from the seething tumult of its beginning to the triumph of the close. Longest by far of the movements, the finale is based on two main themes: a fierce, striving figure in the winds near the beginning and a gorgeous, long-lined melody for violins shortly afterwards. The development pitches between extremes of mood as it drives to what seems a climax but is in fact a false conclusion. The music seems lost, directionless, and now Mahler makes a wonderful decision: back comes the dreamy, slow music from the symphony's very beginning. Slowly this gathers energy, and what had been gentle at the beginning now returns in glory, shouted out by seven horns as the symphony smashes home triumphantly in D major, racing to the two whipcracks that bring it to a thrilling close.

What are we to make of Mahler's many conflicting signals as to what this symphony is "about"? Is it about youth and the "human comedy"? Is it autobiographical, the tale of his own recovery from an unhappy love affair? Late in his brief life, Mahler even suggested another reading. When he conducted his *First Symphony* with the New York Philharmonic in 1909, Mahler wrote to his disciple Bruno Walter that he was "quite satisfied with this youthful sketch," telling him that when he conducted the symphony, "A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the Funeral March and the bursting of the storm which follows it seem to me a flaming indictment of the Creator."

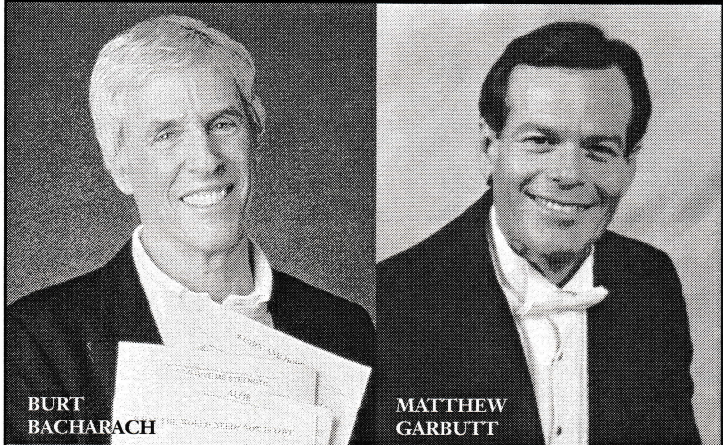
Finally we have to throw up our hands in the face of so much contradictory information. Perhaps it is best just to settle back and listen to Mahler's *First Symphony* for itself—and the mighty symphonic journey that it is. ■

—Mahler note by Eric Bromberger

SAN DIEGO SYMPHONY 2001-2002 SEASON

Winter Pops

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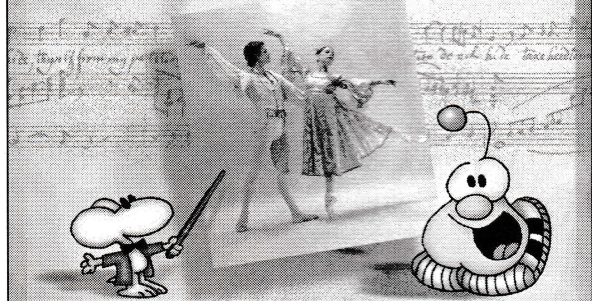
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