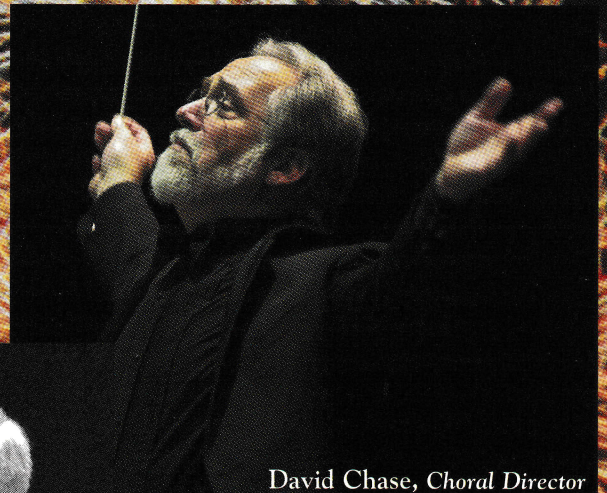


Celebration of the 50th Anniversary Season of La Jolla Symphony & Chorus

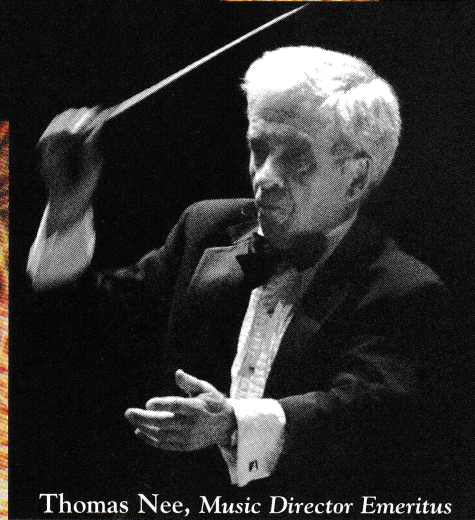
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Remembrance & Hope

MANDEVILLE AUDITORIUM, UCSD
 SATURDAY, FEBRUARY 5, 2005, 8 PM
 SUNDAY, FEBRUARY 6, 2005, 3 PM

BLOCH **Sacred Service (Avodath Hakodesh)**

Part I Meditation
Part II Kedushah
Part III Silent Devotion (and Response)
Part V Vaanachnu
Benediction

Mark Goros, baritone, The Cantor
Martin Wright, baritone, The Minister

INTERMISSION

SCHOENBERG **A Survivor from Warsaw, Opus 46**

Martin Wright, Narrator

BERNSTEIN **Chichester Psalms**

I. Psalm 108, Verse 2; Psalm 100, Complete
II. Psalm 23, Complete; Psalm 2, Verses 1-4
III. Psalm 131, Complete; Psalm 133, Verse 1

Jason Reimnitz, boy alto
Christine Chong, soprano
Rebecca Ramirez, mezzo-soprano
Max Chodos, tenor
David Hertzal, baritone



We gratefully acknowledge
Michael & Nancy Kaehr
for underwriting this concert.

Conductor's Note

The subject of art is the history of the human experience. The music of this program represents the first two-thirds of a century that we are now able to look back upon, a period that our generation is still growing to understand. Our music sees this period through the lens of the Jewish experience, to be sure, but it is nonetheless a universal picture when we look at its totality.

Bloch's *Sacred Service*, written before the Second World War, draws upon all the traditional sensibilities of its time. The form is rooted in rites of the synagogue, with a "Cantor" leading the chorus through a service of ancient texts. But the modal harmonies that surround this call-and-response are mostly indicative of a post-romantic music that could be heard throughout European culture at the beginning of the century. Only in Part V, when chorus joins in the chant *Tzur Yisroel*, do the ancient scales of the texts' Middle Eastern origin prevail. But this is the very section in which Bloch introduces the most universal of elements: A "minister" praying, in English (*Sprechstimme*), "may all men... be forever united..."

In retrospect, *Sacred Service* seems to embody a moment in time both modern and traditional, when one might see a world of continuity and progress.

This world is shattered by the horror that Schoenberg so concisely depicts in *A Survivor From Warsaw*. In six minutes' time the Narrator, with the support of the expressionistic orchestration, takes us directly into the heart of the unspeakable, then somehow redeems our hope with the men's chorus singing defiantly Judaism's "credo," *She'mah Yisroel*. This is a miniature masterpiece, and it serves in our program to represent not only a wrenching fault-line in twentieth-century history but also the artistic reaction to it; i.e., Schoenberg's modernism, channeled to serve our need to bear witness.

Finally, Leonard Bernstein gives us a perfect example of the cultural ebullience of the mid-1960's. *Chichester Psalms* integrates the Hebraic tradition and dissonant modernism with the openness and affirmation of this time and Bernstein's own comfort in crossing stylistic borders. Its infectious enthusiasm and shameless romanticism seem to represent that turbulent but hopeful time as profoundly as the first two works represent their eras.

What works might continue this chronological summary? I'm not sure, and I'm relieved to leave it at the hopeful juncture, two-thirds through the century. In my heart, however, I wonder what art will represent our present culture when performed at the end of the twenty-first century.

David Chase

La Jolla Symphony & Chorus

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Rachmaninoff

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Program Notes

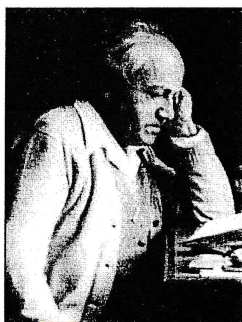
by Eric Bromberger

Sacred Service (Avodath Hakodesh)

ERNEST BLOCH

Born July 24, 1880, Geneva

Died July 15, 1959, Portland, Oregon



Ernest Bloch worked in obscurity as a composer for some years, but he achieved an international reputation when he embraced his own Jewish heritage and turned to that as the inspiration for his own music. In the years around World War I he composed a number of works with a specifically Jewish identity, including *Schelomo* (which he subtitled *Hebrew Rhapsody*), *Three Jewish Poems*, the symphony *Israel*, settings of psalms, and others. Of this inspiration, Bloch wrote: "It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible... It is this that I endeavor to hear in myself and to transcribe in my music, the venerable emotion of the race that slumbers way down in our soul."

During the 1920s, Bloch went on to other musical styles, turning in those years—like so many other composers—to neo-classicism; during the 1920s he composed such works as the *Concerto Grosso No. 1*, *Piano Quintet No. 1*, and two violin sonatas. While his musical style may have evolved, Bloch never lost his passion for Jewish subjects. In 1930 he left his position as director of the San Francisco Conservatory, returned to Switzerland, and set to work on a project he described as "a huge Cosmic Poem for Orchestra, Cantor, and Chorus." This project would eventually become his *Sacred Service*, and it would occupy him from 1930 to 1933. The first performance took place in Turin on January 12, 1934.

Bloch assembled the lengthy text from a number of Jewish prayers, but he did not see the *Sacred Service* as a specifically Jewish work. Instead, his aims were much more ecumenical. He chose prayers that he felt would have universal appeal, and he described the *Sacred Service* as "a gift of Israel to the whole of mankind, embodying a philosophy acceptable to all men"; at another point he described the work as "A Song of Faith for all humanity." Bloch in fact believed that his *Sacred Service* had much in common with Christian services, and he identified parts of it as corresponding to the Magnificat text, the doxology, and so on. Bloch extended the parallel even further by including a passage in the fifth section that is to be read by a "minister" in the language of the country where the *Sacred Service* is being performed.

The music Bloch composed for the *Sacred Service* makes the same effort to bridge Judaism and Christianity by embracing those two varied musical traditions. In contrast to the works of Bloch's "Jewish" period, which sound consciously Hebraic, the idiom of the *Sacred Service* is relatively straightforward. The opening, for example, might easily have been composed by Brahms, and there are choral sequences in the course of the *Sacred Service* that sound as if they might have come from the Renaissance. But there is also a Jewish flavor to this music, and this appears as early as about one minute into the first movement, when a keening oboe solo seems to fuse the Brahmsian beginning with music of the East. The later movements of the *Sacred Service* feel much more specifically "Jewish"—there is more modal writing here, and at one point Bloch quotes his own *Schelomo*.

NOTE: For reasons of length, these performances omit Part IV of the *Sacred Service*. ■

Avodath Hakodesh

Ernest Bloch

Parts I, II, III, V

Part I

Mah tovu oholecho Ya'akov,
mishk'noschho Yisroel!
Va'ani, berov chasd' choh
ovo veischo,
eshtachaveh, el heichal kodsh' choh
beyir'orsechoh.

Adonoy, ohavti me'on beisechoh:
emekom mishkn kevodechoh:
va'ani, eshtachaveveh ve'echro'oh,
evrechoh lif'nei Adonoy, osi.
Va'ani, sefilosi lechoh Adonoy
eis rotzon;
Elokim, berov chasdecho
aneini be'emes yish'echoh

Borechu es Adonoy hamevrocho:
Boruch Adonoy hamevoroch
le'olem vo'ed!

Shema Yisroel, Adonoy Elokeinu.
Adonoy Echod!
Boruch sheim kevod mal'chuso
le'olom vo'ed.

Ve'ohavo eis Adonoy Elokechoh
bechol levov'choh uvechol nafshechoh
uvechol me'odechoh.
Vehoyu had'vorm ho'eileh
asher onochi metzav'choh hayom
al levovechoh,
veshinantom levonechoh,
vedibartoh bom beshivt'choh beveisechoh
uvelecht'cho vaderech,
uveshochb'cho uvekumechoh.
Ukeshartom le'os al yodechoh
vehoyu letotfos bein eniechoh:
uchesavtom al mezuzos beischoh
uvish'orechoh.

Mi chomochoh bo'eilim, Adonoy?
Mi chomochoh, ne'edor bakodesh,
noroh sehilos, oseh feleh?
Mal'chus'choh ro'u vonochoh:
"Zen Keili!" onu, ve'om'ru:
"Adonoy yimloch le'olom vo'ed."

Tzur Yisroel, kumoh be'ezras Yisroel,
go' aleinu, Adonoy tzevo'os shemo,
kedosh Yisroel.
Boruch atoh, Adonoy
—boruch hu uvoruch shemo—
go'al Yisroel. Omein.

Sacred Service

Ernest Bloch

Parts I, II, III, V

Part I

How goodly are thy tents, O Jacob,
thy dwelling places, O Israel!
As for me, in the abundance of thy loving kindness
I will enter thy house,
I will worship toward thy holy temple
in reverence of thee.
Lord, I love the habitation of thy house
and the place where thy glory dwells:
as for me, I will worship and bow down.
I will bend the knee before the Lord, my Maker.
As for me, may my prayer unto thee, O Lord
be at an acceptable time;
O God, in the abundance of thy loving kindness
answer me in the truth of thy salvation.

Bless ye the Lord, who is to be blessed:
Blessed is the Lord, who is to be blessed,
for ever and ever!

Hear, O Israel, the Lord is our God
The Lord is One!
Blessed is the name of his glorious Kingdom
for ever and ever.

And you shall love the Lord your God
with all your heart and with all your soul
and with all your might.
And these words,
which I command you this day,
shall be upon your heart;
and you shall teach them carefully to your children,
and you shall talk of them when you sit in your home
and when you walk by the way,
when you lie down and when you arise.
And you shall bind them as a sign on your hand
and they shall be as frontlets between your eyes;
and you shall write them on the doorposts of your
house and upon your gates.

Who is like unto thee among the mighty, O Lord?
Who is like unto thee, glorious in holiness,
revered in praises, doing marvels?
Thy children beheld thy sovereign power;
"This is my God!" they exclaimed, and said:
"The Lord shall reign for ever and ever."

O Rock of Israel, arise to the help of Israel,
our Redeemer, the Lord of Hosts is his name,
the Holy One of Israel.
Blessed art thou, O Lord
—blessed is he and blessed is his name—
Who has redeemed Israel. Amen.

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Mark Goros

BARITONE, THE CANTOR

Mark Goros was born in NYC and studied voice at Bowling Green State University in Ohio. He returned to New York City to further his studies and to embark upon a classical singing career. While in New York, Goros sang many opera and oratorio roles throughout the Metropolitan area. He performed with groups including: Manhattan Lyric Opera, Scharola Opera, Amato Opera, Fort Lee Opera, Huntington Choral Society, Long Island Symphony, Goldofsky Opera Theater, Mannes Opera Theater, National Choral, The Schubert Music Society and The Hudson Valley Choral Society. He has performed over 40 roles ranging from The Barber in *Il Barbiere di Siviglia*, Marcello in *La Boheme* and Escamillo in *Carmen* to Handel's *Messiah*, Mendelssohn's *Elijah* and Bloch's *Sacred Service*.

Since relocating to La Jolla a few years ago, Goros has performed the role of St. Paul in Mendelssohn's *St. Paul* with the North Coast and San Elijo Chorales and the North Coast Symphony Orchestra; and made his San Diego Recital debut in April 2004. Recently he sang the bass role in Bach's *St. John Passion* with Robert Plimpton in Pacific Beach and sang the bass role in Rossini's *Petite Messe Solennelle* with Martin Wright and the San Diego Master Chorale. Last January he sang in the San Diego premiere of American composer David Conte's work *The Journey*. Last spring Mark sang the role of Elijah in Mendelssohn's *Elijah* with La Jolla Presbyterian. Mr. Goros has served as a Cantor in a reform Temple in Rye, New York.

Mark currently splits his time between singing and running a Venture Capital company that invests in startup high-tech companies in San Diego.

Part II

Nekadeish es shim'chah bo'olum
kesheim shemakdishim oso
bish'mei morom,
kakosuv al yad nevi'echoh:
Vekoroh zeh el zeh ve'omar,
"Kodosh, kodosh, kodosh
Adonoy tzevo'os,
melo kol ho'oretz kevodo!"
Adir adireinu, Adonoy Adoneinu,
moh adir shim'chah bechol ho'oretz!
Boruch kevod Adonoy mimekomo!
Echod hu Elokeinu, hu ovinu,
hu malkeinu, hu moshi'einu;
vehu yashmi'einu berachamov
Ie'inei kol choi:
Yimloch Adonoy le'olom,
Elokayich, Tziyon, ledor vodor.
Halleluyoh!

Part III

Yih'yu letrotzon im'rei fi
vehegyon libi lefonechoh.
Adonoy, tzuri vego'ali. Omein.

Se'u she'orim roscheichem
use'u pis'chei olom
veyovo melech hakovod!
Mi hu zeh melech hakovod?
Adonoy tzevo'os, hu melech hakovod.
Seloh.

Toroh tzivoh lonu Moshe,
moroshoh kehilas Ya'akov.
Beis Ya'akov, lechu veneil'chah
be'or Adonoy.

Shema Yisroel, Adonoy Elokeinu.
Adonoy Echod!

Lechah Adonoy hageduloh vehagevuroh,
vehatif'eres vehaneitzach vechaod;
ki chol bashomayim uvo'oretz lechah,
Adonoy, hamamlochoh vehamisansei,
lechol lerosh.

Part V

Va'anachnu kor'im
umishtachavim umodim
lif'nei melech mal' chei ham'lochim,
hakodosh, boruch hu.

The Minister Speaks...

Note: the composer's text is in English

Part II

We will sanctify your name in the world
just as it is sanctified
in the highest heavens
as was written by your prophet:
And they called one to another and said,
"Holy, holy, holy
is the Lord of Hosts,
the whole earth is full of his glory!"
Thou our most glorious one, O Lord our Lord,
how glorious is thy name in all the earth!
One is our God, he is our Father,
he is our King, he is our Saviour;
and in his mercy he will let us hear his promise
in the presence of all living:
The Lord shall reign for ever,
your God, O Zion, for all generations.
Praise ye the Lord!

Part III

Let the words of my mouth and my meditation
be acceptable before thee,
O Lord, my Rock and my Redeemer. Amen.

Lift up your heads, O ye gates,
lift them up, ye everlasting doors,
that the King of glory may enter!
Who is this King of glory?
The Lord of Hosts, he is the King of glory.
Selah.

Moses commanded us the Law,
and inheritance for the congregation of Jacob.
O House of Jacob, let us walk together
in the light of the Lord.

Hear, O Israel, the Lord is our God,
the Lord is One!

Thine, O Lord, is the greatness and the power,
the glory, the victory and the majesty;
for all that is in heaven and earth is thine,
O Lord, thine is the kingdom and the supremacy,
thou art master of all.

Part V

We bow down
and worship and give thanks
before the supreme King of Kings,
the Holy One, blessed be he.

The Minister Speaks...

May the time not be distant, O God, when Thy Name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. We fervently pray that the day may come when all men shall invoke Thy Name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, idolatry blind the eye! When all who dwell on earth shall know, that to Thee alone every knee must bend and every tongue give homage. O may all created in Thine image eye! O may all men recognize that they are brethren, so that one in spirit and one in fellowship, they may be forever united before Thee.

Bayom hahu yih'yeh Adonoy Echod,
ushemo Echod.

Yit'gadal v'yit'kadash sh'me raba,
b'al'ma di v'ra chir'ute.
V'yam'lich mal'chute
b'hayechon uv' yomechon,
uv'haye d'chol bet Yisroel.
Ba'agala, uviz'man kariv,
v'im'ru, Omein.

Y'he sh'me raba m'varach
l'alam ul'al'me al'maya.

Yit'barach v'yish'tabah v'yit'par'ar
v'yit'roman v'yit'nase v'yit'hadar
v'yit'ale v'yit'hallal
sh'me d'kud'sha, b'rich Hu;
l'ela min kol bir'chata
v'hirata, tush'b'hata v'nehemata,
da'amiran b'al'ma,
v'im'ru, Omein.

Y'he sh'lama raba
min sh'maya v'hayim alenu
v'al kol Yisroel;
v'im'ru, Omein.

Oseh shalom bim'romav,
hu ya'aseh shalom alenu
v'al kol Yisroel;
v'im'ru, Omein.

Tzur Yisroel, kumoh be'ezras Yisroel,
go'aleinu, Adonoy tzevo'os shemo,
kedosh Yisroel.
Adon olom, asher molach
beterem kol yetzir nivroch,
le'eis na'asoh becheftzo kol,
azai melech shemo nikroh.
Ve'acharei kich'los hakol
levado yimloch noroh:
vehu hoyoh, vehu hoveh,
vehu yih'yeh besif'oroh.
Vehu echod, ve'ein sheini
lehamshil lo, lehachbiroh;
beli reishis, beli sachlis,
velo ho'oz vahamisroh.
Vehu Keili—vechai go'ali—
vetzur chevli be'eis tzoroh;
vehu nisi umonos li,
menos cosi beyom ehroh.
Beyodo afkid ruchi
be'eis ishan ve'o'iroh,
ve'im ruchi gevi'osi;
Adonoy li velo iroh.
Yevorechchah Adonoy
veyishmerechah. Omein.
Yo'eir Adonoy ponov eilechah
viychunekoh. Omein.
Yisoh Adonoy ponov eilechah
veyoseim lechah shalom. Omein.

*Then shall Thine kingdom be established on Earth
and the word of Thine ancient Seer be fulfilled!*

On that day will the Lord be One
and his name One.

*And now ere we part, let us call to mind those who
have finished their earthly course and have been
gathered to the eternal home. Though vanished from
bodily sight, they have not ceased to be; they abide
in the shadow of the most high. Let those who mourn
rise and sail with me.*

Magnified and sanctified be His great name,
throughout the world which He hath created
according to His will.
And may He establish His kingdom
during your life and during your days,
and during the life of all the house of Israel,
speedily, and at a near time,
and say ye, Amen.

May His Great name be blessed forever and to all
eternity.

Blessed and praised and glorified,
and exalted and extolled and honored,
and magnified and lauded
be the name of the Holy One, blessed be He;
though He be beyond all blessings
and hymns, praises and consolations,
that can be uttered in the world,
and say ye, Amen.

May there be abundant peace
from heaven, and life for us
and for all Israel;
and say ye, Amen.

He who maketh peace in His high places,
may He make peace for us
and for all Israel;
and say ye, Amen.

O Rock of Israel, arise to the help of Israel,
our Redeemer, the Lord of Hosts is his name,
the Holy One of Israel.
Lord of the universe, who ruled
before any thing was created,
at the time when all things were made at his wish,
then was his name proclaimed King.
And after all things shall have come to an end
he alone, the revered one, shall reign,
he was, he is
and he will be, in glory.
He is One, and there is no other
to compare with him, to consort with him;
without beginning, without end,
to him belong power and dominion.
He is my God—and my Redeemer liveth—
and a Rock in my suffering in time of trouble;
he is my banner and my refuge,
the portion of my cup on the day when I call.
Into his hand do I commend my spirit
when I sleep and when I awake,
and with my spirit my body also;
the Lord is with me and I shall not fear.
May the Lord bless thee and keep thee. Amen.
May the Lord cause his countenance to shine
upon thee and be gracious unto thee. Amen.
May the Lord lift up his countenance unto thee
and grant thee peace. Amen.



Martin Wright
BARITONE, THE MINISTER

Martin Wright's musical career has taken him all over the world, performing in over 20 countries as a vocalist, pianist, conductor, coach, chorus master, teacher and adjudicator. As Chorus Master at San Diego Opera from 1984 to 1997, he received critical praise for numerous productions. Martin has served on the faculty of the Music Academy of the West, in Santa Barbara, and the Wolf Trap Foundation for the Performing Arts, and directed chorus preparations for the Los Angeles Music Center Opera in productions of *Otello* and *Les Contes d'Hoffmann*. From 1993 to 2002, Martin was Chief Conductor of the Netherlands Radio Choir in Amsterdam, collaborating with many of Europe's greatest orchestras and conductors, and he returns to Europe frequently as guest conductor for a number of professional choirs and opera companies.

Martin has served as Music Director of the San Diego Master Chorale since 2002. As Principal Guest Conductor for Lyric Opera San Diego, he has conducted highly praised productions of *Candide*, *The Barber of Seville*, *The Abduction from the Seraglio*, and *Die Fledermaus*, and in 2006 he will conduct *La Cenerentola* for that company. He maintains a very active vocal studio in San Diego, and frequently leads master classes for opera companies and training programs.

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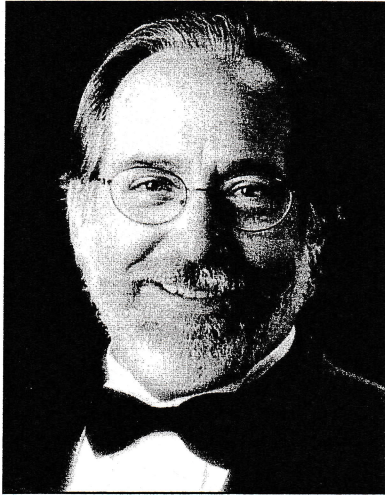
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David Chase

LJS&C CHORAL DIRECTOR

For thirty-one years, David Chase has led La Jolla Symphony Chorus through great works and innovative new pieces, drawing out not only the best in the sound but the best in the singers.

David Chase became Choral Director of La Jolla Symphony Chorus and Lecturer in the Department of Music at the University of California at San Diego in 1973. In addition to his choral duties, he has conducted symphony and chamber orchestras, as well as numerous musical theatre productions. He has directed multi-media productions of Orff's *Catulli Carmina* and Menotti's *The Unicorn the Gorgan, and the Manticore*. He has created and presented "Milton, Handel and Blake: A Meeting of Minds: *L'Allegro ed il Penseroso*"; a concert of poetry, paintings and music with La Jolla Symphony and Chorus. In 2000, under the auspices of America Cantat (Alberto Grau and Maria Guinand), he conducted choral workshops in the cities of Puerto Ordaz and Mérida, Venezuela.

He has taken members of LJSC on four European concert tours, and in 2003 he and the chorus were honored to be the first ensemble from a Western nation to tour the Himalayan Kingdom of Bhutan.

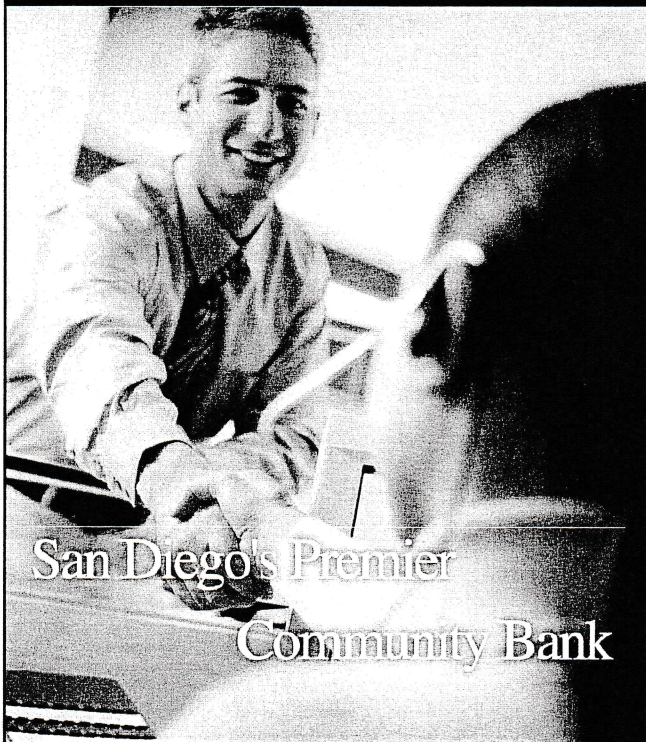
As a singer, he performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He has also been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City.

David Chase graduated from Ohio State University and received his doctorate at the University of Michigan. In Ann Arbor, he served as conductor for the Grand Rapids Symphonic Choir, choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Dr. Chase has been on the music faculty of Palomar College, San Marcos since 1973, where he continues to teach theory, music history and conducts a chamber ensemble. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase describes La Jolla Symphony Chorus as one that likes to have fun while working very seriously. It is that balance that has earned him a reputation for excellence and imagination.

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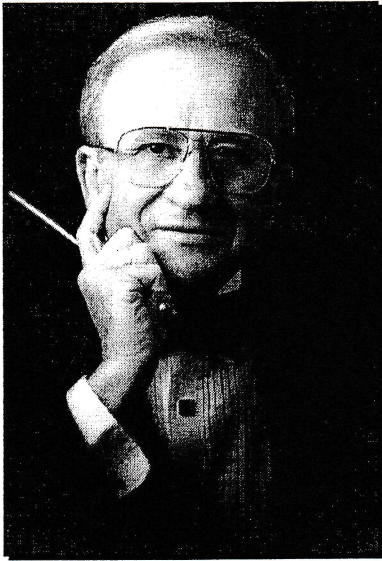
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Pre-Concert Lecturer David Amos



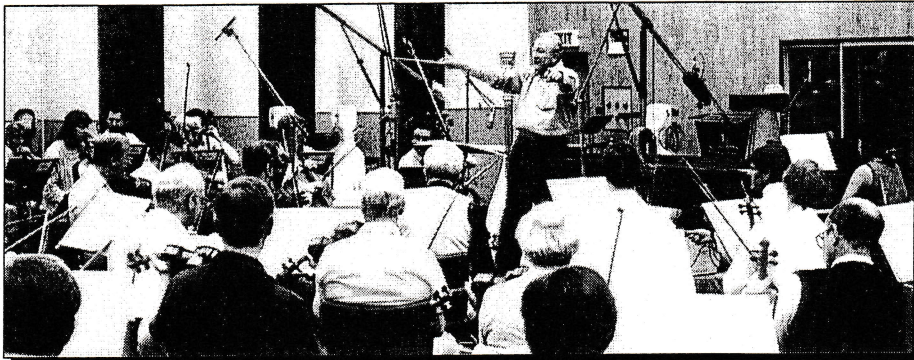
David Amos has made it his specialty as an orchestral conductor to introduce to the public lesser known works of composers worthy of greater recognition, as well as more obscure music of famous composers. To this end, Mr. Amos has commissioned new works as well as conducted many world premiere performances in concert and in recordings.

His musical training includes two degrees from San Diego State University, and Doctoral studies in conducting at Indiana University. He has conducted and recorded over 150 compositions on more than ~~thirty~~

~~two~~ compact discs. Only five of these works are from the familiar standard repertoire. In these recordings, he conducted orchestras such as the London Symphony Orchestra, the Israel Philharmonic, The Royal Philharmonic, the Polish National Radio Orchestra, the Slovak Radio Symphony, the Slovak State Philharmonic, The New Russia Orchestra, The Philharmonia, and the Jerusalem Symphony.

Recently, he has given hour long interviews on Kol Israel Radio and Boston's WGBH. His latest album of world premiere recordings of the music of Achron, Bloch, and Saminsky with pianist Barry Goldsmith and the Royal Scottish National Orchestra will be released in the Spring of 2005.

In addition to having hosted and produced a contemporary music series on radio for four years, David Amos is the music columnist for the news magazine San Diego Jewish Times, the conductor of the TICO Orchestra, which he has led for thirty one years, and is in frequent demand as a lecturer, guest conductor, and adjudicator in music competitions.



Thanks to Conductor David Amos, some of San Diego's most notable musical making this month will take place in London.

Kenneth Herman
Los Angeles Times
October 1990

People in San Diego Musical News: A conductor who quietly makes common cause with the best of American Music, while making music with some of the best orchestras in the world. What is not always well known, is that David Amos is a musician of stature and a conductor of no small accomplishment. Pick up one of his recordings mentioned above; after listening to it, you'll be kicking yourself for letting his work escape your attention for this long. A sensitive and dedicated musician of great gifts.

John Willett
San Diego Magazine
September 1989

The Three Davids, Atherton, Finckel, and Amos, Three musical idols.

David Gregson
San Diego Magazine
June 1987

A Survivor from Warsaw, Opus 46

ARNOLD SCHOENBERG

Born September 13, 1874, Vienna

Died July 13, 1951, Los Angeles



Born into a Jewish family in Vienna, Schoenberg converted to Lutheranism in 1898, when he was 24. But he was never wholly comfortable with that conversion, and as the years went by he felt pulled back to Judaism. Those feelings crystallized at the moment Hitler came to power in 1933. Schoenberg immediately left his teaching position at the Prussian

Academy of Arts and fled Berlin, taking his family to Paris, where he re-converted to Judaism. Schoenberg then moved to the United States, soon ending up in Los Angeles, where over the next decade he watched as events unfolded in Europe and the Holocaust decimated not just a religion but an entire way of life. At a personal level, Schoenberg watched in agony as Germany, a nation that had created a musical tradition he was proud to be a part of, set out to annihilate his religion, his family, and his friends.

Two years after the defeat of Hitler—during the summer of 1947—Schoenberg composed a work he called *A Survivor from Warsaw*. This is an exceptionally complex work, scored for narrator, men's chorus, and large orchestra, but Schoenberg composed it in less than two weeks (August 11-23, 1947). The composer wrote the text himself, specifying in a note in the score that "This text is based partly upon reports which I have received directly or indirectly." The title is usually understood to refer to events during an uprising by Jews in the Warsaw ghetto against the Nazis in April 1943, but many have noted that the events described in this composition are not particular to the Warsaw uprising and are in fact a compendium of events and images that might have happened at any time or place during the Holocaust. These events bear no relation to each other, and in fact they do not form a story-line. They include a scene at reveille in a concentration camp, a fleeting reference to surviving in the sewers of Warsaw, a scene in which the narrator is beaten into

unconsciousness, a scene in which a group of inmates appears to be shot to death, and a final scene in which inmates at a camp are rounded up in preparation for being transported to the gas chambers—at that climactic moment they spontaneously begin singing the *Shema Yisroel*, a prayer with its commandment to love God.

What Schoenberg created in *A Survivor from Warsaw* is a highly personal document, set in the three languages he knew: English, German, and Hebrew. It opens with a narrator who speaks English and who sets scenes, describes events, and participates in some of the action. This narrator also assumes the role of the German sergeant, who speaks German as he barks commands, threatens inmates, and assaults them. Both the narrator and the sergeant speak in *Sprechstimme* (literally, "speech-voice"), the form of verbal presentation Schoenberg had originally evolved with *Pierrot Lunaire* in 1912: the words and their rhythm are notated exactly, but the speaker has freedom of pitch. At the climactic moment, when the inmates are rounded up for execution, the men's chorus sings the *Shema Yisroel* in Hebrew, and the music drives to its horrifying conclusion. Schoenberg composed *A Survivor* as a serial work but modified that procedure here, as he often did: the fundamental tone-row does not appear until the entrance of the men's chorus, where the first line of the prayer is set to a twelve-tone theme. However, Schoenberg had used bits and variants of that theme as the basis for the music leading up to the entrance of the men's chorus and the actual appearance of his row.

A Survivor from Warsaw is quite short (only about seven minutes in length), and it is brutal in its impact. One comes away feeling that *A Survivor* is not so much an artistic creation as it is unfiltered experience: for those seven minutes, we *are* in that concentration camp, we hear the sounds, we witness the horror, we hear that prayer at the climactic moment, and then the experience is cut off. The effect is not to inspire but to dramatize that moment, and performances of *A Survivor* are stunning in their impact, more likely to leave audiences reeling from horror than rescued from it.

A Survivor from Warsaw was commissioned by the Koussevitzky Foundation. The first performance, however, did not take place in Boston, but in an unexpected location: New Mexico. The premiere was given on November 4, 1948, by the Albuquerque Civic Symphony Orchestra under the direction of Kurt Frederick.■

A Survivor From Warsaw, Op. 46

Arnold Schoenberg

The Narrator continues...

They began again, first slowly:

one, two, three, four, became faster and faster,
so fast that it finally sounded like a stampede of wild horses,
and all of a sudden, in the middle of it,
they began singing the Sh'ma Yisroel.

Sh'ma Yisroel

Sh'ma Yisroel, Adonoy eloheinu, Adonoy echod!
V'ohavto eit Adonoy Elohecha b'chol levov'cho
uv'chol nafsh'cho uv'chol m'odecho.
v'hoyu had'vorim hoeleh asher onochi
metsav'cho hayom al levovecho
v'shinantom l'vonecho v'dibarto bom
b'shivt'cho b'veytecho uvl'echt'cho vaderech
uv'shochb'cho uvkumecho.

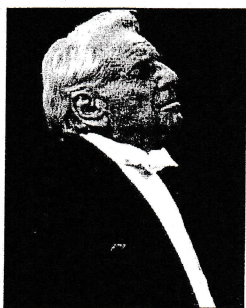
Hear, O Israel,

Hear, O Israel, the Lord our God, the Lord is one!
And you shall love the Lord your God with all your heart
And with all your soul and with all your might.
And these words that I command you today
Shall be upon your heart.
And you shall teach them to your children and speak of them
When you sit in your house and when you walk on your way,
When you lie down and when you rise up.

Chichester Psalms

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA
Died October 14, 1990, New York City



During the 1964-65 season, Leonard Bernstein took a much-needed sabbatical from his duties as Music Director of the New York Philharmonic. It was a time to rest and recuperate, and he devoted much of that year to composition. Bernstein had received a commission

from the Dean of the Cathedral of Chichester, the Very Reverend Walter Hussey, for a piece to be performed at a music festival during the summer of 1965 that would feature the combined choruses of the Chichester, Winchester, and Salisbury Cathedrals. The work was to be for chorus and orchestra, and the commission specified the exact instrumentation: three trumpets, three trombones, two harps, percussion, and strings. The combination of brass, percussion, and strings suggests music that is festive, dramatic, and lyric, and *Chichester Psalms* fits that description perfectly. Bernstein chose to set three complete psalms and parts of others, and the score is full of the trademarks of his music: unabashedly romantic melodies, jazzy and bouncy rhythms, the sound of varied percussion, and brilliant writing for brass. Bernstein completed the *Psalms* on May 7, 1965, and led the premiere with the New York Philharmonic on July 15; the first performance in Chichester followed on July 31. Four decades after its premiere, *Chichester Psalms* remains one of Bernstein's finest—and most frequently performed—scores.

Chichester Psalms is also one of Bernstein's most tightly-focused scores. Despite the wide range of expression in this music—from the dramatic beginning to the peaceful close—the entire score is built on a simple five-note motif that recurs in various guises throughout the work. The motif is heard in the first instant as the chorus sings it to the five syllables: "Urah, hanevel." This figure is audible throughout the *Psalms*: in the surging rhythms of the first movement, in the smashing conclusion to that movement, in the introduction to the third, and at many other points.

The music explodes to life on a biting dissonance as the chorus sounds the "Awake" from Psalm 108, and this movement embodies the spirit of the opening line of Psalm 100: "Make a joyful noise unto the Lord of all ye lands." Built on a tricky 7/4 meter, the music bounces along energetically, full of the affirmation of that psalm. The second movement features a boy alto, who sings the complete Psalm 23. The atmosphere of acceptance that marks this text and music is ripped apart by an eruption from the chorus—"Why do the nations rage?"—but the voice of the boy completes the 23rd Psalm on a note of faith. The final movement opens with an intense introduction for strings, which are then joined by the chorus in a peaceful setting of Psalm 131. This leads to the closing section on verses from Psalm 133, sung by the *a capella* choir. *Chichester Psalms* concludes on a note of utter affirmation and peace: it is a vision of the unity of all humankind, and as choir and strings hold the long final *Amen*, high above them the solo trumpet sings the five-note motif one final time. ■

Chichester Psalms

Leonard Bernstein

I

Psalm 108:2

Urah, hanevel, v'chinor!
A-irah hahar!

Psalm 100

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

II

Psalm 23

Adonai ro-i lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.

Ta'aroeh l'fanai shulchan
Neced tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yamim.

Psalm 2: 1-4

Lama rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei ereets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Chichester Psalms

Leonard Bernstein

I

Psalm 108:2

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that had made us, and not we ourselves.
We are his people and the sheep of his pasture.
Enter into His gates with thanksgiving,
And into his courts with praise.
Be thankful unto Him and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

II

Psalm 23

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness
For His name's sake.
Yea, though I walk
through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 2: 1-4

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against his anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Psalm 131

Lord, Lord
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133: 1

Hineh ma tov,
Umah nayim,
Shevet ahim
Gam yahad.
Amen.

Psalm 133: 1

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.
Amen.



Jason Reimnitz

BOY ALTO

Jason Reimnitz, boy alto, is a twelve year old student at Grace Lutheran School, Escondido. He currently sings with the St. Paul Choristers under the direction of Martin Green and studies violin with Pama Lynn Broeckel. For the past two summers, Jason has participated in RSCM youth choir courses in Brecon, Wales, directed by Christopher Barton of St. Woolos Cathedral. Recent performances of major solo works include Henry Purcell's *An Evening Hymn* with Ruben Valenzuela and the Bach Collegium San Diego, and Felix Mendelssohn's *Hear My Prayer* with John Howard of The First Baptist Church of San Diego.



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This list is current as of January 24, 2005.

Celebration of the 50th Anniversary Season of La Jolla Symphony & Chorus

2004-2005 Season

Fanfare Fantastique

OCTOBER 30-31, 2004

Janacek — *Sinfonietta*

Tchaikovsky — *Violin Concerto*

Berlioz — *Lelio (The Return to Life)*

Our festive 50th opens with a blast featuring no less than 12—count 'em!—12 trumpets in Janacek's spectacular *Sinfonietta*. Musical fireworks continue when LJS&C favorite Zina Schiff returns to perform what many consider to be Tchaikovsky's greatest concerto. The New York Times raves that she is "an instrumentalist of luscious high voltage." The Chorus caps off the celebration with excerpts from Berlioz's *Lelio*, the rarely-heard sequel to his *Symphonie Fantastique*.

Concert Sponsor: LATHAM & WATKINS^{LLP}

Holiday Sparkler

DECEMBER 4-5, 2004

J.C. Bach — *Symphony for Double Orchestra in E-flat major, Op. 18, no. 1*

Respighi — *Trittico Botticelliano*

J.C. Bach — *Symphony in D major, Op. 18, no. 4*

Sibelius — *Symphony No. 5*

Celebrate the season with symphonic music from across Europe. From the sunny south, Respighi's colorful suite inspired by three sensual Botticelli paintings. From the frozen north, Sibelius' mighty *Fifth Symphony*. From London, two short and spirited symphonies by J.S. Bach's youngest son, Johann Christian, known as "the English Bach." Music Director Emeritus Thomas Nee makes a welcome return to conduct the Botticelli triptych.

Concert Sponsor: ALUMNI MUSICIANS OF THOMAS NEE

Remembrance & Hope

FEBRUARY 5-6, 2005

Schoenberg — *A Survivor from Warsaw*

Bernstein — *Chichester Psalms*

Bloch — *Sacred Service (Avodath Hakodesh)*

Leonard Bernstein described his joyous *Chichester Psalms* as "popular in feeling" with "an old-fashioned sweetness." Don't be surprised if you hear jazzy echoes of *West Side Story*. Schoenberg's short, but dramatically powerful cantata provides a contrasting mood while Bloch's moving *Sacred Service* is an inspiring "cosmic poem...a dream of stars," as the composer described it.

Concert Sponsor: MICHAEL & NANCY KAEHR

Orchestral Showcase

MARCH 12-13, 2005

Ives — *The Unanswered Question*

Schumann — *Concert-Piece for Four Horns and Orchestra*

Rachmaninoff — *Symphonic Dances*

Thrill to the glorious golden sound of four French horns front and center. Tackling Schumann's daredevil concerto will be the four horns of the San Diego Symphony. Without missing a beat, the La Jolla Symphony takes on the virtuosic tour de force that is Rachmaninoff's powerful final work. The program opens with the haunting American classic from 1906 which is Ives' most popular work.

Concert Sponsor: HOKANSON CAPITAL MANAGEMENT

Past & Present

APRIL 30-MAY 1, 2005

Mahler — *Symphony No. 9*

Reumert/Young Artist Competition Winner — *Concerto*

The great conductor Bruno Walter described the opening of Mahler's final symphony as "a unique soaring between farewell, sadness and a vision of Heavenly Light." The composer Alban Berg thought it "the most heavenly thing Mahler ever wrote." Contrasting Mahler's bittersweet farewell, which he never heard performed, will be a concerto featuring this year's Young Artists Competition winner, percussionist Mathias Reumert.

Concert Sponsor: COLIN & MAXINE BLOOR/NOLAN & BARBARA PENN

Festive Finale

JUNE 4-5, 2005

Steiger — *World Premiere (to be announced)*

Beethoven — *Symphony No. 7*

Orff — *Carmina Burana*

For a rollicking climax to the 50th anniversary season, LJS&C gets medieval with *Carmina Burana's* lusty drinking songs written by defrocked monks and vagabond minstrels in the Middle Ages. This will be a rare opportunity to hear the voices of San Diego Master Chorale and La Jolla Symphony's Chorus as they join forces in this eternal favorite. Opening the program will be a new work by UCSD faculty composer Rand Steiger, commissioned specifically for this occasion, followed by one of Beethoven's finest symphonies, the *Seventh*.

Concert Sponsor: ELIE & POLLY SHINEOUR/OTTO SORENSEN & MARY GILICK

Non-Subscription Concerts

The 50th Anniversary Gala

SUNDAY, OCTOBER 3, 2004

Celebrating the 50th Season will be popular guest pianist, Cecil Lytle

This Emmy-nominated artist and UCSD Professor is an LJS&C favorite!

TICKETS: \$100

Christmas Messiah Sing

SUNDAY, DECEMBER 12, 2004 AT 4 P.M.

ST. ELIZABETH SETON CATHOLIC CHURCH

A holiday favorite! Join our annual sing of the Christmas portion of the Messiah.

TICKETS: \$12 / \$10 / \$8

Programs and artists subject to change without notice.

46TH ANNUAL
YOUNG ARTIST COMPETITION

Winners' Showcase

Concert

January 2005

TICKETS: \$10

Happy 50th Anniversary La Jolla Symphony & Chorus

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conductors and programs, the leadership of
the Board and Executive Director,
and you ~ our fellow patrons.

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