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NINTH

February 10-11,
2007



DAVID HANDEL

MAHLER'S
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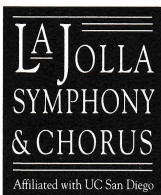
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David Chase, Choral Director

Thomas Nee, Music Director Emeritus

BEETHOVEN'S NINTH

MANDEVILLE AUDITORIUM, UCSD

SATURDAY, FEBRUARY 10, 2007 / 8 PM

SUNDAY, FEBRUARY 11, 2007 / 3 PM

DAVID HANDEL, CONDUCTOR

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

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile; Andante moderato

Presto; Allegro assai

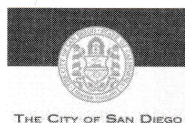
Virginia Sublett, soprano

Martha Jane Weaver, mezzo-soprano

Aleksandr Agamirzov, tenor

Philip Larson, bass

This concert will be performed without intermission



We gratefully acknowledge

Dr. Robert Engler and Julie Ruedi

for underwriting this concert.

CONDUCTOR'S NOTE

by David Handel

It is indeed a pleasure to return to La Jolla and to have the opportunity to collaborate with my friends and colleagues of the La Jolla Symphony and Chorus organization. The first time we had the opportunity to get to know one another was during a brief rehearsal-reading session of Debussy's symphonic masterpiece *La Mer*. That was about one year ago, earlier on in the music director search process, and I remember that experience with real musical and human warmth. I was then convinced of the ensemble's promise and its important role in the cultural life of La Jolla, Greater San Diego and the region.

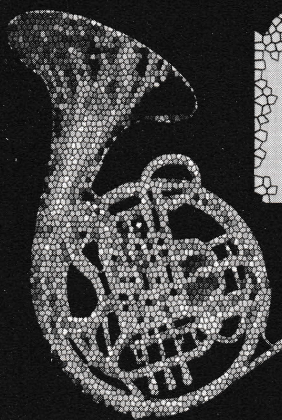
The La Jolla Symphony and Chorus is perhaps unique in the context of community-based cultural organizations in the United States. I am not aware of another such organization where the commitment to artistic excellence is so strong and where the organization's role has demonstrated itself to be so progressive. The Nee Commission, the Young Artists Competition and the organization's commitment to the performance of new or lesser known works are surely pillars which the institution's future growth must maintain as core values. Considering the region's enormous growth in recent years and the corresponding cultural diversity, there are surely additional values which will lend to the organization's protagonist role on into the future. It is my experience that securing such a role depends on a commitment to community and progressive leadership.

Having reviewed the Orchestra and Chorus' programming in recent years, I proposed we meet the challenge of our next encounter with Beethoven's universal masterpiece, his *Ninth Symphony*. Now with our Beethoven rehearsals well underway and having had the chance to get to know more members of the extended LJS&C family and community, my first impressions have been confirmed and are stronger still. Beethoven's 9th is a work with which I have been involved over a long period of time. It is a work that involves the participation of almost every member of the organization. It is a work that challenges our technical, musical and intellectual strength, and is a work that goes to the core of our most elevated values and the best of our shared human spirit. I can think of no work that is a better synthesis of what the La Jolla Symphony and Chorus represents as an organization and its promise for the community it serves. ☒

MOSAIC

THE 2006-07 SEASON OF
LA JOLLA SYMPHONY & CHORUS

A CELEBRATION OF STYLES



WITH A RUSSIAN FLAIR

OCTOBER 28-29, 2006 / SHARON LAVERY, CONDUCTOR

Shostakovich *Festive Overture*

Takemitsu *Requiem for Strings*

Tchaikovsky *Symphony No. 5 in E Minor*

CORONATION MASS

DECEMBER 2-3, 2006 / KARLA LEMON, CONDUCTOR

Berlioz *Benvenuto Cellini Overture*

Chen Yi *Chinese Folk Song Suite*

Mozart *Coronation Mass, K.317*

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DECEMBER 10, 2006

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BEETHOVEN'S NINTH

FEBRUARY 10-11, 2007 / DAVID HANDEL, CONDUCTOR

Beethoven *Symphony No. 9 in D Minor*

BLUE CATHEDRAL AND TWO HEROES

MARCH 17-18, 2007 / DAVID AKS, CONDUCTOR

Beethoven *Egmont Overture*

Rachmaninoff *Piano Concerto No. 1 in F-sharp Minor*

Higdon *Blue Cathedral*

Hindemith *Mathis der Maler*

MAHLER'S FOURTH

MAY 5-6, 2007 / RAND STEIGER, CONDUCTOR

Hoey *Nee Commission*

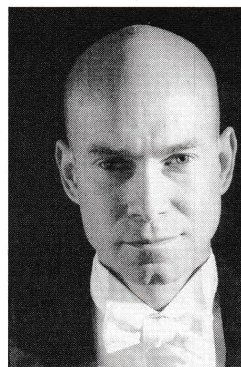
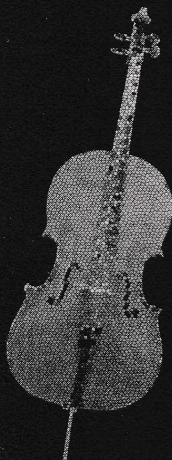
Sibelius *Luonnotar*

Mahler *Symphony No. 4 in G Major*

FAUST

JUNE 9-10, 2007 / DAVID CHASE, CONDUCTOR

Schumann *Scenes from Goethe's Faust*



DAVID HANDEL

Conductor

American conductor David Handel has developed an extraordinary reputa-

tion as one of the most respected and innovative conductors in Latin America. His imaginative programming and distinctive community approach have brought record numbers of Bolivians to National Symphony concerts. Since the beginning of his tenure in Bolivia, audience attendance has grown twelve-fold, most of the new audience composed of young concertgoers. Handel's energy and critical acclaim have made him one of the busiest conductors in Latin America and have led to numerous invitations as guest conductor with many of the most important orchestras of the region.

First noticed by Kurt Masur, then Music Director of the Leipzig Gewandhaus Orchestra, Handel was invited to serve as his apprentice conductor at this historic institution. Since then, he has led orchestras throughout the world, including programs for international radio and television broadcast. In 1993, Handel was one of a few young conductors selected to conduct the New York Philharmonic in a preview of young conductors at Carnegie Hall. As a guest conductor, Handel has performed widely in the United States, Europe, Asia and in Latin America. Maestro Handel has led numerous first performances and world premieres and has to his credit a considerable list of television and compact disc recordings.

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PROGRAM NOTES

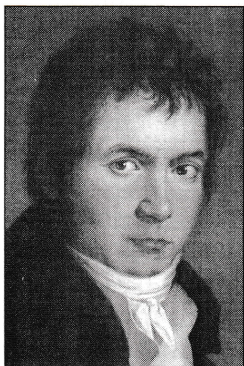
by Eric Bromberger

Symphony No. 9 in D Minor, Opus 125

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



Since its first performance in 1824, Beethoven's *Ninth Symphony* has been regarded as one of the great statements of romantic faith in the nature of man. The grandeur of Beethoven's music and his setting of Schiller's "An die Freude" made the *Ninth* an expression of human dignity and aspiration that symbolized the nineteenth century's conception of man's nature, just as Hamlet's "What a piece of work is a man!" speech had dramatized Renaissance faith in man two centuries earlier. In our own day, when audiences find themselves trapped between the symphony's starry vision of a utopian future and our own awareness of how the events of the last two centuries have given the lie to that hopeful vision, the *Ninth* continues to engage and move (and sometimes frustrate) audiences. A performance of the *Ninth* remains

today a special occasion, an experience entirely different from a performance of any of the other eight, and it excites quite different responses. Evidence of that conflicted response is all around us. Some years ago, when one of the national news programs needed a musical signature of sufficient stature, they chose the opening measures of the scherzo of the *Ninth* to introduce their broadcast, oblivious to the irony that the symphony's message of universal brotherhood would be undercut by much of the news that followed. Stanley Kubrick's use of the *Ninth* as background music for his horrific vision of a violent future in *A Clockwork Orange* captured these confusions perfectly. After nearly two centuries, the *Ninth Symphony* continues to challenge audiences even as it moves them.

The first performance of the *Ninth* took place in Vienna on May 7, 1824, when Beethoven was 53. Though he had been totally deaf for years, Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotes. Unaware that the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear—the realization that the music they had just heard had been written by a deaf man overwhelmed the audience. A less romantic account of the same event comes from one of the violinists in the orchestra:

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

The opening of the *Allegro ma non troppo*, quiet and harmonically uncertain, creates a sense of mystery and vast space. Bits of theme flit about in the murk and begin to coalesce, and out of these the main theme suddenly explodes to life and comes crashing downward—this has been universally compared to a streak of lightning, and surely that must have been Beethoven's intention. He introduces a wealth of secondary material—some lyric, some martial—but the opening subject dominates this sonata-form movement, returning majestically at crucial moments in the

drama. The ending is particularly effective: the coda opens with ominous fanfares over quiet tremolo strings, and out of this darkness the main theme rises up one final time and is stamped out to close the movement.

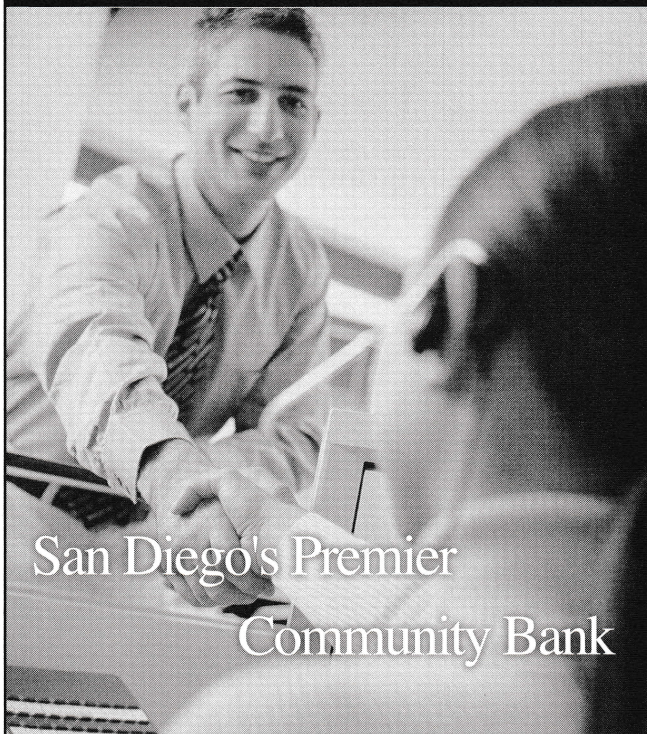
The second movement, marked *Molto vivace*, is a scherzo built on a five-part fugue. The displaced attacks in the first phrase, which delighted the audience at the premiere, still retain their capacity to surprise; Beethoven breaks the rush of the fugue with a rustic trio for woodwinds and a flowing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

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

The very opening of the finale has bothered many listeners. After the serenity of the third movement, the orchestra erupts with a

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

That will come in Schiller's text, with its exaltation of the fellowship of mankind and in man's recognition of his place in a universe presided over by a just and omnipotent god. Beethoven's choice of "An die Freude" as the text for his finale would probably have surprised Schiller himself, for the poet later came to dislike his own poem and spoke of it disparagingly. "An die Freude" was originally a drinking ode, and if the text is full of the spirit of brotherhood, it is also replete with generous praise for the glories of good drink. Beethoven used less than half of Schiller's original text, cutting all references to drink and certain other stanzas and retaining those that speak most directly to his evocation of a utopian vision of human brotherhood. Musically, the last movement is a series of variations on his opening theme, the music of each stanza varied to fit its text.

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

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

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AROUND THE WORLD and MAKING CONNECTIONS

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Beethoven's 9th Symphony

Did you know...

The first performance of Beethoven's 9th symphony took place in 1824.

Beethoven was so profoundly deaf at the time that he had to be turned around at the end of the performance to see that the audience was applauding.

In other parts of the world...

France's *Louis XVIII* dies in Paris at age 68 after a 10-year reign. His 66-year-old brother inherited the throne and reign until 1830 as Charles X.

The *Royal Navy* reduced its daily rum ration from half a pint to a quarter pint, and tea becomes part of the daily ration.

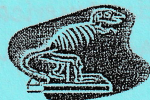
Hawaii's *King Kamehameha II* and his wife died of measles July 14, 1824 on a visit to Britain.

In Germany, at the time...

The German Confederation (Deutscher Bund) was the association of Central European states created by the Congress of Vienna in 1815. It was formed to organize the surviving states of the Holy Roman Empire, which had been abolished just 9 years earlier, in 1806.

For the archaeological-minded...

Cambridge geologist William Buckland, 40, President of Corpus Christi College announces that he has discovered fossil bones of a giant reptile at Stonefields. Buckland calls it *Megalosaurus* (great lizard) and writes the first full description of what later will be called a dinosaur!



Meanwhile, in the Americas...

Abraham Lincoln was 15 years old, studying arithmetic in Indiana.

James Monroe was the 5th President of the United States, serving his second term in office. The Monroe Doctrine was created just a year earlier, in 1823.

Just recently, in South Asia...

Beethoven's Ninth for South Asia organized and held a benefit performance of the Ninth Symphony, raising over \$163,000, for the survivors of the October 2005 South Asia Earthquake. This historic concert took place on Monday, January 23, 2006 at 7:30 pm in Isaac Stern Auditorium at Carnegie Hall. The proceeds were donated to **DOCTORS WITHOUT BORDERS** to assist with their relief efforts.

LJSC Music Outreach and Education program, 2006-2007

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The LJS&C also provides an opportunity, through our Latin American Music Project, for students to learn to play and perform with the City Heights Mariachi and the Afro-Cuban Ensemble programs located in City Heights.

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VIRGINIA
SUBLETT

Soprano

Virginia Sublett has appeared as soloist with orchestras, oratorio societies and chamber music ensembles throughout the U.S., Canada and Mexico, including such ensembles as Los Angeles Philharmonic, San Diego Symphony, Illinois Symphony, Vancouver Chamber Choir, and San Francisco Symphony. She has appeared numerous times as a soloist with the La Jolla Symphony and Chorus.

Recent engagements have included *Messiah* with the North Dakota State University Baroque Festival and the San Diego Chamber Orchestra, and Haydn's *Creation* with Pacific Academy of Ecclesiastical Music (PACEM). Next weekend, she will present a solo recital at the First United Methodist Church, San Diego.

A principal artist with opera companies throughout the United States, Dr. Sublett has appeared with the New York City Opera, Los Angeles Opera, Central City Opera and San Diego Opera. Her European debut was with L'Opéra de Nice as Ismene in *Mitridate*. She returned as Servilia in *La Clemenza di Tito*.

Dr. Sublett is co-founder and co-director of the San Diego-based professional choral ensemble, *Cappella Gloriana*, which made its second European concert tour in 2005. The group has released three CDs, and recently received a grant from the Aaron Copland Foundation to host a competition for new choral scores by composers of the Americas.

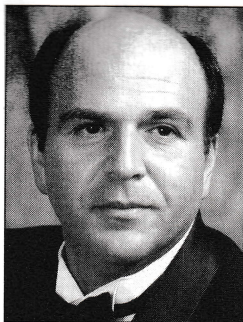
Dr. Sublett received her Doctorate of Musical Arts from the University of California, San Diego, in 1997, and has taught at both UCSD and the University of San Diego. She is now an associate professor of music (voice) at North Dakota State University.



MARTHA JANE
WEAVER

Mezzo-soprano

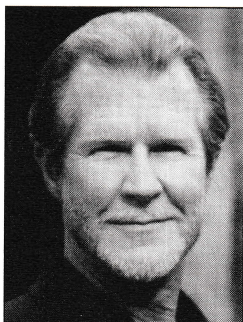
Martha Jane Weaver (Lownie) is an extremely versatile singer, with repertoire ranging from Bach to Verdi to Copland, Gilbert & Sullivan, Broadway, Gospel and Spirituals. Her many guest-artist credits include the San Diego, Nevada-Reno, and Sacramento opera companies; the Philharmonia Baroque Orchestra; Los Angeles Bach Festival, Los Angeles Chamber Orchestra; Nevada, Utah and San Diego symphonies; Hollywood Bowl; William Hall Chorale; and dozens of other choral organizations throughout the Southwest. Ms. Weaver is a soloist and section leader at St. James by-the-Sea Episcopal Church in La Jolla, and a frequent guest recitalist at many San Diego-area churches and venues such as the Spreckles Organ Pavilion in Balboa Park. In recent years she has also become a noted vocal coach and choral workshop director. Ms. Weaver last appeared with the La Jolla Symphony & Chorus as a soloist in William Bolcom's *Songs of Experience*, June 2006.



ALEKSANDR AGAMIRZOV

Tenor

Aleksandr Agamirzov has appeared with opera companies in Lithuania, Latvia, Germany, Finland, Spain, The Netherlands, and Russia, and other countries throughout Europe. His operatic performance experience includes roles as Alfredo in Verdi's *La Traviata*, Kanio in Leoncavallo's *Pagliacci*, Count Almaviva in Rossini's *Barbiere di Sevilija*, Pinkerton in Puccini's *Madama Butterfly*, Edgardo in Donizetti's *Lucia Di Lammermoor*, Eric in Wagner's *Der Fliengende Hollander*, Nemorino in Donizetti's *L'Elisir D'Amore*, Lensky in Tchaikovsky's *Eugene Onegin*. Mr. Agamirzov also enjoys concert and oratorio performances. He has been heard as a tenor soloist in Mozart's *Mass in C Minor* with La Jolla Symphony and Chorus, in Orff's *Carmina Burana* and Beethoven's *Letzer Satz der Neunten Simphonie* with The State Symphony Orchestra of Lithuania and Spanish Symphony Orchestra. Other performances include Verdi's *Requiem* with Amsterdam Concertgebouw and operatic concerts with the Santa Barbara Opera and Fresno International Grand Opera. He received his MA in Vocal Performance and Vocal Pedagogue from Mikhail Glinka's Conservatory of Music in Russia and made his debut as Lensky in the Gorky Opera House. Mr. Agamirzov was a semifinalist in the Classical Singers Competition 2005 in New York, a finalist in the 2004 Vocal Competition (The New Jersey Alliance of Performing Artists) and a second-place winner in the International Vocal Competition (San Francisco Concerto Orchestra) in 1998.



PHILIP LARSON

Bass

Philip Larson is Professor of Music at University of California, San Diego. He specializes in performance, contemporary music, choral and vocal instruction, extended vocal techniques, and conducting. Larson has been a member of the New Music Choral Ensemble, Group for New Music, Pomerium Musicae, and the Extended Vocal Techniques Ensemble, as well as a frequent soloist with SONOR, the UCSD contemporary music ensemble.

He tours Europe with the Early Music Ensemble and appears with Edwin Harkins in [THE] (performance/composing duo) at major music festivals throughout the world.

A frequent performer in regional opera in the United States, Larson has been recording since 1968 and has appeared as a soloist throughout Europe, Canada, Japan and Australia.

BLUE CATHEDRAL AND TWO HEROES

MARCH 17-18, 2007 / David Aks, conductor
MANDEVILLE AUDITORIUM, UCSD

David Aks leads Jennifer Higdon's *Blue Cathedral*—with its sound of ringing bells—and two powerful pieces that feature quite different heroes: Goethe's Count Egmont and the Renaissance painter Matthias Grünewald. Last year's **Young Artist Competition Winner, Kristina Jacinth**, performs **Rachmaninoff's** youthful *First Piano Concerto*.



Beethoven *Egmont Overture*

Rachmaninoff *Piano Concerto No. 1 in F-sharp Minor*

Higdon *Blue Cathedral*

Hindemith *Mathis der Maler*

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NINTH SYMPHONY - FOURTH MOVEMENT - ODE TO JOY

Text & Translations

German original

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

English translation

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

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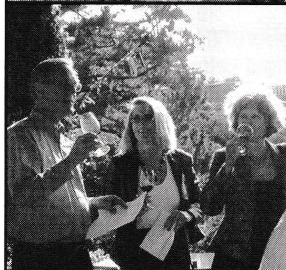
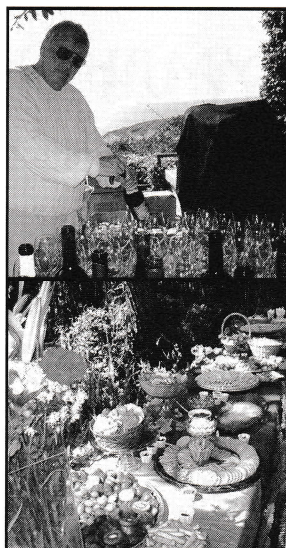
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Robert Whitley challenges your palate
in a spirited blind tasting of red and white wines
from the four corners of the world.

This year's Wine Tasting will be held
in a private Del Mar home
overlooking the ocean.

Join us for a wine and food reception,
followed by the blind tasting and
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to win spectacular wines
from private collections.

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so make your reservation early!

\$95 per person/\$175 per couple

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Photos are from the 2006 Wine Tasting



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A printing error resulted in an old Contributors page being included in this Program Guide. This insert is an updated list that is current as of January 18, 2007. We regret the error.

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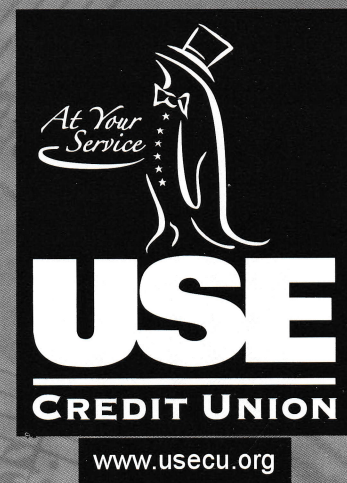
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