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Ludwig van Beethoven
Symphony No. 2 in D Major
Choral Fantasy
Wellington's Victory

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Three Village Scenes
Five Slavic Songs
Concerto for Orchestra

FEBRUARY 3 & 4 / 10 & 11

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Catulli Carmina

Featuring The California Ballet

Gian Carlo Menotti

The Unicorn, the Gorgon and the Manticore

MARCH 2 & 3

J. S. Bach / Gustav Mahler
Orchestral Suite

Antonio Vivaldi

Concerto for Recorder and Orchestra

Gustav Mahler

Symphony No. 5 in C# Minor

MAY 18 & 19

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Robert Schumann

Symphony No. 1 in B-flat Major, "Spring"

Benjamin Britten

Spring Symphony

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DAVID BELLUGI



Tonight's soloist is a graduate of the University of California, San Diego and we are particularly proud to welcome him. His mother, Dr. Ursula Bellugi-Klima, is a world renowned researcher at the Salk institute and his father, Pierro Bellugi a recognized opera and symphonic conductor in Italy. David Bellugi has acquired fame as a specialist in multiple recorder performance in Europe. He has a wide variety of music in his repertoire ranging from Baroque music, such as you will hear tonight, to contemporary music commissioned by Bellugi and ethnic music from Cuba, Latin America and other countries.

GUSTAV MAHLER



"My time will yet come." This affirmative statement by the composer seems to have been accomplished from the 1960's to the present. A then almost-secret *Mahler-Bruckner Society* in the 1930's and 40's, published a journal devoted to these Austrian composers. They also recorded many of Mahler's symphonies in enormous volumes of 78 speed records. Conductors such as Dimitri

Mitropoulis, Ormandy, Bruno Walter, Klemperer, Stowkowski and others played his music to often scathing reviews. Then with the LP recording of the complete set of Mahler symphonies by Leonard Bernstein and the New York Philharmonic, the music of Mahler became a world-wide hit. Now, this music seems to have the public interest usually held by Tschickowsky, Beethoven and Brahms.

Mahler was born in Bohemia in 1860, studied in Vienna, was director of the Vienna State Opera, conducted the New York Philharmonic for several years and died in Vienna in 1911. His daughter Anna, a remarkable sculptor, lived in Beverly Hills from the 1950's till her recent death.

THOMAS NEE



The conductor of the La Jolla Symphony came to San Diego in 1967 as a founding member of the experimental music department at UCSD. Nee, a native of Minnesota, attended the University of Minnesota, Hamline University and the experimental school, Black Mountain College. Among his teachers have been Ernst Krenek, Stefan Wolpe and Hermann Scherchen. He was a Fullbright Scholar in Vienna in 1951-52. Among orchestras Nee has conducted are the

Minnesota Orchestra, American Composers Orchestra, Cabrillo Festival and Grand Teton Festival.

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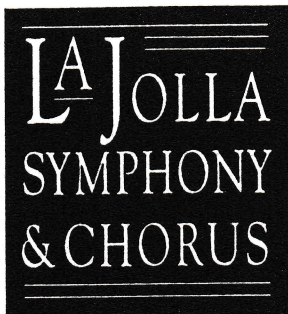
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Sunday, March 3, 1996, 3 P.M.

BACH-MAHLER Suite for Orchestra
Overture
Rondeau and Badinerie
Air
Gavotte 1 and 2

VIVALDI Concerto in C Major for Soprano Recorder and Orchestra, RV. 443
(Allegro)
Largo
Allegro molto

David Bellugi, Soprano Recorder

INTERMISSION

MAHLER Symphony No. 5 in C-sharp Minor
Part I
1 *Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt*
2 *Sturmisch bewegt. Mit grosster Vehemenz*
Part II
3 *Scherzo. Kraftig, nicht zu schnell*
Part III
4 *Adagietto. Sehr langsam*
5 *Rondo-Finale. Allegro*

Notes by Eric Bromberger

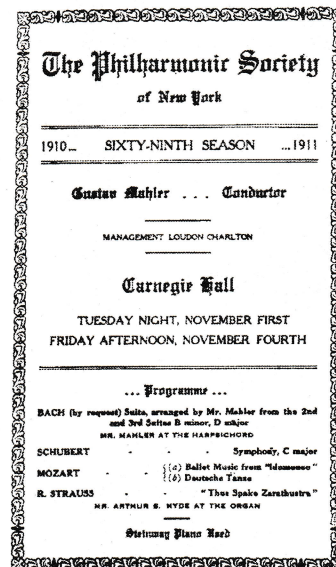
Suite for Orchestra (arr. Gustav Mahler)
JOHANN SEBASTIAN BACH
Born March 21, 1685, Eisenach
Died July 28, 1750, Leipzig

In 1910, the same year he completed his *Ninth Symphony*, Gustav Mahler assembled this "suite," a conflation of four movements drawn from two of Bach's orchestral suites. The four movements, which have since become well known to audiences in their original form, are the *Overture* and *Rondeau and Badinerie* from the *Suite No. 2 in B Minor* and the *Air* and *Gavotte 1 and 2* from the *Suite No. 2 in D Major*. Such selecting and rearranging would be unthinkable today, in this age of historical purity, but Mahler's aim in 1910 was simply to bring this music to audiences at a time when the music of Bach (and all other baroque composers) was little-known.

The title page of Mahler's score makes clear exactly what he has done: he lists the original movements and calls it a "Suite from the Orchestral Works of Joh. Seb. Bach with Realized Continuo Arranged for Concert Performance by Gustav Mahler." The program page for the New York Philharmonic concert states cryptically that this arrangement was made "By Request" but does not specify who made the request.

Mahler's scoring is virtually the same as Bach's, with the following exceptions: Mahler reinforces the solo flute with additional flutes in *forte* passages and stipulates that their line can be further augmented by a clarinet, an instrument not invented when Bach composed his suites in the 1720s. Mahler writes out a continuo part for organ *and* piano (he conducted the performance from the piano) and notes in the score: "Both the Piano-part and organ-part are to be regarded as a sketch which should bear, in general, the character of a free improvisation, with as full harmonies as possible in the *tuttis* and most delicately shaded in the *piano* passages." The exact size of the string section Mahler used for the 1910 performances is unknown; the present performances employ a full string section and substitute a harpsichord for his piano.

Mahler makes a number of small changes intended to clarify the kind of performance he wants. For example, some notes that Bach wrote as quarters are rendered by Mahler as an eighth followed by an eighth rest. Modern baroque performance practice shortens such notes as a matter of course; Mahler was simply making such articulation clear in this



unfamiliar music. There are other changes: the walking bass line beneath the melody in the famous *Air* is bowed in Bach but Mahler has the lower strings play it pizzicato here. He specified many details of phrasing (trills, sforzandos, bowing) not in the original and writes out all repeats (marked simply *da capo* by Bach), which allows him to notate exactly how he wants the repeats varied from their initial statements. One of the potential problems in pulling movements from different suites is that they may be in unrelated keys, but Mahler avoids that difficulty here through a happy stroke of luck: the two movements from the *Second Suite* are in B minor, while the two concluding movements are from the *Third Suite*, whose D major tonality is the relative major of a B minor. Such progressive tonality was unknown in baroque music but had by this time become a feature of Mahler's own music; the assembled suite thus has a satisfying tonal progression without any of the movements having to be transposed.

No one would dream of making such an arrangement today, when Bach's music has become familiar to a degree no one could have foreseen in 1910. But Mahler's version remains fascinating for several reasons. It tells us much about the general unfamiliarity of Bach's music at the beginning of this century. More importantly it tells us a great deal about Mahler as a performer. For this is not so much a revision or reorchestration as it is a performing edition. Mahler made no recordings as a conductor, so our knowledge of his orchestral performances must come at secondhand. This Bach suite, with its precise stipulations about phrasing and dynamics and the carefully detailed repeats, is a fascinating insight into what a Mahler performance of baroque music may actually have been like.

Concerto in C Major for Sopranino Recorder and Strings, RV.443

ANTONIO VIVALDI

Born March 4, 1678, Venice

Died July 26/27, 1741, Vienna

During the eighteenth century, the modern transverse flute began to replace the recorder; Bach and Vivaldi, for example, wrote for both instruments. Vivaldi composed approximately twenty flute concertos, six of which are intended specifically for recorder; of these six, three are for sopranino recorder, also known as the flautino. The sopranino is a rare recorder, set a fourth higher than the descant (or soprano) recorder; its range corresponds to that of the modern piccolo.

Like virtually all of Vivaldi's works, the *Concerto in C Major* is impossible to date, but there is no question of its authenticity, for the composer's manuscript survives. Vivaldi fully exploits the sopranino recorder's brilliant high range in this concerto, which is set in the standard three movements of the Italian concerto. Introduced by a powerful orchestral *ritornello*, the opening movement has a virtuosic solo part: its long runs demand a seemingly endless supply of breath from the soloist, who must play at almost stratospheric heights. The *Largo*, in E minor, belongs exclusively to the soloist, who projects a sustained and florid melodic line over the orchestra's steady (and subservient) rhythms. The orchestra

reasserts itself at the animated opening of the *Allegro molto*, and quickly the recorder sails in, chirping happily above the orchestra's busy accompaniment. Once again, Vivaldi requires superb breath control from the soloist as this concerto powers its way to a most cheerful close.

Symphony No. 5 in C-sharp Minor

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna

In the summer of 1901, Mahler retreated to the new chalet he had built at Maiernigg on the Worthersee in central Austria. At age 41, he was ready for new directions, and now he turned away from the manner of his first four symphonies, which had been inspired by the *Wunderhorn* folk-legends and based on the music of his own songs. That summer, Mahler composed a huge symphonic scherzo, and he himself seemed stunned by what he had created. To a friend, he wrote that this was music of "unparalleled strength" showing "man in the full light of day who has reached the summit of his existence"; he went on to describe it as "totally unlike anything I have written before. . . Each note in it is profoundly alive, and the whole thing spins like a whirlwind or a comet's tail." Yet this movement was not part of a preconceived symphonic plan, and Mahler faced the task of creating a symphony that incorporated this movement.



Mahler at Maiernigg

This he did over the following summer, also spent at Maiernigg. There had been vast changes in Mahler's life since the previous summer: he had met and married Alma Schindler and they were expecting their first child, he had conducted the premieres of his *Third* and *Fourth Symphonies*, and he had begun to re-study the music of Bach. Now he returned to his *Fifth*

Symphony and completed it by working *outward* from the scherzo he had composed the previous summer. He placed the scherzo at the center of the symphony, prefacing it with an opening section consisting of two movements that share thematic material and concluding with another two-movement section, again based on shared material. The result was a five-movement symphony in three massive parts, and its premiere in Cologne on October 18, 1904, was a complete failure with an audience unprepared for its stupendous power and dramatic scope. Yet ninety years later, the *Fifth* has become one of Mahler's most popular symphonies, and one critic has gone so far as to call it "one of the seven wonders of the symphonic world."

The structure of the *Fifth Symphony* is completely original. The first part opens with a movement marked *Funeral March*, and Mahler specifies that it should be played "At a Measured Gait, Severe, Like a Cortège." Solo trumpet offers an ominous

fanfare, and a mighty orchestral explosion leads to the grieving funeral march in the strings. This march will return throughout this episodic movement, which is interrupted by two interludes: strident outburst and--near the end--a gentle dance derived from the funeral march. The music rises to a searing climax marked "Grieving," then subsides to conclude with a single pizzicato stroke.

Mahler marks the second movement "Moving Stormily, With the Greatest Vehemence," and it treats material introduced in the first movement: one hears reminiscences of the funeral march and other bits of themes, now developed with frenzied violence. This frantic atmosphere is broken by haunting interludes, also derived from the first movement, before the music rises to what seems to be a triumphant chorale. But this chorale brings no true release, and the music falls away to the same ambiguous sort of close that ended the first movement.

At the center of the symphony is a mighty scherzo--the original core of the symphony--in which the solo french horn plays a central role. This movement is a vast symphonic celebration, built around a series of dances that pitch between the wild energy of the landler and the sinuous lilt of the waltz. The solo horn binds together the various sections of the scherzo--the longest movement in the symphony--and finally leads to a close on two mighty strokes derived from the opening horn call.

The final part begins with a complete change. Gone suddenly are the seething energy and violence of the first three movements, and in their place Mahler offers music of delicacy and restraint. The *Adagietto*, scored for strings and harp, is an island of calm (this movement was often performed by itself during the decades before Mahler's music became popular): its bittersweet melodies sing gracefully, rise to a soaring climax, and fall back to a quiet close. Out of that quiet, a single horn note suddenly rivets attention, and the concluding movement stirs to life.

In the brief introduction, Mahler offers much of the material he will treat in the last movement, and then this *Rondo-Finale* surges into motion as the horns sing the rondo theme. This movement overflows with energy, new ideas, and contrapuntal writing (do we hear the results of Mahler's Bach studies in this movement?), and along the way the main theme of the gentle *Adagietto* is swept up in the fun and made to sing with unsuspected energy. The movement culminates in a great chorale--here, finally is the true climax--and the *Fifth Symphony* drives to an earthshaking close.

Music so dramatic seems to suggest a program, some extra musical drama being played out across the span of this intense symphony. Some critics have heard it as the triumph of life over death. Others, picking up Mahler's cue that the central movement depicts a "man in the full light of day," see it as the tale of a hero who moves from the tragedy of the opening to life in the scherzo and to celebration in the finale. Yet another offers an even more philosophical reading, believing that the symphony is almost "schizophrenic, in that the most tragic and the most joyful worlds of feeling are separated off from one another, and only bound together by Mahler's unmistakable command of large scale symphonic construction and unification."

Such searches for "meaning" can seem ludicrous, even as one sympathizes with the effort to try to come to terms with this music in mere words. One wonders what Mahler would have made of such "interpretations." For despite this, the occasional use of a program in the generative stages of the symphony he finally conceived of this music as abstract, as absolute music, complete in itself. Rather than straining for cumbersome interpretations that *might* be true, it is far better to value Mahler's *Fifth* simply as music and to enjoy it for the astonishing symphonic journey that it actually is.



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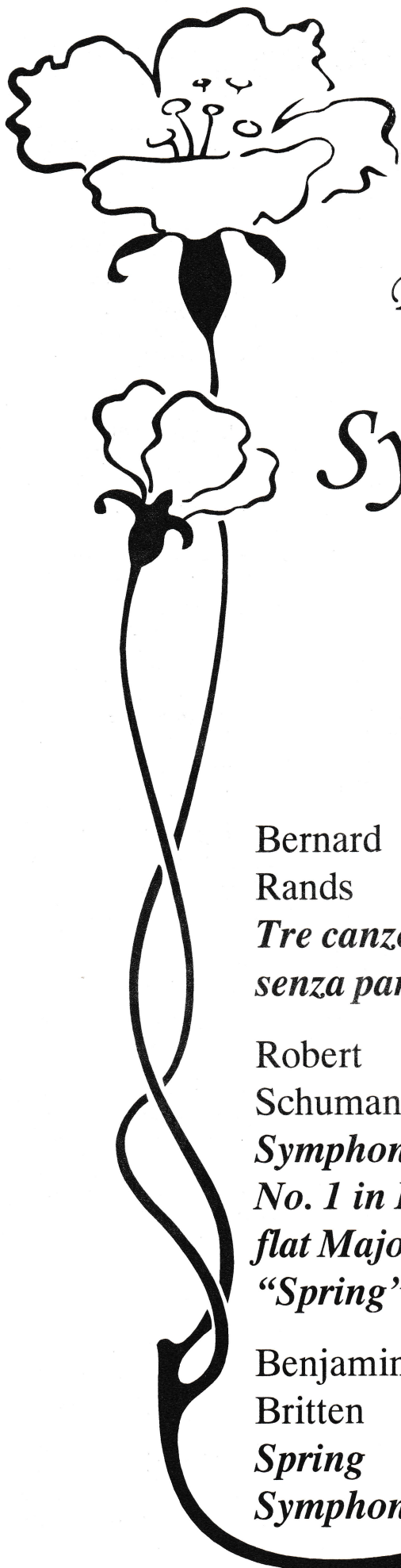
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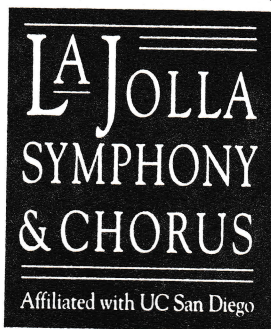
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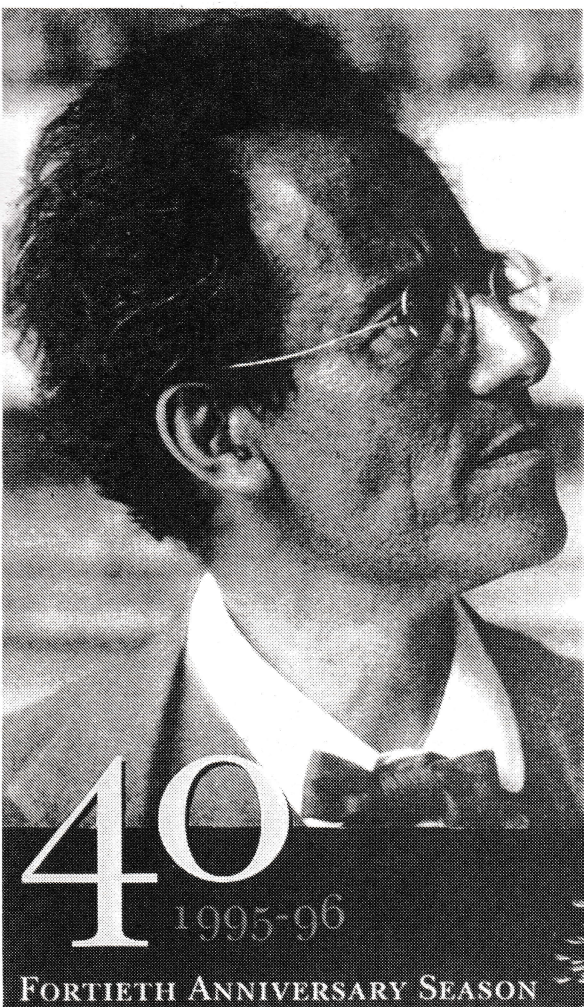
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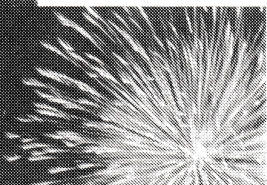


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San Dieguito UU/ Solana Beach	755-9225
Inland N. County UU/ Rancho Bernardo	738-4651
Chalice UU Church, Poway	679-1916
Summit UU / East County	463-4676
Coronado UU	435-9481
UU Fellowship of Friends	278-9753

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