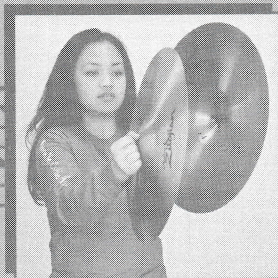
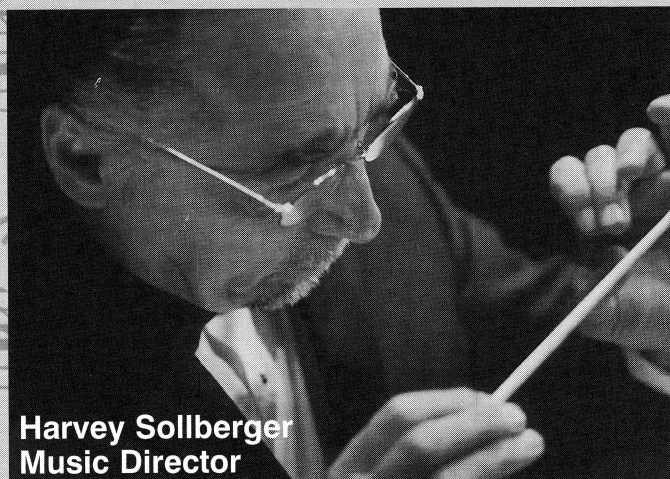


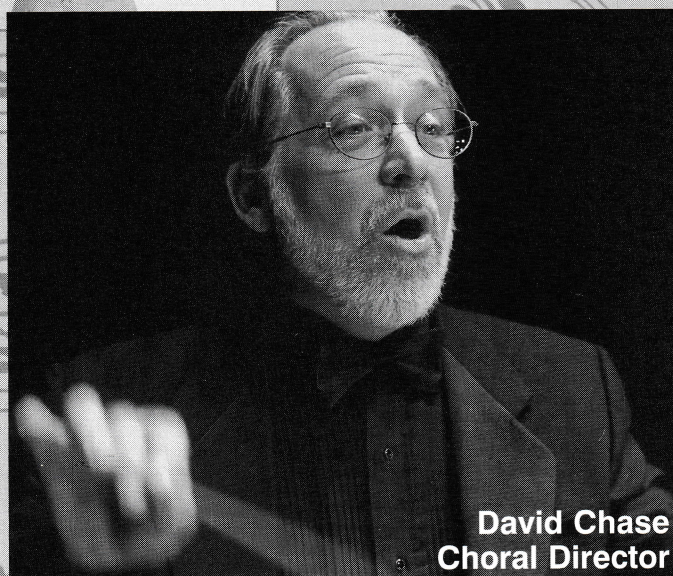
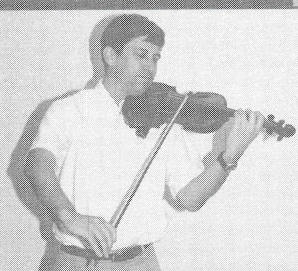
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Bruckner

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 SUNDAY, MAY 4, 2003, 3 P.M.

HARVEY SOLLBERGER, CONDUCTING

BERLIOZ

Roman Carnival Overture,
 Opus 9

DEBUSSY-PETERSON Seven Debussy Songs



C'est l'extase
Il pleure dans mon coeur
Green
Spleen
Mandoline
La chevelure
Chevaux de bois

Elizabeth Farnum, soprano

INTERMISSION

BRUCKNER

Symphony No. 3 in D Minor

Mässig bewegt
Adagio (etwas
bewegt) quasi Andante
Scherzo: Ziemlich schnell
Finale: Allegro

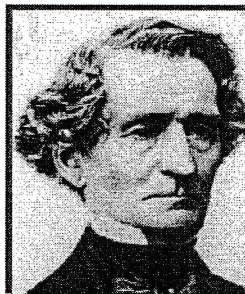
Program Notes

by Eric Bromberger

Roman Carnival Overture, Opus 9

HECTOR BERLIOZ

Born December 11, 1803, La Côte-St. André, Grenoble
 Died March 8, 1869, Paris

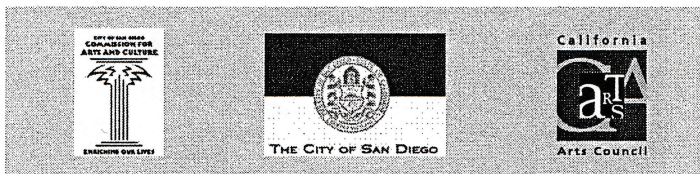


Berlioz made a characteristic choice when he decided to write his first opera about Benvenuto Cellini, the sixteenth-century goldsmith, sculptor, adventurer—and author of a self-conscious autobiography. Berlioz, who would later write his own splendidly self-conscious autobiography, was

strongly drawn to the figure of Cellini, but the opera was a complete failure at its premiere in Paris in September 1838. It had only four performances, French audiences sneered at it as “Malvenuto Cellini,” and Berlioz noted (with typical detachment) that after the overture “the rest was hissed with admirable energy and unanimity.” Liszt led a successful revival at Weimar in 1852, but *Benvenuto Cellini* has not held the stage, and in fact there is no recording presently available.

Berlioz was stung by the failure of the opera, but he continued to love its music, and years later he would speak of its “variety of ideas, an impetuous verve, and a brilliancy of musical coloring.” In 1843, five years after the failed premiere, he pulled out two of its themes and from them fashioned an overture that he planned to use as an introduction to the second tableau of the opera, set in Rome’s Piazza Colonna during carnival season. Those two themes are the aria “O Teresa, vous que j’aime plus que la vie,” which Benvenuto sings to his seventeen-year-old lover in the first tableau, and the saltarello from the second tableau, which the players from Cassandro’s theater dance to attract crowds during the pre-Lenten festivities. Berlioz may have intended that his new overture would serve as part of the opera, but when he led the overture as a concert piece in Paris on February 3, 1844, it was such a success that it had to be encored, and it has become one of his most popular works on its own, entirely divorced from the opera that gave it life.

The *Roman Carnival Overture*, as this music was eventually named, opens with a great flourish that hints at the saltarello theme to be heard later—Berlioz marks this flourish *Allegro assai* and further specifies that it should be *con fuoco*—“with fire.” The music quickly settles as the English horn sings Benvenuto’s plaintive love-song, and this is extended briefly before the music leaps ahead at the saltarello, originally a dance from the Mediterranean area in a lively 6/8 meter. This is a wonderful moment—the crispness of Berlioz’s rhythmic energy is nicely underlined by his decision to keep the strings muted during the first part of the saltarello. Along its spirited way, Berlioz brings back the love-song theme and turns it into a fugato, and there is some deft combination of the main ideas. Finally, though, it is the dance that triumphs, and Berlioz’s ending explodes with all the sonic fireworks appropriate to a carnival in Rome. ☼



Seven Debussy Songs (orchestrated by Wayne Peterson)

C'est l'extase

Il pleure dans mon coeur

Green

Spleen

Mandoline

La chevelure

Chevaux de bois

CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye

Died March 25, 1918, Paris



The conception of songs for voice and orchestra may have appealed to Berlioz, Wagner, Mahler, and Strauss, but Debussy preferred the more intimate resources of voice and piano, and all of his approximately eighty songs are accompanied by solo piano. Some have felt this a loss,

because Debussy's piano accompaniments are often so colorful, subtle, and alive. This concert offers the premiere performance of seven Debussy songs with an orchestral accompaniment prepared by the American composer Wayne Peterson.

Peterson explains his reasons for taking on this task: "Some years ago I accompanied a singer who was fond of Debussy songs. I was impressed by the orchestral nature of his piano accompaniments, and that led to my decision to orchestrate some of those songs. My criterion for choosing the songs to orchestrate was to ask whether their accompaniment was adaptable to the orchestra—some of his accompaniments are very pianistic, and I chose other songs to orchestrate. Before I began transcribing, I reviewed all my favorite Debussy orchestral pieces, and I hope my orchestrations will sound like his might have." Peterson does not regard these seven songs as a set, and he specifies that they may be presented singly or in any combination or sequence performers choose.

Of these seven songs, all but one come from very early in Debussy's career. The first four and the last come from Debussy's *Ariettes oubliées* ("Forgotten Little Arias"), a cycle of six songs on texts by Verlaine. These songs date from the mid-1880s, when Debussy was in his early twenties and still relatively unknown as a composer. In 1888 he collected six songs he had written over the previous few years and published them in Paris under the title *Ariettes, paysages belges et aquarelles*. But the publishing firm quickly folded, and the songs dropped out of circulation. When Debussy was able to arrange their republication in 1903, he gave them a new title that contains a small joke: these little arias had, in fact, been nearly forgotten.

The *Ariettes oubliées* may be thought of as songs of the inner consciousness, not so much telling stories as evoking moods and emotions, often darker emotions. In "C'est l'extase" the gently-falling phrases mirror perfectly the languorous, tired feeling of the poem, while in "Il pleure dans mon coeur" the steady patter of rain is depicted by the strangely beautiful monotony of the

accompaniment. Debussy called *Green* and *Spleen* "aquarelles." An aquarelle is a drawing done with transparent watercolors, and these two songs, both love songs, may be seen as mood-pieces. Both are quiet, but they project quite different moods—the first is full of happy passion, while the second is almost surrealistic in its pain. Particularly striking is the very end of "Spleen," with its eerie shift to an unexpected C major on the climactic "hélas!"

Debussy studied at the Paris Conservatory from 1872 until 1884, and during his final years there he became friends with the wealthy and cultivated Vasnier family and moved in with them. He could read and compose in peace at their elegant home, where his attention was soon drawn to the attractive Madame Marie-Blanche Vasnier, a talented amateur singer; Debussy fell in love with her and wrote a number of songs specifically with her high, clear voice in mind. *Mandoline*, composed in 1882 on a text by Paul Verlaine, is one of these. A sort of wry love serenade, it has become one of the best-known songs of Debussy's youth; the strummed sound of the accompaniment reflects the song's title.

In the late 1880s, Debussy became friends with a remarkable figure in Parisian artistic circles, Pierre Louys. A photographer, poet, and author of erotic novels, Louys published his *Chansons de Bilitis* in 1894. The *Chansons*, purportedly Greek poems in the manner of Sappho but actually the work of Louys himself, tell of the sexual awakening and experience of a sixth century B.C. Greek maiden named Bilitis. That is a topic that might have seemed risqué even in Paris, but Roger Nichols has noted that Louys' technique is "to lend blatantly erotic situations a certain dignity by placing them in an antique never-never land." Debussy was drawn to Louys' prose-poems and set three of them in 1897-8. The middle song of this set is the frankly sexual "La chevelure" ("Tresses of Hair"). Here Bilitis tells of a boy's dream about her, and the music moves from the sleepy beginning to the passionate outburst at "lips upon my lips" and the climax at "entered into my dream" before the music fades into nothing at the close.

This selection of orchestrated songs closes with another from *Ariettes oubliées*, and it makes for a spirited conclusion—"Chevaux de bois" is full of energy. To jubilant music, the merry-go-round whirls past as the text breathlessly spins out a flurry of images. Finally the merry-go-round slows, and the song ends in the dark, starry night.☼

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Wayne Peterson

Born in Minnesota in 1927, Wayne Peterson has lived in San Francisco since 1960. He received his Ph.D. from the University of Minnesota and was a Fulbright Scholar at the Royal Academy of Music in London in 1953-54. Peterson taught at San Francisco State University for more than three decades and was a guest professor of composition at Stanford University in 1992-94. In 1990, he was a visiting artist at the American Academy in Rome.

To date, Peterson has composed more than sixty works, including pieces for orchestra, for many different chamber ensembles, and for voice. Orchestral music has been an important part of his work: his *Free Variations* of 1958 was premiered and recorded by Antal Dorati and the Minneapolis Symphony Orchestra, and his *The Face of the Night*, *The Heart of the Dark*, commissioned and premiered by the San Francisco Symphony Orchestra, won the Pulitzer Prize in 1992.

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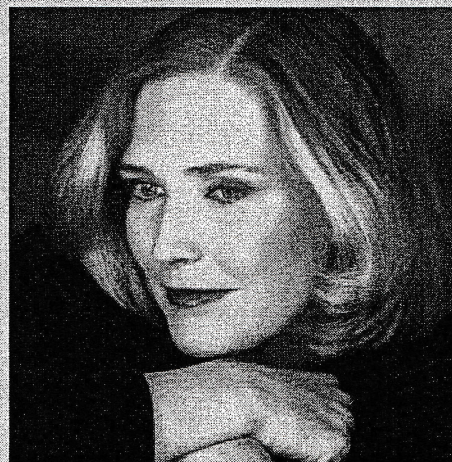
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Our Soloist



Elizabeth Farnum, soprano, is a specialist in contemporary music. In addition, she is an active performer in many diverse musical styles, and her performances of modern music, early music and musical theater have taken her throughout the United States, Europe and Japan. She has premiered pieces by prominent composers in many venues, including Alice Tully Hall, Bargemusic, London's Institute for Contemporary Art and the Concertgebouw in Amsterdam, collaborating with such composers as Charles Wuorinen, Ricky Ian Gordon, Anthony Braxton and John Zorn. She has been a guest soloist with many of New York's modern music ensembles, including the New York New Music Ensemble, Sequitur and the Cygnus Ensemble. She most recently appeared in a featured role in the U.S. premiere of Pascal Dusapin's *To Be Sung*, presented by L'opera Francais.

Elizabeth has appeared in concert with, among others, the American Symphony Orchestra, the Riverside Symphony and Musica Sacra. She has also performed and toured with such acclaimed early music groups as Pomerium and the Waverly Consort. Her background is in musical theater, and she recently made her Broadway debut in *Riverdance*. She is featured on over 20 recordings, particularly on her world premiere recording of the complete songs of Kaikhosru Shapurji Sorabji. She has recorded six CDs for Deutsche Grammophon and Allegro with Pomerium, of which the third, *Creator of the Stars*, was nominated for a Grammy. Also nominated for three Grammys in 2003 was the recording of Toby Twining's *Chrysalid Requiem* (Cantaloupe) on which Ms. Farnum is one of the twelve solo singers.

Elizabeth lives on City Island, NY, with her husband Ken, a keyboardist and piano technician, and their cat, Spencer.

Photo: Chris Juracka



Harvey Sollberger

LJS&C Music Director

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 often conducts the new music ensemble SONOR.

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Symphony No. 3 in D Minor

ANTON BRUCKNER

Born September 4, 1824, Ansfelden

Died October 11, 1896, Vienna



Success came very slowly for Anton Bruckner: when he began work in 1872 on what would officially be his *Third Symphony*, he was already 38 years old. The following summer, when he had much of the *Third Symphony* in manuscript, Bruckner was invited to meet his idol Wagner in

Bayreuth. There, overwhelmed in the presence of the master, the terrified Bruckner showed Wagner the manuscript, which—in this draft—contained a number of quotations from *Tristan und Isolde* and *Die Walküre*. Wagner was impressed, particularly by the striking trumpet theme at the very beginning of the symphony, and offered fulsome praise to the overwhelmed Bruckner, who asked for—and received—permission to dedicate the symphony to Wagner. Bruckner completed the symphony and revised it extensively over the next several years, in the process eliminating the Wagner quotations. But the *Third Symphony* was for some years nicknamed the “Wagner Symphony,” and that is unfortunate because—for all Bruckner’s veneration of the older master—there is no Wagnerian influence on this music.

The first performance of the much-revised *Third Symphony* on December 16, 1877, was a disaster. The scheduled conductor had died suddenly, and Bruckner—an inept conductor—was pressed into service. The Vienna Philharmonic hated the piece and made that clear, and the performance was accompanied by catcalls and whistling from the audience, which departed in such numbers that at the end only a handful of Bruckner’s admirers were left to try to console the despairing conductor. Bruckner, always painfully vulnerable to criticism (he had several nervous breakdowns as a result of stress), was close to tears and cried out in despair: “No one wants anything of mine!” He did not have to wait long to have his fears confirmed. Eduard Hanslick’s review described the *Third Symphony* as “A vision of how Beethoven’s Ninth befriends Wagner’s *Walküre* and finds itself under her horse’s hooves.”

But there were consolations. A music publisher was one of those who had remained to the end, and to the composer’s pleased surprise he offered to publish the symphony. Another of those who remained was one of Bruckner’s students at the Conservatory, a seventeen-year-old named Gustav Mahler. The teenaged Mahler helped make the piano arrangement of the symphony, which was also published.

The *Third* is the earliest of Bruckner’s symphonies to have held a place in the repertory. It is compact (about an hour in length), tuneful, and modestly scored (pairs of woodwinds, four horns, three trumpets, three trombones, timpani, and strings). Much of its characteristic sound springs from Bruckner’s love of brass instruments, which have a tremen-

dous part in this symphony. Against their bright, dramatic sound, he sets a rich, almost cushioned string sonority.

Swirling strings establish the D-minor tonality at the very beginning, and over this rings out the trumpet tune that impressed Wagner so much—this shape will dominate the symphony’s outer movements. Other ideas follow: a massive falling gesture stamped out by the entire orchestra and a sweetly-singing idea introduced by the second violins. This is a long movement (nearly twenty minutes), and its development is structured around the opening trumpet tune (which reappears in many forms, including inversion) and Bruckner’s imaginative combination of his various ideas. The movement drives to a powerful close as the opening trumpet tune is hammered out by massed brass.

The *Adagio* is heartfelt, reverent music—at several points the string cadences almost seem to say “Amen.” Again, the development of these lyric materials displays Bruckner’s considerable gift for counterpoint, and the music eventually builds to a ringing climax before trailing off to conclude quietly. The *Scherzo*, which Bruckner marks “Rather fast,” features terrific writing for brass. The movement opens with almost tentative string figures (the marking is *pianissimo*), but these drive the music forward and the brass quickly erupt over them. The trio section dances happily on a bucolic tune for violas that has a ländler-like swing; this too grows to a huge climax before the return of the opening section, which is absolutely literal (as it is in every Bruckner symphony).

Rushing strings propel the music forward at the beginning of the *Finale*, and the brass quickly stamp out the movement’s main idea, which is a cousin to the main theme of the first movement. This subsides, but the strings continue their rush, hurrying right up to the movement’s second subject, which Bruckner marks “Slower.” This second group deserves attention for several reasons. It is based on the simultaneous presentation of two completely different kinds of music: the strings have what might be described as a polka tune, almost perky in its innocence. But beneath this the brass very quietly intone a noble chorale, and the symphony continues along this strange yoking-together of what seem irreconcilable opposites. Except that for Bruckner, they were not opposites. The composer was once walking with a friend and passed between a dance hall and a cathedral where the funeral of an architect was taking place. Bruckner turned to his friend and said: “Listen! In that house there is

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dancing, and over there the master lies in his coffin—that's life. It's what I wanted to show in my *Third Symphony*. The polka represents the fun and joy of the world and the chorale represents the sadness and pain."

This is another extended movement, and as it continues the trumpet theme that opened the first movement begins to cut through its complex textures. Gradually at first, then more and more forcefully, and finally—transformed into D major—it is shouted out in triumph as the symphony powers its way to a thunderous close.

A NOTE ON TEXTS: Bruckner's symphonies existed in different forms even during his lifetime. Desperate for success, the composer allowed himself to be pushed into revisions by those who wanted to make his work more "popular." This effort continued even after his death, when new editions were prepared by well-intentioned but ill-advised enthusiasts. The result has been chaos, and modern editors have had to try to cut through the various revisions to determine what Bruckner himself wanted (time has shown that Bruckner was a shrewder judge of his music than all his well-meaning friends and their ideas about popularity).

The case with the *Third Symphony* is particularly confusing, and one critic has counted nine separate versions of this symphony. There are in fact three main versions, and all have been recorded. The first is Bruckner's original manuscript of 1872-74, with the explicit quotations from Wagner—this version lasts nearly 90 minutes and is almost never heard. Even before the first performance, Bruckner completely revised the symphony—this second version is the one that was performed at the disastrous premiere in 1877. The third version comes from late in Bruckner's life. With his student Franz Schalk, Bruckner returned to the symphony one more time in 1890, shortening it and making it more concise. Both the second and third versions have their proponents today, some conductors preferring the longer second version, others the more concise 1890 version. At these concerts, the final version—the Schalk edition—is performed, but even this is heard in a version revised by Bruckner's disciple Joseph von Wöss in 1924.❁



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This list is current as of April 16, 2003.

ANNOUNCING THE LA JOLLA SYMPHONY & CHORUS 2002 • 2003 SEASON!

Fanfare for an Uncommon Season

NOVEMBER 2/3, 2002

Copland—*Fanfare for the Common Man*
Stravinsky—*Symphonies of Wind Instruments*
Bartok—*Music for Strings, Percussion and Celesta*
Beethoven—*Symphony No. 5*

Maestro Sollberger kicks off our 48th Season with a program that showcases the different sections of the orchestra in three twentieth-century classics, then concludes with an all-time favorite, **Beethoven's Fifth Symphony**.

Bach Mass in B Minor

DECEMBER 7/8, 2002

In celebration of the season, **Choral Director David Chase** leads the chorus, orchestra and five soloists in one of the masterpieces of the choral literature, **Bach's Mass in B Minor**.

Vienna 1911

FEBRUARY 8/9, 2003

Strauss—*Der Rosenkavalier Suite*
Schoenberg—*The Song of the Wood Dove*
Webern—*Six Pieces, Opus 6*
Mahler—*Symphony No. 10: Adagio*

From one of the great moments and places in the history of music, a program that offers the diversity of pre-war Vienna: **Strauss'** opulent suite from *Der Rosenkavalier*, **Schoenberg's** moving *Song of the Wood Dove*, and the heartbreaking *Adagio* from **Mahler's** unfinished final symphony.

Mozart and Modern

MARCH 15/16, 2003

Mozart—*Overture to Don Giovanni, K.527*
Wieniawski—*2nd Violin Concerto*—*featuring Lauren Mindoro, Young Artists Competition Winner*
Reynolds—*Symphony/Vertigo*
Mozart—*Vesperae Solennes de confessore, K.339*

Two sides of **Mozart**—a demonic overture and a sacred choral work—frame the annual appearance of the winner of our Young Artists Competition, plus a striking work by Pulitzer Prize-winning UCSD composer **Roger Reynolds**.

Bruckner

MAY 3/4, 2003

Debussy-Peterson—*Songs*
Bruckner—*Symphony No. 3 in D Minor*

The orchestra offers its first-ever performance of a **Bruckner** symphony, his youthful *Third*, full of appealing melodies and wonderful writing for brass. Also on the program: a selection of early songs by **Debussy**, orchestrated by Pulitzer Prize winner, **Wayne Peterson**.

Take Me Out to the Ball Game

JUNE 7/8, 2003

Varèse—*Tuning Up*
Boretz—*Un (-): 1*
Justice—*Sunday Afternoons*
Carter—*Anniversary*
Ives-Schuman—*Variations on America*
Crawford-Seeger—*Rissolty Rossolty*
Nee Commission Winner—*A Choral Piece*
Wm Schuman—*Casey at the Bat*

Our season concludes with an all-American celebration—a series of brief snapshots of Americana to open, and on the second half excerpts from **William Schuman's** charming baseball opera, *Casey at the Bat*.

Special Non-Subscription Concerts

Christmas Messiah Sing

DECEMBER 14, 2002—2 P.M.

Handel—*Messiah*

A favorite! Join our annual sing of the Christmas portion of the *Messiah* for the holidays. Presented in the beautiful St. Elizabeth Seton Catholic Church, Carlsbad.

44th Annual Young Artists Competition Winners' Showcase Concert

FEBRUARY 23, 2003—2 P.M.

This concert features talented, promising singers and instrumentalists.

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