

La Jolla Symphony & Chorus
2010-2011 Season

COLOR

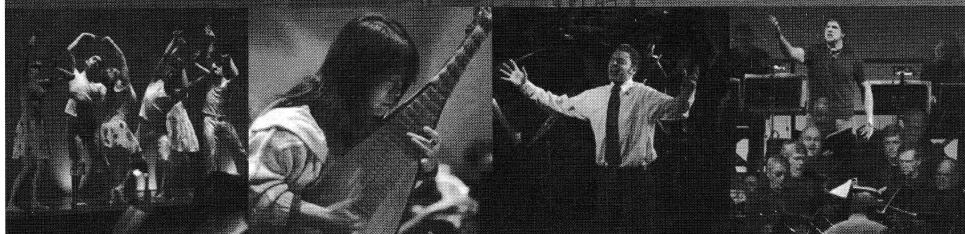
October 30, 2010

October 31, 2010

Mandeville Auditorium, UCSD

FACE THE MUSIC

EXPERIENCES FOR THE EARS AND THE EYES





La Jolla Symphony & Chorus

2010-2011 Season

FACE
THE
MUSIC
EXPERIENCES FOR THE EARS AND THE EYES

Ludwig van Beethoven

MISSA SOLEMNIS

Saturday, December 4 at 8:00 pm

Sunday, December 5 at 3:00 pm

Mandeville Auditorium, UCSD



SPECIAL GUESTS:

Natalie Mann, soprano

Ava Baker Liss, mezzo-soprano

Tom Oberjat, tenor

Tom Corbeil, bass

STEVEN SCHICK CONDUCTING

SPONSORS:

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Drs. Joan Forrest & Michael Latz

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MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

COLOR

Saturday, October 30, 2010, 8PM | Sunday, October 31, 2010, 3PM
Mandeville Auditorium, UCSD

STEVEN SCHICK CONDUCTING

BERNSTEIN *Overture to Candide*

SCRIABIN *Prometheus, The Poem of Fire, Opus 60*

Noriko Kawai, piano

Ross Karre, color organ and video projections

INTERMISSION

MAHLER *Symphony No. 1 in D Major*

Langsam. Schleppend. Wie ein Naturlaut

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

Overture to *Candide* by arrangement with Boosey & Hawkes, Inc.,
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*Unauthorized flash photography and audio/video recording
are prohibited during this performance.*

We gratefully acknowledge our underwriter for this concert
The Bloor Family, in honor of Colin Bloor

FROM THE CONDUCTOR



I was filling my car with gas the other day while watching scenes from Lindsey Lohan's latest brush with the law on a little video screen built right into the pump when the thought occurred to me: Maybe I don't need to be quite this connected.

How did we get here, to this place of information overflow and short attention span? I'll try to answer that question just as soon as I update my facebook.

OK, I'm back.

We are certainly not the first generation for whom saturation was a central artistic and entertainment strategy. Take classical music of the late 19th and early 20th centuries, for example. As the musical language of the mid-19th century—one based on an equilibrium between the limits of form and an expansive, entropic desire for expression—gave way to a musical language with fewer boundaries and more options, a scenario was created in which more was almost always seen as better. In essence the model changed from an agrarian one—imagine a field of finite size, with firm boundaries on all sides that strictly limited how much could be grown within it—to an urban one where more could be created simply by building up and out as the need or desire demanded.

The quest for as much information as possible, available at as many hours of the day, and through as many points of access as possible, seems to be the overriding cultural motor of our era. Crawling bands of video-info tell us, even while we're trying to relax to the soma of our favorite television show, that the stock market is up, the Chargers down, and poor Lindsay is, again, in trouble. We might try to resist, but we also seem to crave the "poly-stimulus" of simultaneous streams of information pouring down upon us as though we're riding through a thunderstorm of data in an open convertible.

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The push for *more* at all costs peaked in the first decade of the 20th century when saturation was viewed not as an end point, but a birthright. Listen to the opening harmony of Alexandre Scriabin's *Prometheus*. The first chord itself is full to the brim, and the piece expands and opens from there. Scriabin famously pushed his palette of expressive devices beyond the realm of sound by including a "color organ." The color organ part is essentially a lighting plot written in musical notation, and produces visual effects that the composer describes in terms like "veiled," "misty," and "ecstatic." The work also features a quasi-concerto element of piano solo, the piano itself the instrument most capable of rendering acoustical saturation.

In today's concert we pair *Prometheus* with Gustav Mahler's mighty *Symphony No. 1*, sometimes subtitled "The Titan." Need we say more? It's a gigantic, euphoric, *überwerk*, etched unflinchingly in the first person singular of deep expression. Mahler calls for a very large orchestra, as you might presume, but he also extends his language in stylistic ways. The work opens, in essence, beyond the confines of the concert hall with imitations of natural sounds from wind and water to the songs of birds and the rustling of leaves. And, in what was to become a Mahler trademark, he plunges into the forbidden musical territory of the vernacular, alluding to grotesque waltzes and a klezmer street band. The piece is written in an utterly saturated language—and "The Titan" is by no means Mahler's largest symphonic creation! The ecstatic excesses of the early 20th century are tempered in memory by the knowledge that the purifying floods of war and depression were just around the corner. And when the overgrowth was washed away musical artists spent the better part of a hundred years in more austere modes of expression.

But, baby, we're back! The ark has landed. We stand tall and inhale deeply again. The realm of possibilities expands one more time. The world spins deliriously, and we struggle to keep our footing. We look around and find ourselves neck-deep again in the waters of more and more and ever more. But there is, if you'll pardon the expression, more to life than just more. Listen tonight to passages of quiet intensity in the Scriabin, or to the intimacy of chamber music that pervades Mahler and realize that within the surfeit still reside the little connections and moments that make a life worth living. Within this concert of mega-statements we also hope to offer many small and beautiful things. Grab one and treasure it. If nothing else it will make a fantastic life preserver. ♦

STEVEN SCHICK conductor

For the past 30 years Steven Schick has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than 100 new works for percussion. Schick has been a professor of music at UCSD for 18 years and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate. He is Consulting Artist in Percussion at the Manhattan School of Music in New York City, and he is the founding Artistic Director of "Roots & Rhizomes" (June 2009)—an international course for percussionists hosted by the Banff Center for the Arts in Canada.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002), and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of red fish blue fish, UCSD's acclaimed percussion ensemble. As a soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues. In 2007, Schick was appointed as Music Director and conductor of the La Jolla Symphony & Chorus.



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PROGRAM NOTES

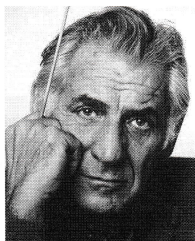
BY ERIC BROMBERGER

OVERTURE TO CANDIDE

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA

Died October 14, 1990, New York City



Voltaire's novel *Candide*, a savage attack on the statement by Leibniz that "All is for the best in this best possible of all worlds," was published in 1759. Two centuries later, this tale of the catastrophic adventures of *Candide*, his tutor Pangloss, and his lover Cunegonde in a world that is emphatically not the best possible was transformed into an operetta by Leonard Bernstein and a team of distinguished collaborators, including Lillian Hellman, Dorothy Parker, Richard Wilbur, and Bernstein himself. The initial run in 1956 was not a complete success, and *Candide* went through numerous revisions in the three decades after the first production.

One part of *Candide* that *has* enjoyed complete success is its overture: Bernstein's four-minute curtain-raiser has become one of the most widely-played overtures of the twentieth century, and from the brassy fanfare that opens it to the swirl of energy that ends it this music is full of the bright spirits and memorable tunes that mark Bernstein's best music. Bernstein draws several of its themes from songs in *Candide* itself, including "Oh Happy We" and "Glitter and Be Gay," and the overture is full of wry humor, featuring excursions into wrong keys and the surprise ending, still one of the best jokes in all music. ♦

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In Memory of

Dr. Colin Bloor

In September, the La Jolla Symphony & Chorus lost a valued friend with the passing of Dr. Colin Bloor. Colin joined the Chorus as a tenor in 1987 and became an enthusiastic participant in the organization on many levels. He and his wife Maxine went on every Chorus summer tour, and most recently participated in July's choral trip to Ireland. He served on the LJS&C Board of Directors for many years including two terms as Board President when he provided invaluable guidance.

The Bloors sponsored this weekend's concert performances, which we are dedicating to Colin's memory. He will be missed by all who knew him.

HONORARY ARTISTIC BOARD ANNOUNCED

We are very pleased to announce the creation of our first Honorary Artistic Board of well-known friends and artists who support our cause of presenting adventurous orchestral and choral music. You'll see some familiar names not only from the world of music but from our most recent concert seasons.

We look forward to collaborative opportunities and thoughtful exchange with this remarkable group of artists.

LJS&C HONORARY ARTISTIC BOARD MEMBERS

PHILIP GLASS is considered one of the most influential composers of the 20th century. Through his operas, symphonies, compositions for his own ensemble, and Oscar-nominated movie scores, he has had an extraordinary and unprecedented impact upon the musical and intellectual life of our times. His wide-ranging collaborations with artists include Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie.

DAVID LANG is a Pulitzer Prize-winning composer who embodies the restless spirit of invention. Deeply versed in the classical tradition he is also committed to music that resists categorization, constantly creating new forms. In the words of *The New Yorker*: "Lang, once a post-minimalist enfant terrible, has solidified his standing as an American master."

JOHN LUTHER ADAMS is the recipient of the 2010 Nemmers Prize in Music Composition. The biennial award honors classical music composers of outstanding achievement who have had a significant impact on the field of composition. A NEA and Rockefeller Foundation grantee, Mr. Adams has been called "one of the most original thinkers of the new century" by *The New Yorker*.

WU MAN is an internationally renowned pipa (Chinese lute) virtuoso, cited by the *Los Angeles Times* as "the artist most responsible for bringing the pipa to the Western World." Born in Hangzhou, China, Ms. Wu performs regularly with Yo-Yo Ma as part of his Silk Road Project. Her touring has taken her to the major music halls of the world including Carnegie Hall and Lincoln Center.

Flutist **CLAIRE CHASE** has been praised for her "extravagant technique, broad stylistic range and penetrating musicality" by the *New York Times*. She is active as a soloist, chamber musician, curator, and arts entrepreneur as founding director of the International Contemporary Ensemble (ICE). Ms. Chase has given the world premieres of more than 100 new works for flute.

PROMETHEUS, THE POEM OF FIRE, OPUS 60

ALEXANDER Scriabin

Born January 6, 1872, Moscow

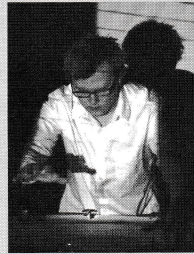
Died April 27, 1915, Moscow



Like his good friend Rachmaninoff, Scriabin won a Gold Medal for his piano-playing upon graduation from the Moscow Conservatory in 1892 and embarked on the career of a young virtuoso, playing recitals throughout Europe. His own early music was much in the manner of his idol Chopin, but in the first years of the new century Scriabin transformed his life. He left his wife and children and ran off with a young music student. And—under the spell of Nietzsche, Madame Blavatsky, and theosophism—he came to believe that his music had the power to bring mystical unity to a fragmented world. Scriabin's extraordinary egocentrism (he had been raised by adoring aunts and a grandmother) and the fact that in the old-style calendar his birthday fell on Christmas Day contributed to his sense of Messianic mission. He began to create a visionary music suited to this mission, one based on single-movement forms, chromatic harmonies, and daring ideas about its presentation.

Scriabin laid out a sequence of four symphonic works that he believed would lead to the transformation of human consciousness: *The Divine Poem* (1905); *The Poem of Ecstasy* (1908); *Prometheus, The Poem of Fire* (1909-1910); and *Mysterium*, planned but not yet written when Scriabin died at 43 of a massive infection. *Mysterium*, the culmination of the sequence, was to bring about the actual transformation. Scriabin envisioned a performance in India in which the audience and performers would be garbed in white, all the arts—including “the art of perfume”—would be fused, and in the course of the performance mankind would be elevated to a state of ecstatic consciousness.

Prometheus, first performed in Moscow on March 2, 1911, with Scriabin as piano soloist



ROSS KARRE color organ video projections

Ross Karre (b. 1983) is a percussionist and temporal artist

based in San Diego, CA. He works with a variety of practices ranging from contemporary classical music to experimental multimedia performance incorporating video, sound, lighting, and theatre. He attended Oberlin Conservatory (B.M. 2005) and UCSD (MA 2007, DMA 2009, MFA Visual Arts 2011). He has worked extensively with Steven Schick and *red fish blue fish*. He co-founded the percussion group EnsembleXII under the direction of Pierre Boulez in Lucerne, Switzerland. He has performed all over the world in venues such as Carnegie Hall (NYC), the National Gallery of Art (DC), and Disney Hall (LA). rosskarre.synchro-nismproject.com

Assisting Ross Karre in this performance of *Prometheus* are follow-spot operators (and fellow members of *red fish blue fish*) Eric Derr and Dustin Donahue.

A Special Thanks to Robert Whitley

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for his generous donation
of fine wines
for LJS&C events this season.

and Koussevitsky conducting, forms a distinct chapter in this progression. Across its twenty-minute span, Scriabin attempts to depict nothing less than the development of human consciousness, from primordial formlessness through man's emerging self-awareness to a final ecstatic union with the cosmos. In Greek mythology (and in Aeschylus and Shelley), Prometheus had been a rebel who battled the gods on behalf of man, but Scriabin saw in Prometheus' fire the symbol of human consciousness and creative energy. He attempted to depict this musically in his "Poem of Fire," and he envisioned not simply a "symphony of sound" but a "symphony of color rays." Toward this end he conceived a new instrument—the

tastiera per luce, or "color-keyboard"—that would project light of different colors on a screen behind the orchestra, reproducing visually what the orchestra was dramatizing in sound. It was a visionary conception and one of the earliest multi-media events.

Scriabin never saw a performance with light (the premiere was simply as an orchestral piece), nor did there exist an instrument that could produce the light display that he envisioned. In fact, Scriabin's ideas about the correspondences between particular colors and tones (or ideas) were never developed in a systematic way, and those who create the light display at performances of *Prometheus* must create



**NORIKO
KAWAI**
piano

Noriko Kawai studied with Phyllis Sellick and Yonty Solomon at the Royal College of Music in London

and with Rodolfo Caporali at the Academia di Santa Cecilia in Rome. Before her move to the United States in 2007, she served as professor of piano at the Royal College of Music in London. She has given numerous recitals and broadcasts throughout the world and is well known for the extraordinary range of her repertoire, from Renaissance composers to new music, and innovative programs juxtaposing standard and contemporary works.

In recent seasons, Ms. Kawai has appeared at festivals in Aldeburgh, Bath, Huddersfield, Macerata, Paris, Strasbourg, Brussels, Berlin, Valencia, Oslo, Bludenz, Alicante, Rome and Venice. She has given concerts with the Leopold String Trio, the Arditti Quartet and the Quatuor Diotima, and duo recitals with violinist Irvine Arditti and cellist Rohan de Saram.

For the NMC label Kawai has recorded works by Gerald Barry, and more recently James Dillon's *The Book of Elements* Volumes I-V. The latter received unanimous critical acclaim

including 'Editor's Choice' in Gramophone. Her earlier Scriabin recital CD from Live Notes, Japan, was also hailed as a major artistic achievement ("*...rivaling the greats of the so-called Golden Age...one of the great Scriabin recitals on disc.*").

A new CD of chamber music by James Dillon, released by NMC in 2008, features Noriko Kawai in duo partnerships with Irvine Arditti and Hiroaki Takenouchi, and with the Arditti String Quartet. *Traumwerk Book 3* (violin & piano), *black/nebulae* (two pianos) and the *soadie waste* for piano quintet are all first recordings. Andrew Clements writes in his 5-star review in *The Guardian*: "*Dillon's instrumental writing takes no prisoners, but the playing of Kawai and the Ardittis in all these works is remarkable too; no composer could hope for better.*"

In recent months she gave the North American Premiere performance of *Traumwerk Book 3* for Violin and Piano by James Dillon with Irvine Arditti at the Ted Mann Concert Hall UMN, Minneapolis, the first complete performance of *Etudes Mysterieuses* by Hadad at the Festival PARKMUSIK Neue Ho(e)rizonte 2010 Trombacher Hof, Germany followed by the release of premiere recording of the same work from the Wergo label. This is Ms. Kawai's first performance with La Jolla Symphony & Chorus.

SIGHT OF MUSIC

The Photography of Bill Dean

October 30-31, 2010

If you plan to spend this evening listening to the La Jolla Symphony & Chorus' season-opening concert—*don't*. You will miss a dynamic portion of the performance. Each concert is carefully orchestrated for your ears and eyes. The emotions so meticulously crafted by the composer are enhanced with designed and spontaneous images during the performance.

The photographs in the exhibition "Sight of Music" have captured individual moments, like the individual notes of the score, to allow the viewer to reflect on the visual canvas that accompanies the music.

During the last two years, while taking photographs of the LJS&C, I've come to appreciate the dramatic interaction between sight and sound. It starts with the musician's pure joy of performing, as seen in guest artist Wu Man's photo, "Joyful Smile." Or the intense commitment to the musical moment captured in the photographs "Finale" and "The Point." Fun is an element of the symphony performance illuminated in the "Kazoo Choir" photograph. As I have come to appreciate, not every moment is emotionally charged. "Earl Scheib" depicts another reality of a symphony orchestra rehearsal.

The merging of sight and sound is generated from the creative vision of conductors Steven Schick and David Chase. Their vision delivers not only exquisite music, but also a full painter's palette of colors and images.

The exhibit would not be possible without the support and encouragement of Diane Salisbury and for that I am deeply grateful. I am honored to be a part of LJS&C's 2010-2011 season opening weekend in Mandeville where the hall is alive with the sight of music.

—Bill Dean (10/8/10)

their own theory of light and its relation to this music.

Scriabin scores *Prometheus* for a huge orchestra that includes an important part for the solo piano, but this is not a concerto—the piano is simply one of the characters in the unfolding drama of enlightenment. The music itself begins in ambiguity with what Scriabin called "the mystical chord," a slightly-discordant assemblage of fourths. Out of this soft tonal smear, marked "misty" in the score, distinct musical forces begin to emerge. French horns intone a phrase depicting what one Scriabin scholar has called the "crepuscular, invertebrate state of Karma-less humanity," a trumpet call represents the creative will, the piano symbolizes man, and a gentle flute melody is the dawn of human consciousness; later the solo violin will be associated with human love. Many of the themes are built on an upward sweep, symbolic of man's aspiring, yearning grasp for consciousness.

Musically, *Prometheus* may be described as a gradual crescendo and accelerando that moves from a quiet *Lento* beginning to a thunderous *Prestissimo* close. Scriabin covers the score with subjective instructions for the performers. No audience can be aware of these, of course, but they reveal the essence of this musical journey to its creator. A sampling: *voluptuous, almost with pain, with delight, with intense desire, with emotion and rapture, with restrained terror, defiantly, stormy, with radiant brilliance, piercing like a scream, suddenly very sweet, victorious, with blinding brilliance, in a whirl.*

Such a progression clearly has an erotic component, and that was very much a part of Scriabin's ecstatic vision. At the climax (that word is used advisedly), an optional chorus enters singing only vowel sounds, the color organ generates an overpowering radiance, and the orchestra rushes *Prometheus* to its orgiastic fulfillment on a harmonically unambiguous (and very loud) F-sharp-major chord. ♦

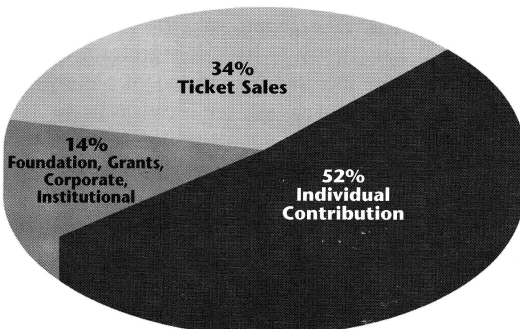
About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians "just for fun" and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, Mexico, and Ireland, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



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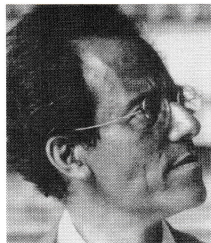
Thank You!

SYMPHONY NO. 1 IN D MAJOR

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna



Mahler's *First Symphony* is one of the most impressive first symphonies ever written, and it gave its young creator a great deal of trouble. He

began it late in 1884, when he was only 24, and completed a first version in March 1888. But when it was first performed—to a mystified audience in Budapest on November 20, 1889—it had a form far different from the one we know today. Mahler would not even call it a symphony. For that first performance he called it *Symphonic Poem*, and it was in two huge parts that seemed to tell a story: the opening three-movement section was called “Days of Youth,” while the concluding two movements made up what Mahler called the “Human Comedy.” But as Mahler revised the symphony for later performances, he began to let slip quite different hints about the “meaning” of this music. At one point he called it the “*Titan*,” borrowing the title of Jean Paul Richter’s novel about a wild young hero who feels lost in this world. Some further sense of its content comes from the fact that the symphony borrows several themes from Mahler’s just-completed *Songs of a Wayfarer*, which are about his recovery from an ill-fated love affair. But finally Mahler, who had a love-hate relation with verbal explanations of his music (denouncing them one moment, releasing new ones the next), abandoned any mention of a program. When he finally published this symphony in 1899, he had cut it to only four movements, greatly expanded the orchestration, and suppressed all mention of the “*Titan*” or of any other extra-musical associations. Now it was simply his *Symphony No. 1*.

And what a first symphony it is! The stunning beginning—Mahler asks that it be “like

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

Mahler marks the second movement *Kraftig bewegt* (“Moving powerfully”); his original subtitle for this movement was “Under Full Sail.” This movement is a scherzo in ABA form, and Mahler bases it on the *ländler*, the rustic Austrian waltz. Winds and then violins stamp out the opening *ländler*, full of hard edges and stomping accents, and this drives to a powerful cadence. Out of the silence, the sound of a solo horn rivets our attention—and nicely changes the mood. The central section is another *ländler*, but this one sings beautifully, its flowing melodies made all the more sensual by graceful slides from the violins. The movement concludes with a return of the opening material.

The third movement opens what, in Mahler’s original scheme, was the second part of the symphony. Deliberately grotesque, this music was inspired by a woodcut picturing the funeral of a hunter, whose body is borne through the woods by forest animals—deer, foxes, rabbits, shrews, birds—who celebrate his death with mock pageantry. Over the timpani’s quiet tread (once again, the interval of a fourth), solo doublebass plays a lugubrious little tune that is treated as a round; the ear soon recognizes this as a minor-key variation

of the children's song *Frere Jacques*. The first episode lurches along sleazily over an "oom-pah" rhythm; Mahler indicates that he wants this played "with parody," and the music echoes the klezmer street bands of Eastern Europe. But a further episode brings soft relief: muted violins offer another quotation from the *Wayfarer* songs, this time a theme that had set the words "By the wayside stands a linden tree, and there at last I've found some peace." In the song cycle, these words marked the disappointed lover's escape from his pain and his return to life. The march returns, and the timpani taps this movement to its nearly-silent close.

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

What are we to make of Mahler's many conflicting signals as to what this symphony is "about"? Is it about youth and the "human comedy"? Is it autobiographical, the tale of his own recovery from an unhappy love af-

fair? Late in his brief life, Mahler even suggested another reading. When he conducted his *First Symphony* with the New York Philharmonic in 1909, Mahler wrote to his disciple Bruno Walter that he was "quite satisfied with this youthful sketch," telling him that when he conducted the symphony, "A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the Funeral March and the bursting of the storm which follows it seem to me a flaming indictment of the Creator."

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

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2010 Gala a Smashing Success!

"Let's Face the Music and Dance"

Our third annual gala was attended by over 120 guests at the Del Mar Marriott on October 16. Encouraged by emcee Joe Bauer, both silent and live auction bidding surpassed expectations, and the total event raised \$30,000 for the LJS&C.

Most successful was the "Fund-A-Musician" live auction item designed to close the budget gap between concert costs and the income derived from ticket sales and concert sponsorships.

The following guests raised their bid paddles high in support of the orchestra, the chorus, their favorite sections, and our music director and choral director, donating \$9,400.

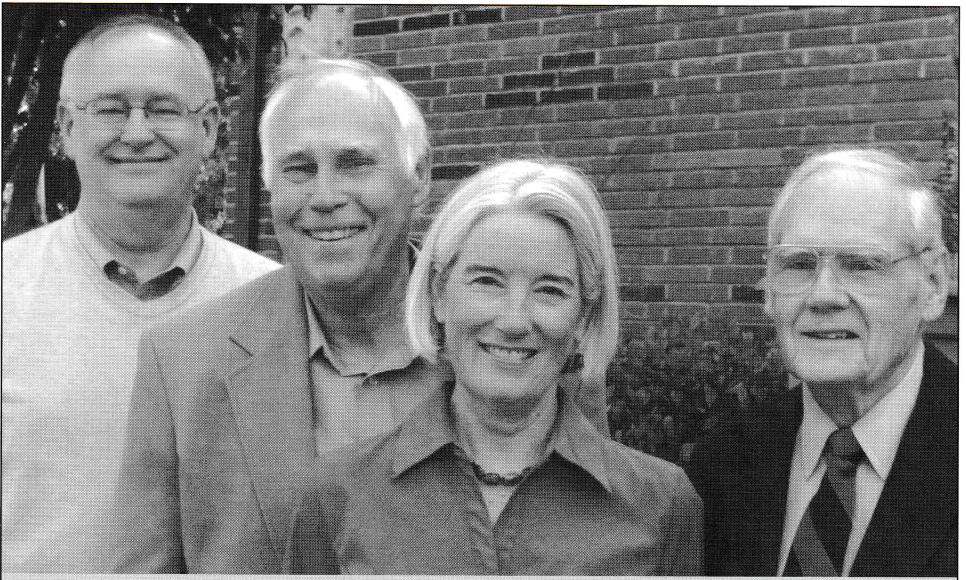
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This weekend's concert is being videotaped by UCSD-TV for later broadcast thanks to the support of several donors.

We would like to thank David Buckley, Walt and Ann Desmond, Don and Francis Diehl, Paul and Clare Friedman, Ina Page, Diane Salisbury, and most importantly— the person who started the sponsorship rolling by making a generous challenge grant, David Smith.



Join Us in Creating a Lasting Legacy

Have you ever wondered how the La Jolla Symphony and Chorus (LJS&C) has been able to ride out tough economic times and continue sharing great music with our community? No, we have not been given a free ride. Mandeville Auditorium rental, music costs, guest artist fees, office rent, phone bills, postage, advertising, staff – we have bills to pay just like any other business.

Thanks to Therese Hurst, a former chorus member who bequeathed her house to the LJS&C in 1985, we have had the benefit of a modest cash reserve to help tide us over the lean times when belt tightening wasn't enough. This cash reserve will not last forever. That is why we created the Therese Hurst Musical Heritage Society for those fans of LJS&C who want to ensure that our music-making continues.

We fully expect to live long and healthy lives. But when our time is up, the four of us have included the LJS&C among our beneficiaries so that there is always a home for passionate musicians and music lovers alike in San Diego.

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***Please contact Diane Salisbury at 858-822-3774 for a brochure
and more information on naming the LJS&C in your will or trust.***

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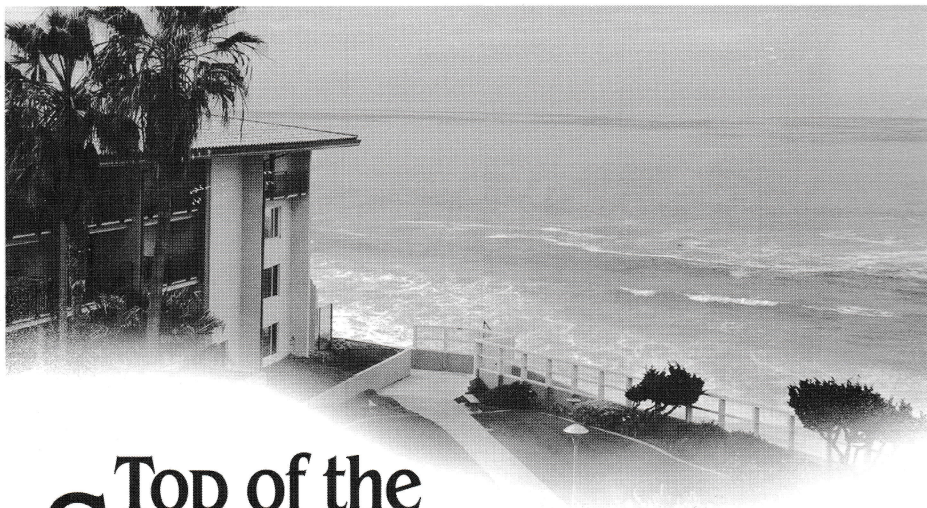
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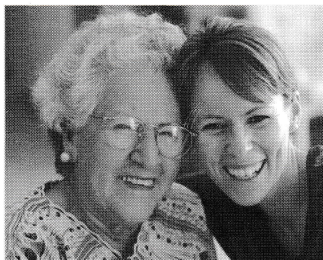
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