

THE
SAN DIEGO SYMPHONY ORCHESTRA

Yoav Talmi, Music Director

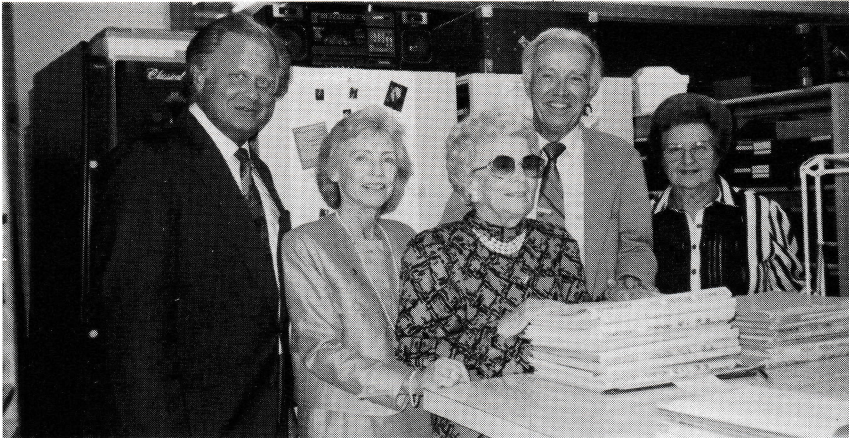
Carmina Burana



The 65th Season
Opening Performances

Copley Symphony Hall
October, 1992

GOSS MUSIC LIBRARY DEDICATED



Left to right: Executive Director Wesley O. Brustad; Symphony League president Phyllis Kraus, Florence Goss, retired Symphony librarian Joe Wagner and former League president Ruth Beamish.

Friends of Florence Goss joined her at Copley Symphony Hall August 25 for the dedication of the Florence and Fred Goss Music Library. Located on the Orchestra level, the naming symbolized a dedication to the orchestra by Florence and Fred Goss that has extended over half a century.

A passionate music lover, Florence Goss founded the San Diego Symphony Auxiliary (now League) and has promoted the appreciation of music by people of all ages through a variety of social and educational activities. The Goss Music Library today stands as a tribute to the countless lives she and Fred have touched throughout their lives.

New musicians

Six musicians are making their Copley Symphony Hall debuts with the orchestra this month, four of whom earned their seats during auditions last season. They include:

- Violists Kai Tang, formerly was a member of the Honolulu Symphony Orchestra, Joel Belgique, previously Principal Viola of the National Repertory Orchestra in Colorado and Brigham Young Chamber Orchestra.

- Violinists Suzanne Park, previously a member of the Portland (Maine) Symphony Orchestra, Naples Philharmonic and Music Academy of the West; and Igor Pandurski, formerly of the Houston Ballet Orchestra and Houston Pops Orchestra. Earlier, Pandurski was a member of the Zagreb (Yugoslavia) Philharmonic, Zagreb Symphony, Zagreb Opera Orchestra and Gaudeamus Chamber Orchestra.

Appointed by Music Director Yoav Talmi to vacancies are Acting Principal Cello Nina Flyer and flutist Ann Erwin. Additionally, San Diego Symphony musicians John Stubbs and Hernan Constantino are serving as Acting Co-Associate Principal Violin I.

Burkat's death

Program annotator Leonard Burkat died August 23 of Paget's disease at his home in Danbury, Connecticut. He was 73.

Burkat was artistic administrator of the Boston Symphony Orchestra under the directorship of Charles Munch and Erich Leinsdorf, and was also

responsible for the operation of the Berkshire Music Center, the Orchestra's school for young professional musicians, at Tanglewood for several years. Later, he was vice president of Columbia Records and its parent group in CBS, Inc.

During much of this time Burkat continued to write and publish critical and historical studies, and concentrated on writing program notes for concert-going organizations throughout the United States and Canada.

Leonard Burkat's program notes will continue to appear in the San Diego Symphony's program guide through arrangements with his widow Marion.

Words on Music

Words On Music, the lecture series preceding every concert, is again featuring a distinguished roster of speakers this season. Coordinated by Symphony violinist Eileen Wingard, presenters for Ovation and Encore Series programs include composers Roger Reynolds of the University of California, San Diego and David Ott, Composer-in-Residence for the Indianapolis Symphony.

Also, music critics Valerie Scher of the San Diego Union-Tribune and Kenneth Herman of the Los Angeles Times; music faculty members Brent Dutton from San Diego State University, David Chase of the University of California, San Diego and Palomar College, Lily Gunn of the University of San Diego, and Mary Barranger of Grossmont College.

Other presenters include choral technician Fred Rigby; Myron Tweed, Choral Director of First Presbyterian Church; and Cantor emeritus Sheldon Merel of Congregation Beth Israel; pianists Kenneth Bookstein, Joy Chen and Jacquelyne Silver, and violinists Alyze Dreiling Rozsnyai and Michael Gaisler; and manager at Tower Records, David Estes.

The five Classical Hits Concerts are being preceded by speakers Rodney Mack, the orchestra's assistant principal trumpet; Nancy Fisch, the orchestra's librarian; ear surgeon Maurice Schiff; Bernard Gilmore, chairman of the music department at the University of California, Irvine; and violinist Joni Hill.

Words on Music lectures begin an hour before concert time in the auditorium and last for 30 minutes.

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Wesley O. Brustad
Executive Director



Wesley O. Brustad became Executive Director of the San Diego Symphony Orchestra Association in September, 1986. During Brustad's tenure, the Association eradicated all past debt of nearly \$6.0 million, secured the naming gift for Copley Symphony Hall, restructured programming to result in record-setting ticket sales, engaged a new Music Director, reduced the number of vacancies within the orchestra to the lowest level in its 64-year history, and restored funding credibility to the Association.

Brustad also serves on the Board of Directors of the American Symphony Orchestra League and both its Nominating Long Range Planning Committee and Standing committee on Artistic Affairs. In 1988, he was honored as Headliner of the Year by the San Diego Press Club.

Prior to coming to San Diego, Brustad was Executive Director of the Los Angeles Chamber Orchestra. Between 1980 and 1985, he was Executive Director and General Manager of the Spokane (Washington) Symphony Orchestra.

Brustad served as executive producer of The Creative Factory, a film and television development company; president of Phoenix Entertainment, a multimedia entertainment production group; Assistant Director of the Ohio Arts Council and Executive Vice President of the South Carolina Arts Foundation. He founded the Advent Theater and Stage South Theater companies and served as Vice President of the Tyrone Guthrie Theater in Minnesota.

Earlier, Brustad was the first Managing Director of the Tennessee Performing Arts Center (Nashville).

Brustad received his bachelors degree from the University of Washington school of drama in 1964 and his master of arts (magna cum laude) from there in 1970. He also directed and produced theater and television productions, most notably the musical spectacular for national tour and network television "Fat Tuesday (and All That Jazz)!"

SAN DIEGO SYMPHONY

gratefully acknowledges the following corporate sponsors
for their generous support of the orchestra this season:

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for their generous contributions to the Symphony Hall Fund.

Yoav Talmi Music Director



Music Director Yoav Talmi is conducting eleven of the 16 subscription series programs being performed by the San Diego Symphony during the 1992-93 Winter season. He debuted with the orchestra in December, 1987 and began his tenure as Music Director in October, 1990.

Maestro Talmi's conducting schedule regularly includes appearances with major orchestras worldwide. During the 1992-93 season, he is also appearing with the Oslo Philharmonic, Iceland Symphony Orchestra, both the Italian Radio Orchestra Roma and Santa Cecilia Orchestra in Rome, Spain's Radio-Television Orchestra in Madrid, the Scottish Chamber Orchestra (in both Edinburgh and London), the Basel Symphony, the Jerusalem Symphony and the Buffalo Philharmonic.

Earlier engagements included the New York Chamber Symphony, the Waterloo Music Festival in New Jersey, the Paris Philharmonic Orchestra of Radio France, the New Japan Philharmonic in Tokyo, the Finnish Radio Orchestra in Helsinki, the Oslo Philharmonic, the Zurich Tonhalle Orchestra, the BBC Scottish Orchestra in Glasgow and the New Zealand Symphony.

Talmi is a frequent guest conductor of other major orchestras worldwide. He has conducted the Berlin Philharmonic and all of London's leading orchestras, as well as the Amsterdam Concertgebouw, the Munich Philharmonic, Orchestre National de France, Tokyo Symphony, Vienna Symphony and the Radio Orchestras of Stockholm, Hamburg, Munich, Berlin, Helsinki, Madrid, Brussels,

Rome and Jerusalem.

In North America, he has conducted the Detroit, Houston, Saint Louis, Dallas, Indianapolis, Seattle and Vancouver symphony orchestras, as well as the New York Chamber Symphony, the Los Angeles Chamber Orchestra and Ottawa's National Arts Center Orchestra. Summer festivals in which he appeared include the Aspen Festival, the Waterloo Festival, the Helsinki Festival and the Israel Festival in Jerusalem.

Talmi gained his early experience and recognition when he served as artistic director and conductor of the Gelders Orchestra in Arnhem, the Netherlands (1974-80); principal guest conductor of the Munich Philharmonic (1979-80); and most recently music director of both the Israel Chamber Orchestra (1984-88) and New Israeli Opera (1985-89).

Born in Israel, Talmi is a graduate of the Rubin Academy of Music in Tel-Aviv and the Juilliard School in New York, as both conductor and composer. He was the recipient of the Koussevitsky Conducting Prize at Tanglewood (1969) and the Rupert Conductor's Competition in London (1973). Talmi has conducted concerts for Dutch television (NOS), Belgian television (BRT and RTB), the Hungarian state television, as well as a performance of Mahler's Symphony No. 2 in c minor (*Resurrection*) by the San Diego Symphony broadcast on KNSD-TV in San Diego.

Talmi's initial recording with the San Diego Symphony on Pro Arte features the very rare Gliere Symphony No. 3 (*Ilya Murometz*), while a second recording of Brahms transcriptions is scheduled for release shortly. Earlier, his recording of the completed version of Bruckner's Ninth Symphony with the Oslo Philharmonic (on the Chandos label, London) won the prestigious 1987 Grand Prix du Disque in Paris.

Another recording of works by Tchaikovsky and Schoenberg with the Israel Chamber Orchestra (on Teldec, Hamburg) was chosen "Record of the Month" by Germany's "FonoForum" magazine. Talmi has also recorded works of Sibelius with the Orchestre National de France (on the Decca label, France), and works by Mahler and Brahms with Jard van Ness (mezzo) and the Gelders Orchestra (on the Ottavio label, the Netherlands).

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Administration

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The San Diego Symphony Orchestra Association
gratefully thanks and acknowledges
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for their sponsorship of
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SAN DIEGO SYMPHONY ORCHESTRA

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Executive Director

Yoav Talmi
Music Director

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Violins
Igor Gruppman
Concertmaster
Nick Grant
Assistant Concertmaster
John Stubbs &
Hernan Constantino
*Acting Co-Associate
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Alex Palamidis
Principal Violin II
Navroj Mehta
Associate Principal Violin II
Randall Brinton
Juanita Cummins
Lynn Feld
Otto Feld
Patricia Francis
Alice Goodkind
Vesna Gruppman
Angela Juda Homnick
Howard Horowitz
Laurence Leeland
Alicia Mehta
Martha Nilsen
Igor Pandurski
Suzanne Park
Susan Hintz Robboj
Shigeko Sasaki
Edmund Stein
Anthony Swanson
Eileen Wingard
*Chair endowed through the
generosity of Anne Ratner*
Joan Zelikman

Cellos
Nina Flyer
Acting Principal
Marcia Bookstein
Glen Campbell
Michael Deatherage
Karla Holland-Moritz
Richard Levine
Serge Oskotsky
Ronald Robboj
Mary Oda Szanto

Basses
Matthew Zory
Principal
Jon Green
Associate Principal
W. Gregory Berton
Donald Hermanns
John Moore
Allan Rickmeier
Michael Wais

Flutes
Damian Bursill-Hall
Principal
Ann Erwin
Elizabeth Ashmead

Piccolo
Elizabeth Ashmead

Oboes
Betsy Spear
Sidney Green

English Horn
Sidney Green

Clarinets
Sheryl L. Renk
Principal
Charles Ellis-MacLeod
Peter Swanson

Bass Clarinet
Peter Swanson

Bassoons
Dennis Michel
Principal
Arlen Fast
John Ottaiano

Contrabassoon
John Ottaiano

Horns
John Lorge
Principal
Lisa Ford
Assistant Principal/Utility
Horn
Warren Gref
Ethan Dulsky

Douglas Hall

Trumpets
Calvin C. Price
Principal
Rodney Mack
*Assistant Principal/
Utility Trumpet*
John Wilds
Mark Bedell

Trombones
Heather Buchman
Principal
George Johnston
Michael Fellingner

Bass Trombone
Michael Fellingner

Tuba
Matthew Garbutt
Principal

Timpani
Tatsuo Sasaki
Principal

Percussion
James R. Hoffman
Principal
James Plank
Jeff Dalrymple
Jonathan Szanto

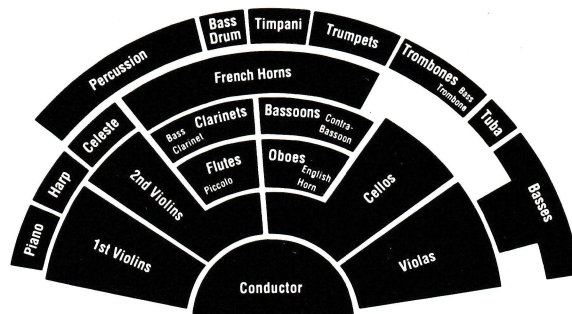
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SAN DIEGO SYMPHONY

Copley Symphony Hall

Opening the Sixty-Fifth Season

Encore Series

Friday, October 2, 1992 at 8:00 p.m.
Saturday, October 3, 1992 at 8:00 p.m.

Afternoon Delights Series

Sunday, October 4, 1992 at 2:00 p.m.

Yoav Talmi, conductor

Kerry O'Brien, soprano

Yaacov Zamir, tenor

Robin Buck, baritone

La Jolla Symphony Chorus

David Chase, director

San Diego Master Chorale

Frank Almond, director

The Choristers of the Cathedral Church of St. Paul

Edgar Billups, choirmaster

COPLAND Fanfare for the Common Man (Circa 3')
R. STRAUSS Don Juan, Opus 20 (Circa 17'30")

Interval

ORFF Carmina Burana (Circa 60'00")
Introduction: Fortuna Imperatrix Mundi (Fortune,
Empress of the World)
Part I — Primo Vere (In Springtime)
Uf Dem Anger (On the Green)
Part II — In Taberna (In the Tavern)
Part III — Cour d'Amours (The Court of Love)
Blanziflor et Helena (Blanchefleur and Helen)
Fortuna Imperatrix Mundi (Fortune, Empress of the World)

Words on Music at 7:00 pm Friday & Saturday, 1:00 pm Sunday

October 2 and 3 performances sponsored by Northern Trust of California

Biographical sketches appear on pages P-4 and P-8

Maestro Talmi appears by arrangement with Harold Shaw, Ms. O'Brien with Classical Performing Artists Management, Mr. Zamir with Joel E. Bloch Artists Management and Mr. Buck with Thea Dispeker, Inc..

This program will be broadcast on KFSD-FM 94.1 Sunday, January 3 at 8:00 p.m.

The use of cameras and recording equipment is prohibited.

PROGRAM NOTES

Fanfare for the Common Man

AARON COPLAND

(Born November 14, 1900, in Brooklyn, New York; died December 2, 1990 in Peekskill, New York)

This brief, noble Fanfare for the Common Man was commissioned during the Second World War by Eugene Goossens and the Cincinnati Symphony Orchestra, who gave it its first performance on March 14, 1943. While others were concerned with the conduct of the War by great statesmen and military leaders, Copland wished to honor, he said, the ordinary people who were fighting in the ranks and working on the home front. In 1946, he adapted the music of the Fanfare for use in the last movement of his third Symphony. It is scored for a brass ensemble of four horns, three trumpets, three trombones and tuba, with timpani and percussion.

The revered dean of American composers, Aaron Copland was the son of Russian-Jewish emigrants who lived in England and in the American West before settling in New York's Brooklyn. His many and much-loved works summarize the great spirit and the great beauties of both urban and rural America.

Don Juan, Opus 20

RICHARD STRAUSS

(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

The story of Don Juan (or Don Giovanni), the Spanish libertine immortalized by Molière, Dumas and Merimée, Byron and Shaw, Purcell, Gluck and Mozart, has historical roots in fourteenth-century Seville. The inspiration of Strauss's tone poem is a relatively little known version of it, the creation of the Austrian philosopher and mystic poet, Nikolaus Lenau (1802-1850), who wrote his poem Don Juan in 1844 and was shortly thereafter confined in the mental hospital where he was to die six years later.

"My Don Juan is no hot-blooded man eternally pursuing women," Lenau said. "He longs to find one woman who is to him incarnate womanhood, and to enjoy,

through her, all the women on earth whom he cannot possess as individuals. Because he does not find her though, he reels from one to another; at last Disgust seizes hold of him and this Disgust is the Devil that fetches him." The disillusioned Don finally ends his life when, in a duel, he suddenly throws away his sword and allows his opponent to run him through. As he falls, he mutters, "My deadly foe is in my power, and this, too bores me, as does life itself."

Strauss first read Lenau's poem in 1887, when he was only twenty-four, and almost immediately set to work on his score. A year later he became assistant conductor in Weimar, and it was there that he led the first performance of *Don Juan*, on November 11, 1889. Many attempts have been made to apply lines from Lenau's poem to specific passages in the music, but none of them had Strauss's approval. He printed these excerpts from Lenau on the flyleaf of the score and left the rest to the imagination:

"To the magic circle of infinite, multiple, charming, beautiful women, I would travel through tempests of pleasure. I would gladly die with a last kiss on the lips. O friend, I would fly wherever beauty is in bloom, kneel before it, and, if only for a moment, conquer.

"I flee from satiety and from the exhaustion of pleasure. Sick of one, I espouse swarms. The breath of one woman, today the scent of spring, tomorrow oppresses me something like prison air. If I make a change and wander off from my beloved into a wider group of beautiful women, my love for each is different. I do not build my new temple on the ruins of the old. Only the new is ever my passion. It allows no comparison with the old. It can die here and then spring up there, and it knows no regrets. As each beauty is unique, so is my love that gives them pleasure. So off and away, ever after new conquests, for as long as the fiery pulse of youth may beat.

"It was a lovely storm that drove me on. Now it has quieted and fallen still. All desires and hopes are suspended. Perhaps a bolt of lightning from on high, to which I paid no attention, has struck fatally at my powers of love and suddenly turned the world into a nocturnal desert for me. Perhaps not. — The fuel is consumed, and the hearth is cold and dark."

Don Juan is scored for an orchestra of piccolo, three flutes, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, glockenspiel, harp and strings.

Carmina Burana

CARL ORFF

(Born July 10, 1895, in Munich, died there March 19, 1982)

The full Latin title of this remarkable work, *Cantiones Profanae*, tells us that it is a collection of "Songs from (the town of) Beuern," and that it consists of "profane" or simply "secular songs for singers and choirs, accompanied by instruments and magic images." The "images" were perhaps intended to be something like slide projection. The song texts were selected by the composer from a thirteenth-century manuscript anthology that was rediscovered in the ancient monastery at Benediktbeuern, in the Bavarian Alps, and was published for the first time in 1847. This is primarily a concert piece, but it may also be produced as a "scenic cantata," with costumed mimes and dancers on stage, while the chorus and solo voices join the orchestra in the pit.

Carl Orff had been working as a composer for many years before he wrote *Carmina Burana*, in 1937, but it was only after the end of the Second World War that it brought him fame. Orff possessed a powerful creative urge that had started him writing music when he was a child, but in 1935 he withdrew most of his earlier works from circulation and started a new repertoire, in which *Carmina Burana* is almost the first work and probably the best. Orff had earlier practiced his art and his craft in the popular German theaters and opera houses, and had collaborated with several of the finest modern dancers. At the same time he had formulated a highly effective method of teaching music to school children that is now widely used around the world, together with a new repertoire for them to sing and to play on his newly developed instruments.

Orff's historical studies led him to the music neo-medievalism of the *Carmina Burana*, which he combined with new ideas of rhythm and sonority that he

developed from two of Stravinsky's most original and influential works, *The Wedding* (1923, ballet with voices, chorus, four pianos and percussion), and the *Symphony of Psalms* (1930, a choral cantata with an oversize orchestra — but lacking violins and violas).

The cover of the medieval manuscript collection of *Carmina Burana* is a picture of Fortune, with her Wheel in her hand. This is not the wheel-of-fortune carnival gambling device or its familiar television adaptation, but a symbolic wheel. Fortune was an ancient Italic goddess with a history older than Rome's, and her wheel, *Fortunae rota*, represented the quick and uncontrollable turns of fate that are part of human life. Orff opens and closes the work with an ode to *Fortuna imperatrix mundi*, "Fortune, Empress of the World."

The mixture of languages that scholars call "macaronic" begins in the "On the Lawn" section (Number 6) where late and Italianate Latin join with the Bavarian-German dialect of the Middle Ages and some old French. *Blanziflor* and *Helena* (Number 24) are perhaps the names of a pair of lovers, *Whiteflower* and *Helen*. The instruments required by the score are piccolo and three flutes, three oboes and English horn, three clarinets, small clarinet in E-flat and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion, celesta, two pianos and strings. In addition, the score calls for three choirs: a large choir, a small choir and a childrens choir, as well as three vocal soloists: soprano, tenor and baritone.

—© Leonard Burkat

Words on Music

FRED RIGBY served as Chorusmaster of Starlight Opera for over 30 years, and for San Diego Opera for 11 years. He has also prepared choruses for the San Diego Symphony on several occasions.

Rigby also directed the Thearle Piano Festival for over 20 years and was Music Director for Escondido's Oratorio Chorale. He was a music instructor for the San Diego Community College District over 20 years, and was also involved with the Lyric Dinner Theater, San Diego Junior Theater and Adult Education Schools for the San Diego Unified School District.

PROFILES

Coloratura soprano **KERRY O'BRIEN** made her debut with the orchestra in 1990. This past summer she was featured in the orchestra's Viennese program.

Miss O'Brien will appear with both the Nevada Symphony and the Bakersfield Masterworks Chorale this December in the Messiah. In the spring she will sing in the Andrew Lloyd Webber *Requiem* with the Bakersfield Symphony and the Brahms *Requiem* with the Antelope Valley Master Chorale. During the past year Miss O'Brien has also soloed in Charpentier's *Nativity Pastorale* with the Los Angeles Baroque Orchestra, the Vivaldi *Gloria* with the Nevada Symphony, and Mendelssohn's *Hear My Prayer* and Mozart's *Alleluia* at the Crystal Cathedral.

Last month she was featured as Rosalinde in a reprise of Long Beach Opera's extraordinary, comic production of *Bluebeard*. As a member of the San Diego Opera Ensemble last year, Miss O'Brien performed numerous times as Laurette in Dr. Miracle, and frequently was featured in programs of Mozart with stratospheric arias. She has also appeared as the enchanting Yum-Yum in *The Mikado*, as a demure Gretel in *Hansel and Gretel*, and as the coloratura-firebrand Mme. Herz in *The Impresario*.

YAACOV ZAMIR has performed recently at Covent Garden, in Germany, Iceland, Cyprus and the United States of America as well as with most of the choirs and orchestras of Israel. He first performed *Carmina Burana* in 1990 in the Israeli Yaffe Festival, and prior to that sang Beethoven's *Ninth Symphony (Choral)* with the Technion Symphony Orchestra and Choir, Handel's *Messiah* with the Rehvet Chamber Orchestra and Langholscher of Iceland; since then he has sung in Haydn's *Elijah* with the Hebrew University Orchestra and Chorus, and Mozart's *Schauspieldirekter* with the Israel Philharmonic Orchestra among his very extensive concert engagements.

This season he is also performing with the Beersheva Sinfonietta, the Rishon le-Zion Orchestra, the St. Petersburg Baroque Ensemble and Les Violens du Roi David. Zamir will also participate as guest artist in concert with Er'ella Talmi, flutist and wife of Music Director Yoav Talmi, at the Tel Aviv University Art Gallery in January 1993.

Baritone **ROBIN BUCK** debuted with the San Diego Symphony Pops Orchestra in 1990. He made his New York City Opera debut as Silvio in the premiere of the new production of *I Pagliacci* during the 1991-92 season, then appeared with Connecticut Grand Opera as

Papageno in a new production of *The Magic Flute*, directed by Broadway veteran Tom O'Horgan, and sang Copland's *Old American Songs* with the Orange County Chamber Orchestra. Among other 1991-92 engagements, Buck performed with the City of Birmingham Symphony under Simon Rattle as baritone soloist in Nielsen's *Symphony No. 3* in an American tour which included his Carnegie Hall debut.

Other appearances have been as Dr. Falke in *Die Fledermaus* with the Anchorage Opera, Junius in *The Rape of Lucretia* with Long Beach Opera, Papageno in *The Magic Flute* at the Redlands Opera and Carmina Burana with the Anchorage International Music Festival.

In concert, Buck has appeared as soloist with the Los Angeles Philharmonic (*Carmen* excerpts), the Carmel Bach Festival (*St. Matthew* and *St. John Passions*), the William Hall Chorale (Vaughan Williams' *Five Mystical Songs*) and the Redlands Bowl Festival (pops concert). His credits also include substantial work in musical theater and television.

The **LA JOLLA SYMPHONY CHORUS** came under the auspices of the University of California, San Diego Music Department and a civic board of directors in 1967. The 110-voice ensemble reflects the delicate balance of community and university life that makes it so unique.

The ensemble has performed a mixture of musical styles that combine standard repertory with new or unusual works. Major projects have included a 1984 world premiere and CRI recording of Henry Brant's *Western Springs*, commissioned by the La Jolla Symphony and Chorus Association, and a 1985 KPBS-TV broadcast of Bach's *Mass in B Minor*.

In the summer of 1988 members of the chorus traveled to Europe where they gave performances in Germany, Austria and Italy. The ensemble was the only adult choir selected to represent the United States in the 1992 International Choral Kathaumixw held in Canada this summer.

DAVID CHASE has conducted the La Jolla Symphony Chorus at UCSD since 1973. He is a graduate of Ohio State University, and later received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony.

Dr. Chase has been on the faculty of Palomar College, San Marcos, since 1974, serving variously as music department chairman, conductor of choruses and conductor of the Community Orchestra, as well as teaching music literature and theory courses.

In the summer of 1989, Dr. Chase performed with the Emory au Query Chamber

under Robert Shaw in Souillac, France. In January of 1990, he was a fellow in the Melodious Accord Fellowship with Alice Parker in New York City.

CHORISTERS OF THE CATHEDRAL CHURCH OF ST. PAUL is a choir composed of men and boys and patterned after English cathedral and collegiate chapel choirs. The ensemble, which debuted with the San Diego Symphony in December, 1990, frequently appears in productions of San Diego Opera and other programs throughout the community in addition to singing for services at St. Paul's Cathedral on a regular basis.

The ensemble has also performed Christmas Carols in the Crown Room at the Hotel del Coronado on Christmas Eve for the past 13 years. Edgar Billups is choirmaster.

The **SAN DIEGO MASTER CHORALE**, is comprised of 130 of San Diego's finest singers. Founded in 1961 the group produces its own concert season while maintaining a rich collaboration with the San Diego Symphony Orchestra, during both its winter season and its SummerPops season.

The Master Chorale's 32-year association with the San Diego Symphony has included distinguished performances of many of the greatest choral masterworks. And, while renowned for its performances of master choral works, the Master Chorale in fact performs a wide assortment of classical, folk and popular music in any variety of settings.

In addition to its appearances with the San Diego Symphony and the San Diego Opera, the Master Chorale has participated actively and extensively in community events, and has become known as the "voice of San Diego." Representing San Diego abroad, the Chorale has made two European tours which have included performances in Great Britain, Austria, Switzerland and Germany.

FRANK W. ALMOND holds both the BA and MA degrees from San Diego State University, and a PhD degree in Music Theory from Florida State University.

Dr. Almond is Professor of Music and Director of Choral Activities at SDSU, where he conducts the Aztec Concert Choir and Chamber Singers, and teaches conducting and choral techniques.

Under Dr. Almond's direction, the Aztec Concert Choir and Chamber Singers have established a national reputation for choral excellence. He is also well known as a choral clinician and honor choir conductor. He is also a choral arranger, and has compositions published by the Neil Kjos Publishing Company.

Dr. Almond has served as Music Director of the San Diego Master Chorale since 1984.

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MEXICO '92: ENCOUNTER OF TWO WORLDS



The Castillo, or pyramid of Kukulkan, centerpiece of the Chichen Itza ruins, Yucatan, Mexico.

The meeting of two worlds 500 years ago is being celebrated in a spectacular "Encounter of Two Worlds Concert" by the San Diego Symphony at Mexico's Chichen Itza ruins on October 12. Maestro Talmi and the orchestra are performing amidst the flood-lit ruins of richly carved pyramids, temples and shrines of this ancient capital of the Mayan empire in the Yucatan peninsula.

The appearance came by special invitation of Mrs. Dulce Maria Sauri Riancho, Governor of Yucatan, and is the cornerstone event of an international Quincentennial Celebration commemorating the meeting of the Old and New Worlds in 1492.

Founded over 1,500 years ago and prominently perched at a historic gateway to the New World, the ten-square-kilometer Chichen Itza excavation site is the remains of a great city and one of the archeological wonders of the world.

"The selection of this ancient Mayan capital for these commemorative activities unites both the New World with the Old, and Americans of two different ages," notes Executive Director Wesley O. Brustad. "Bi-national arrangements for what has become the 'concert of the century' are being viewed by government officials in both Mexico and the United States as a milestone in the continued fostering of

relations between the two countries.

"This Quincentennial concert is forming a unique artistic and social centerpiece, Brustad added. "October 12 will be a date long remembered as a time when two worlds met — first in 1492 and now again five centuries later — and moved forward together in celebration of the human spirit."

Concert site is the Ball Court, an athletic arena where games were played to honor the gods.

"The visual impact of this program will be stunning, Brustad remarked. "From vantage points throughout the ruins, the sharp contrast of light-drenched ancient architectural marvels against the night time sky will only enhance the spell cast by the musical performance. The audience will be able to look out on the magnificent buildings of the Mayan civilization as they hear music that speaks of humanity past, present and future."

The orchestra and a number of its patrons are flying to Merida, Mexico via October 10. A rehearsal is scheduled at the site October 11, and the ensemble returns to San Diego October 13.

Joining the State of Yucatan (primary sponsor) are TAESA, Mexico's third-largest airline; and the San Diego law firm of Gray Cary Ames & Frye.

SAN DIEGO SYMPHONY

Copley Symphony Hall

'Encounter of Two Worlds'
A Special "Send Off" Performance
sponsored by the
San Diego Symphony League
Friday, October 9, 1992 at 8:00 p.m.

Yoav Talmi, conductor

By special invitation of Lic. Dulce Maria Sauri Riancho, Governor of Yucatan,
this program is being performed by the San Diego Symphony
among the Mayan ruins of Chichen Itza on Monday, October 12.

Members of the San Diego Symphony League invite you to join them for a pre-concert reception
at 7:00 p.m. in the lobbies of Copley Symphony Hall.

Complimentary Apertivos y Sangria
including a special display of Mayan art and artifacts
from the San Diego Museum of Man
and the private collection of Tamara Glick.

- | | |
|-----------------|--|
| VERDI | Overture to <i>I Vespri Siciliani</i> ("The Sicilian Vespers")
(Circa 8' 30") |
| BARBER | Adagio for Strings, Opus 11 (Circa 7'30") |
| STRAVINSKY | Firebird Suite (1919) (Circa 22') |
| Interval | |
| de FALLA | Two Dances from <i>The Three-Cornered Hat</i> (Circa 9')
Seguidilla (The Neighbor Dance)
Jota (Final Dance) |
| REVUELTAS | La Noche de los Mayas (<i>The Night of the Mayas</i>) (Circa 26')
I. Noche de los Mayas (molto sostenuto)
II. Noche de Jaranas (scherzo)
III. Noche de Yucatan (andante espressivo)
IV. Noche de Encantamiento (Theme and Variation) |

This performance benefits the San Diego Symphony League

Maestro Talmi appears by arrangement with Harold Shaw.
His biographical sketch appears on page P-4

The use of cameras and recording equipment is prohibited.

PROGRAM NOTES

Overture to *I Vespri Siciliani* (*The Sicilian Vespers*)

GIUSEPPE VERDI

(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

In February, 1852, Verdi contracted to write an opera for performance during the great exposition to be held in Paris in 1855. The subject of the libretto he was given could hardly have been less appropriate for a famous Italian composer writing his first opera for Paris. It is the story of the bloody uprising of the Sicilian people against the oppression of the French occupiers of their island, on Easter Monday in 1282.

There were countless difficulties and delays in the preparation of the production. In an incident that could itself be the subject of an opera, the leading soprano disappeared from rehearsals for a month and was found to have gone off with her lover. Verdi, furious, asked to be relieved of his contractual obligations saying, "Circumstances have made my position in France too difficult. It would be much better for me to be unknown than badly known." Nevertheless, the opera had its premiere on June 13, 1855, and was so great a success that it was given fifty more performances.

The dramatic Overture to the opera is scored for piccolo and two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion and strings.

Adagio for Strings, Opus 11
SAMUEL BARBER

(Born March 9, 1910, in West Chester, Pennsylvania; died January 23, 1981 in New York)

Samuel Barber was one of the most distinguished members of the generation of American composers that came to maturity shortly before the Second World War. He began his musical studies when only six years old, and at seven he was already composing. At fourteen he entered the Curtis Institute of Music and at twenty-one joined its faculty. Barber's music was always firmly rooted in the traditional vocabulary and technique he learned at Curtis, which did not prevent him from composing works of great fantasy and expressivity. His music is rich in texture, free in rhythm, and always melodic. He wrote two full-length operas, two symphonies, three concertos and a great deal more in almost every musical form.

Barber's beautiful Adagio for Strings was originally the slow movement of the String Quartet, Opus 11, that he wrote in 1936. It is based on a single theme, at once archaic and

romantic, that is slowly enriched and developed. He made the string orchestra version for Arturo Toscanini and the NBC Symphony Orchestra, which gave it its first performance on November 5, 1938. It soon became one of the most frequently performed works ever written by an American composer.

Firebird Suite (1919)

IGOR STRAVINSKY

(Born June 17, 1882, in Oranienbaum, Russia; died April 7, 1971, in New York)

Stravinsky's music for the ballet, *The Firebird*, is the first masterpiece of a great composer, written when he was only twenty-seven years old, an opera singer's son who had recently completed his studies with Nikolai Rimsky-Korsakov. It was commissioned by Serge Diaghilev, a Russian impresario whose opera and ballet productions created a new kind of musical theater for the twentieth century.

Diaghilev possessed a rare genius at the very special craft of theatrical production, whose practitioners are not themselves artists but organizers of artistic effort. He brought together groups of creative collaborators — choreographers, composers and designers — who invented a repertoire of magnificent works that he presented to the public. Then, as now, the arts in Russia were isolated from those of the rest of Europe, and the ballet had developed there to a level that was not known in the West.

In 1909, Diaghilev assembled a company of dancers from the Czar's Imperial theaters and presented a season of Russian ballets in Paris that attracted an enormous amount of attention and was a huge success.

For his second Paris season, in 1910, Diaghilev wanted a new work on a Russian subject, and he settled on the old folk tale of *The Firebird*. His first choice as composer was one of his rare mistakes: his old music teacher Anatoly Liadov, who brought a supply of music paper for the project but never got around to writing anything on it. When time ran short, Diaghilev turned to young Igor Stravinsky, who had written some brilliant, short orchestral works he had heard a year before.

Stravinsky worked carefully and closely with Mikhail Fokine, the choreographer of *The Firebird*, matching music and dance. His only real problem, he said, was that the story-telling required music that was more literally descriptive than he really wanted to write at the time. Nevertheless, the young composer fixed on a highly personal manner of musical expression that was to remain with him throughout his long career, even though many aspects of it changed. The music is at once complex, clear, concise and colorful.

The story concerns young Prince Ivan and his encounters with supernatural good and

evil: the beautiful Firebird and wicked King Kashchei. On a night hunt, Ivan wanders into the King's enchanted garden, which is lit only by the light of the Firebird, at a silver tree bearing golden fruit. He captures the bird but soon releases her, and in gratitude she gives him one of her magic feathers to protect him from danger. At dawn, a group of captive Princesses from Kashchei's castle dances around the tree, and despite warnings that the King will turn him to stone, he follows them into the building. Kashchei's grotesque band of slavish monsters captures him immediately, but a wave of the feather brings back the Firebird, who spurs on their infernal dance until they collapse with weariness and are lulled to sleep. Then she reveals to Ivan the huge egg that contains the wicked King's evil soul. When the Prince smashes it to the ground, Kashchei and his court disappear into a black void, knights who had been turned to stone return to life, all the company rejoices, and Ivan takes one of the Princesses to be his bride.

In 1919, Stravinsky selected a suite of five excerpts from the ballet and arranged it for a smaller orchestra than the huge one that Diaghilev used in his lavish production. In the dark night of the Introduction, there is a deep rumble of cellos and basses playing a melody with a little falling figure that recurs in many parts of the ballet. The music rises with the light, and in the next sections, *The Firebird* and *Her Dance* and *The Variation of the Firebird*, we hear her fluttering dance about the beautiful tree and her conversation with the Prince. The golden apples are gaily tossed back and forth to the music of *The Round Dance of the Princesses*, and then a sadder tune reminds us that these beautiful young women are captives. To the slower music of a Russian folk song, Ivan falls in love with one of them. A smashing chord starts the *Infernal Dance of King Kashchei* and his retinue, but the Firebird's Lullaby charms them to sleep again, and as the *Finale* begins, a horn sings out another Russian folk song. Music, lights and spirits rise to the grand, happy ending of the fairy tale.

The 1919 Suite from *The Firebird*, is scored for piccolo and two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, xylophone, harp, piano and strings.

Seguidilla and Jota from *The Three-Cornered Hat*

MANUEL DE FALLA

(Born November 23, 1876, in Cadiz, Spain; died November 14, 1946, in Alta Gracia, Argentina)

Manuel de Falla, the greatest Spanish composer of the twentieth century, stud-

ied at the Madrid Conservatory and then went to Paris to broaden his musical experience. He moved in the circles of Debussy, Ravel and Stravinsky, and then returned home to combine some of the most important new ideas current in Europe with the best musical traditions of the Iberian peninsula. His works reflect the interaction of impressionism, neoclassicism, Spanish folk music and the art music of Spain's past.

The Three-Cornered Hat is the title of a novel that Pedro Antonio de Alarcon (1833-91) based on a Spanish folk-tale and published in 1875. It tells a complicated story of the encounters of the pretty young wife of a miller, her jealous husband and a Corregidor, a village magistrate. The music was written in 1916 and 1917 and first performed in Madrid on April 7, 1917, as accompaniment to a mimed version of the story. It became a ballet produced by Diaghilev in London in 1919 with choreography by Leonid Massine. The music is rich in well known folk tunes and popular dances known throughout Spain. We hear *The Neighbors' Dance*, a seguidilla, and the fiery final jota.

La Noche de los Mayas (*The Night of the Mayas*)

SILVESTRE REVUELTAS

(Born December 31, 1899, in Santiago Papasquiaro, Durango, Mexico; died October 5, 1940, in Mexico City)

Silvestre Revueltas was one of the most promising of early twentieth-century Mexican composers, but his career was cut short just as he reached artistic maturity. As a child in a little Mexican town, he played the violin and organized orchestras among his playmates. When he was fourteen, Revueltas went off to study music, first in Mexico City, then in Austin, Texas, and Chicago.

Carlos Chávez called him back to Mexico City in 1929 as assistant conductor of the newly established Orquesta Sinfónica de México, and with the encouragement of Chávez, he began to compose. Before long he had developed a highly individual musical language that was rooted in the folk idiom of his native land.

Many of the orchestral works of Revueltas are short symphonic poems on Mexican subjects. Some, he said, are musical picture-postcards of memorable Mexican places. Somewhere between those poetic and literal works are the scores he wrote for more than a half dozen films, from which he extracted concert pieces. From *La Noche de los Mayas*, a 1939 film, he made a four-movement suite for very large orchestra which we hear tonight.

— © Leonard Burkat

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