



*La Jolla*

CIVIC UNIVERSITY

SYMPHONY ORCHESTRA

CHORUS

1989·1990 SEASON

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Like all musical organizations, the La Jolla Civic-University Symphony and Chorus depend heavily on the generosity of their audiences. Income from tickets meets only a fraction of the expenses involved in presenting a concert season, and the Association is fortunate to have an extremely loyal audience. Those interested in supporting the Association are referred to the donation categories below. Please make your check payable to the La Jolla Symphony Association and mail it to: La Jolla Symphony and Chorus Association, Q-038, UCSD, La Jolla, CA 92093.

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## ABOUT THE SOLISTS

**SUSAN LYNN DIXON** first performed with the La Jolla Civic-University Symphony as a winner of the Young Artists Competition in 1978. Since then she has appeared with the orchestra numerous times as soloist in such works as Mozart's *Mass in C Minor* and Orff's *Carmina Burana*. A graduate of UCLA with a degree in Fine Arts, Miss Dixon is a former student of Kathleen Darraugh and Jack Metz, both of Los Angeles. She has performed opera, oratorio, and chamber music extensively throughout Southern California with such groups as the San Diego Opera, Pacific Lyric Theatre, and the UCLA and USC Opera Workshops. She has been a winner in the Orange County Met Auditions and has also been a Musical Merit winner in San Diego. Miss Dixon currently is Choir Director at Ascension Catholic Parish.

**ANITA COLET** has a broad range of performance experience, having sung in operas as well as musical comedy. Last summer she appeared as Marge MacDougall in *Promises, Promises* at the Lawrence Welk Resort Theater and has also appeared in their productions of *My Fair Lady*, *Camelot*, and *Pirates of Penzance*. She has been seen as Princess Margaret in Starlight's *Student Prince*, Captain Ramiro in Pacific Lyric Theatre's *Lunatics and Lovers*, and Cherubino in Mt. San Jacinto Opera Theater's production of *Marriage of Figaro*, and has also been featured in several productions with the San Diego Opera. Two years ago she was chosen to be part of the six-person San Diego Opera Ensemble, with whom she toured schools, opera guilds, and community centers as Rosina in *The Barber of Seville* as part of their educational program. Miss Colet has won awards from the Metropolitan Opera, McAllister Awards, and Musical Merit Foundation.

Known primarily for his concert and oratorio singing, **DAVID BATES** has soloed extensively in Southern California. His engagements have included the *Messiah* with the Inland Empire Symphony and the William Hall Chorale, the Mozart *Requiem* with the San Diego Lutheran Chorale, and "An Evening of Cole Porter" with the San Diego Pops Orchestra. With the La Jolla Civic-University Symphony he has soloed in the *Messiah*, *Carmina Burana*, and Bach's *Mass in B Minor*. In 1988 he appeared with the Master Chorale of Orange County in Mozart's *Mass in C Minor* and *Missa Brevis in D Major* with the Pacific Symphony. Mr. Bates made his debut with San Diego Opera in 1980, singing the role of Parpignol in *La Boheme*. As Music Director of the La Jolla

United Methodist Church, he conducted the Los Angeles Baroque Orchestra in a production of Purcell's *Dido and Aeneas* last June.

**WILLIAM NOLAN** has appeared in a variety of operatic, concert, and theatre production during the ten years he has lived in San Diego. With Pacific Chamber Opera, his credits include leading roles in *The Barber of Seville*, *The Marriage of Figaro*, *Martha*, *Die Fledermaus*, *Lunatics and Lovers*, *Naughty Marietta*, and *The Elixir of Love*. In 1988 he made his San Diego Opera debut as Wagner in *Faust* and last season sang two roles for SDO: Prince Yamadori in *Madame Butterfly* and the Second Prisoner in *Fidelio*. For SDO's current season, Mr. Nolan has just completed performing multiple roles *Boris Godunov*. Concert performances include Orff's *Carmina Burana* and the Faure *Requiem* with the La Jolla Civic-University Chorus and Orchestra, as well as Haydn's *The Creation* and Handel's *Messiah* for the San Diego Lutheran Chorale. He is a two-time finalist in the Western Regionals of the Metropolitan Opera Auditions and is a former winner of the Virginia Hawk Vocal Scholarship competition in San Diego.

Currently an Associate Professor of Voice and Speech at United States International University, **CHRISTINE SEVEC** has been an active member of San Diego Theatre for the past five years. Her most visible role has been Cindy in *Suds: The Rockin' 60's Musical Soap Opera*, and she appeared in all four productions of *Suds*, including its New York City run. Other appearances include *Jacques Brel Is Alive and Well and Living in Paris* at USIU, Emily in *Blue Window* at the San Diego Rep, and Elizabeth in *Monstrum* at City College Theatre. She has also worked at the Old Globe Theatre as an actress and a teacher. Miss Sevec studied at Temple University in Philadelphia and ACT in San Francisco and is currently completing work towards her MFA.

As an actor, **RAY CHAMBERS** has spent his past three summers with the Old Globe Theatre in such plays as *Antony and Cleopatra*, *Love's Labour's Lost*, *Coriolanus*, and most recently as Charles Surface in *The School for Scandal*. Other credits include Brick in *Cat on a Hot Tin Roof* and Pip in *Great Expectations* at the Arizona Theatre Company, Mercutio in *Romeo and Juliet* at the Indianapolis Shakespeare Festival, and the West Coast premiere of *Bent* at the Bowery Theatre. Mr. Chambers will spend the 1990 season with the Alabama Shakespeare Festival in Montgomery.

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THE LA JOLLA CIVIC-UNIVERSITY  
SYMPHONY ORCHESTRA AND CHORUS

Thomas Nee, Music Director  
David Chase, Choral Director

Mandeville Auditorium  
Saturday, December 2, 1989, 8 P.M.  
Sunday, December 3, 1989, 3 P.M.  
Sunday, December 3, 1989, 8 P.M.

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DECEMBER, SACRED AND PROFANE

OTTORINO RESPIGHI    **Laud to the Nativity**  
Susan Lynn Dixon, Soprano (Angel)  
Anita Colet, Mezzo-soprano (Mary)  
David Bates, Tenor (Shepherd)  
Sung in English

HENRY BRANT            **December**  
Christine Sevec, Reader  
Raymond Chambers, Reader  
Susan Lynn Dixon, Soprano  
David Bates, Tenor  
The composer will address the audience briefly  
before the performance.

INTERMISSION

TOMAS LUIS DE VICTORIA  
FRANCIS POULENC    **O Greaty Mystery! Two Settings of  
O Magnum Mysterium**

J.S. BACH                **Magnificat, BWV 243**  
*Magnificat*  
*Et exultavit*  
*Quia respexit — Omnes generationes*  
*Quia fecit mihi magna*  
*Et misericordia*  
*Fecit potentiam*  
*Deposuit potentes de sede*  
*Esurientes*  
*Suscepit Israel*  
*Sicut locutus est*  
*Gloria*  
Susan Lynn Dixon, Soprano  
Anita Colet, Mezzo-soprano  
David Bates, Tenor  
William Nolan, Bass-baritone

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NOTES BY ERIC BROMBERGER

**Laud to the Nativity**  
OTTORINO RESPIGHI  
Born July 9, 1879, Bologna  
Died April 18, 1936

Respighi is best known today for his series of spectacular orchestral tone poems celebrating the pines, fountains, and festivals of ancient Rome, but he wrote many other kinds of music, and among these are a number of smaller-scaled pieces that evoke the past in quite a different way. His suites of *Ancient Airs and Dances* are orchestrations of songs and lute pieces from previous centuries, and he also wrote a number of vocal works based on ancient sources. One of the most successful of these is his *Laud to the Nativity*, which dates from 1928-30.

*Laud to the Nativity* has been called an extended Christmas carol: in it, Respighi draws on ancient music sources — madrigals, pastoral wind music, and others — to retell the Nativity story. *Laud* is scored for three soloists (who take the parts of the Angel, Mary, and a shepherd), full chorus (representing angels, shepherds, and townspeople), and a small instrumental ensemble of winds, two pianos, and percussion. In a note in the published score, Respighi's widow indicated that the composer felt that *Laud* could be staged as a dramatic story: the stage was to be arranged as a manger, with decor based on fifteenth-century Italian paintings and frescoes. The present performances, however, offer *Laud to the Nativity* in its usual concert version.

**December**  
HENRY BRANT  
Born September 15, 1913, Montreal

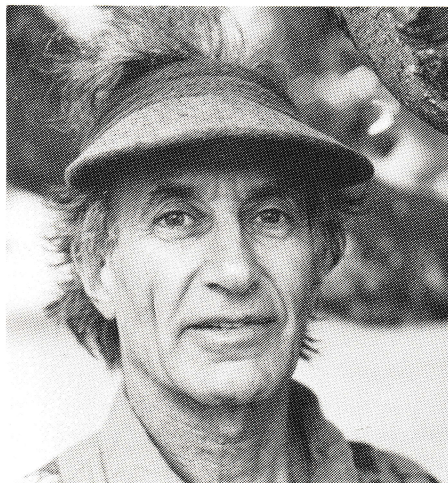
Henry Brant has always been an experimenter. At the age of 9 he was inventing his own instruments, and throughout his career he has shown an interest in unusual combinations of sounds and timbres. By 1950, Brant had become attracted to spatial music, music in which the performers, for acoustical reasons, are separated in various ways, using the entire area of the hall, rather than all being grouped together on the stage in front of the audience. Of the musical needs that led him to spatial solutions, Brant has written:

I had come to feel that the single-style music, no matter how experimental or full of variety,

could no longer evoke the new stresses, layered inanities and multidirectional assaults of contemporary life on the spirit... This straightforward solution presented itself: to pit against each other two (preferably more) entirely different kinds of music — a combination, say, as heterogeneous as something suggesting a Dixieland band versus a Balinese gamelan versus a military cortege.

Since then, Brant has written over fifty large-scale spatial compositions, all requiring unusual combinations of instruments and unorthodox deployment of performers. Local audiences may remember his *Western Springs*, commissioned by the La Jolla Symphony Association and premiered and recorded by the orchestra and chorus in 1984. Brant's most recent works include *Rain Forest*, a secular oratorio on the destruction of the world's rain forests, premiered at the Aspen Festival in the summer of 1989, and *Flight over a Global Map* for 100 trumpets, first performed this November during American Music Week at the State University of New York in Oneonta.

*December* was one of Brant's earliest spatial works. Originally composed in 1954, it received the Prix Italia the following year, and Brant revised the score in 1966; the revised version was first performed at Macalester College in 1966 by the Civic Orchestra of Minneapolis and the Macalester College Chorus, Thomas Nee conducting. The text, written by Patricia Brant, is a secular account of the Nativity story. Rather than offering the tale as a Christmas story, this is the account of an



Henry Brant

outsider who often sees through cynical eyes; this version is jaded, at times violent, at times very funny.

Brant has assembled an elaborate and intricate array of performers, and his score stipulates exactly the manner he wishes them deployed. There are a number of what he calls Isolated Groups, spread throughout the hall: a soprano solo and tenor solo, on opposite sides of the hall; three muted trumpets; three muted trombones; a bell group, which at one point is called upon to switch to a complex battery of percussion instruments; and a male speaker and a female speaker, separated from each other. The Principal Group, set on the stage in front of the audience, consists of a large chorus and a small ensemble of woodwinds, brass, timpani, and organ. At several points, Brant gives each member of the chorus an individual song, and the songs are sung simultaneously; the resulting amalgam (chaos out of too much beauty) is typical of the musical imagination that has created this complex tale, which — in its multi-layered telling — suggests the many ways the Nativity story might be viewed.

**Two Settings of O Magnum Mysterium**  
TOMAS LUIS DE VICTORIA  
FRANCIS POULENC

The text *O Magnum Mysterium*, which describes the ironic setting for the Nativity — the Saviour born amidst the animals — has been a favorite with composers throughout history, from the very earliest to, in our own time, Peter Maxwell Davies. This program offers two sharply contrasting settings of this ancient text. The setting by the Spanish composer Tomas Luis de Victoria (1548-1611) tells the tale with poignant simplicity and lightness of tone, while that of French composer Francis Poulenc (1899-1963) evokes the mystery with hushed darkness and miraculous harmonic twists.

**Magnificat in D Major, BWV 243**  
JOHANN SEBASTIAN BACH  
Born March 21, 1685, Eisenach  
Died July 28, 1750, Leipzig

From 1717 until 1722, Bach served as *kapellmeister* at the court of Anhalt-Cöthen, where he wrote the great part of his secular instrumental music. Growing dissatisfied with that position, Bach in 1723 applied to become *kantor*

at St. Thomas' Church in Leipzig and after a lengthy application process was accepted, taking up his duties in the summer of 1723. The positions of *kapellmeister* and *kantor* are roughly equivalent — both are music directors — but the former supervises music of a secular court, while the latter is in charge of church music. As music director for all the churches of Leipzig, Bach was responsible for training choirs, writing music for services, and leading performances — it was as *kantor* of St. Thomas church that he wrote the vast majority of his 220 sacred cantatas.

Bach composed the *Magnificat* for Christmas services in 1723. It was his first Christmas in his new position, and he wanted a festive piece to mark the occasion. In its original version, the *Magnificat* was in E-flat major and included several Christmas hymns interpolated into the sequence of movements. Several years later, about 1730, Bach revised the *Magnificat*, recasting it in D Major and removing the interpolations; it is in this form that it survives today.

The *Magnificat* has always been one of Bach's most popular large-scale works, and it is one of those rare things: a work by Bach that was performed frequently during his own lifetime. Much of its success is due to its festive spirit — this is *true* celebration music — and to its rich sound: Bach employs what was for him an unusually large array of forces — four soloists, a five-part chorus, and an orchestra with three trumpets, two flutes, two oboes, timpani, strings, and continuo.

The text comes from the gospel of St. Luke; the full title — "Magnificat anima mea Dominum" — translates "My soul doth glorify the Lord." It is a text of praise, and Bach writes music that is by turns exultant, dramatic, lyric, introspective, and festive. He alternates huge movements for chorus and full orchestra with sections for solo voices, accompanied either by continuo or by just a few instruments. Some of these have become famous by themselves: the tenor's dramatic *Deposuit potentes*, with a violent orchestra behind him, or the alto's lovely *Esurientes*, where she is accompanied only by two flutes and pizzicato bass. The *Magnificat* is one of Bach's happiest and most colorful scores, and its universal popularity — from the moment of the first performance, at Christmas 266 years ago, to our own day — is no surprise at all.

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## O MAGNUM MYSTERIUM

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepe  
Beata virgo, cujus viscera meruerunt  
portare Dominum Christum. Alleluia!

O great mystery  
and wondrous sacrament,  
that animals should see the new-born Lord  
lying in their manger!  
Blessed is the Virgin whose womb was worthy  
to bear the Lord Jesus Christ. Alleluia!

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## MAGNIFICAT

### I. CHORUS

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

### II. ARIA (*Soprano*)

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced to God my Saviour.

### III. ARIA (*Soprano*)

Qui respexit humilitatem ancillae suae; ecce enim ex hoc  
beatam me dicent.

For He hath regarded the low estate of His hand-  
maiden; for behold, from henceforth all generations shall  
call me blessed.

### IV. CHORUS

Omens generationes.

All generations.

### V. ARIA (*Bass*)

Quia fecit mihi magna qui potens est, et sanctum nomen  
ejus.

For he that is mighty hath done to me great things; and  
holy is His name.

### VI. DUET (*Alto and Tenor*)

Et misericordia a progenie in progenies timentibus eum.

And His mercy is on them that fear Him from generation  
to generation.

### VII. CHORUS

Fecit potentiam in brachio suo, dispersit superbos mente  
cordis sui.

He hath showed strength with His arm; He hath  
scattered the proud in the imagination of their hearts.

### VIII. ARIA (*Tenor*)

Deposuit potentes de sede et exaltavit humiles.

He hath put down the mighty from their seats, and  
exalted them of low degree.

### IX. ARIA (*Alto*)

Esurientes implevit bonus et divites dimisit inanes.

He hath filled the hungry with good things; and the rich  
He hath sent empty away.

### X. TRIO (*Soprano and Alto*)

Suscepit Israel puerum suum, recordatus misericordiae  
suae.

He hath holpen his servant Israel, in remembrance of  
His mercy.

### XI. CHORUS

Sicut locutus est ad patres nostros, Abraham et semini  
ejus in secula.

As He spake to our fathers, to Abraham, and His seed  
forever.

### XII. CHORUS

Gloria, Patri, gloria Filio gloria Spiritui sancto. Sicut erat  
in principio et nunc, et semper et in seculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy  
Ghost. As it was in the beginning, is now, and ever shall  
be, world without end. Amen.

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## UPCOMING CONCERTS

Saturday, March 10, 1990, 8:00 P.M.  
 Sunday, March 11, 1990, 3:00 P.M.

**Thomas Nee, Conductor**  
 NEXUS Percussion Ensemble

Janacek **Jealousy**  
 Cowell **Percussion Concerto**  
 Dvorak **Te Deum**  
 Schubert **Symphony No. 8 in B Minor**  
 "Unfinished"

The distinguished Canadian percussion ensemble NEXUS will appear with the orchestra in a rare performance of the *Percussion Concerto* of American composer Henry Cowell. The rest of this program comes from Central Europe and features both very familiar and very unusual music, including Janacek's original overture to the opera *Jenufa* and Dvorak's setting of the *Te Deum* for chorus and orchestra.

Single tickets — at \$9 for adults and \$7 for students/seniors — may be reserved at the UCSD Box Office or by calling the Association at 534-4637.

## POLAND AND RUSSIA TOUR

An exciting opportunity awaits members of the La Jolla Symphony Chorus this spring: a once-in-a-lifetime chance to perform a concert tour of Poland and Russia at a unique time in the history of those countries. Plans for this tour have been underway for many months and include the Moscow premiere of *Song of Cherubim* by Polish composer Krzysztof Penderecki, with whom we will rehearse in Warsaw.

As with our last, hugely successful concert tour of Europe in 1988, the cost of this trip — approximately \$3000 for each person on the tour — will be paid by the participants. Because of this expense, some chorus members may be unable to accompany us. Many more, however, will be able to participate if we can provide financial assistance. Scholarships for these singers in the amount of \$600 each will enable us to perform and represent the La Jolla Symphony Chorus in the best way possible.

We are looking to our subscribers and supporters to help us in this effort. Donations large and small are welcome. Checks should be made to:

La Jolla Symphony Association, UCSD, Box Q-038, La Jolla, CA 92093

The chorus is pursuing several different avenues of earning scholarship money for the trip. The first of these is Christmas caroling. Small groups of chorus members will entertain your company, organization, or social group at parties and holiday events with traditional songs of the season. There's nothing like live music to warm up a party! For information about scheduling a group of carolers for your event, call Valerie Rubins at 944-3413.

## CHRISTMAS TAPES FOR SALE

The chorus is pleased to announce that tapes of its performance of Dylan Thomas' *A Child's Christmas in Wales* are now for sale. The tape features narrator William Roesch, and the chorus performs traditional Welsh Christmas carols. The tape will be on sale at intermission during these concerts, or a copy may be reserved by phoning the Association office at 534-4637.

### PRICES

If purchased at concert      \$8 for one  
    \$7 a piece for two  
    \$6 a piece for three or more

For contributors, sponsors, patrons and concert underwriters the cost is \$5 a piece.

If tickets are not bought at the concert, the price of the tape will be \$10.

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# Members of The La Jolla Civic-University Symphony Orchestra

Founded in 1954 by Peter Nicoloff

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Midori Shimura  
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