

*La Jolla*  
CIVIC UNIVERSITY  
SYMPHONY ORCHESTRA  
CHORUS

*Thomas Nee*  
MUSIC DIRECTOR

1988 - 1989  
S E A S O N



# THE 1988-89 SEASON

## All-Beethoven Concert

SATURDAY, OCTOBER 1, 8 P.M.  
SUNDAY, OCTOBER 2, 3 P.M.

*Symphony No. 8 in F Major*  
*Elegiac Song*  
*Choral Fantasy*  
Kenneth Bookstein, Piano  
*Wellington's Victory*

## The Roaring Twenties

SATURDAY, NOVEMBER 19, 8 P.M.  
SUNDAY, NOVEMBER 20, 3 P.M.

Antheil *Jazz Symphony*  
Seeger *Slow Movement for Strings*  
Gershwin *Lullaby for Strings*  
Lambert *The Rio Grande*  
Shostakovich *Symphony No. 1 in F Minor*

## Christmas Concert

SATURDAY, DECEMBER 10, 8 P.M.  
SUNDAY, DECEMBER 11, 3 P.M.  
SUNDAY, DECEMBER 11, 8 P.M.

*A collage of varied music to celebrate the Christmas season*

## Mahler

SATURDAY, FEBRUARY 18, 8 P.M.  
SUNDAY, FEBRUARY 19, 3 P.M.

Mahler *Symphony No. 3 in D Minor*  
Diana Davidson, Mezzo-soprano

## Biblical Tales

SATURDAY, MARCH 11, 8 P.M.  
SUNDAY, MARCH 12, 3 P.M.

Schutz *Symphoniae Sacrae*  
Parker *Sacred Symphonies*  
Honegger *King David*  
Lynn Henderson, Soprano  
Kathleen O'Brien, Mezzo-soprano  
Thomas Oberjat, Tenor  
Mary Corrigan, Witch  
Norman Welsh, Narrator

## Mozart Requiem

SATURDAY, MAY 13, 8 P.M.  
SUNDAY, MAY 14, 3 P.M.

Penderecki *Threnody for the Victims of Hiroshima*  
Stravinsky *Symphony in Three Movements*  
Mozart *Requiem*  
Ann Chase, Soprano  
Anita Collette, Alto  
Alvin Brightbill, Tenor  
Wayne Saxon, Bass

## YOUNG ARTISTS CONCERT

SUNDAY, JUNE 4, 3 P.M.

All concerts take place in Mandeville Auditorium, UCSD  
For ticket information, please call the Association at 534-4637



**DIANA DAVIDSON**

**DIANA DAVIDSON** is a graduate of Oberlin Conservatory of Music. She made her professional debut as Rosette in the San Diego Opera production of *MANON* and then participated in that company's educational program *WHAT'S SO GRAND ABOUT OPERA?* for two seasons. After performing leading roles on tour with the National Opera Company, she joined Western Opera Theatre in San Francisco and toured in the title role of *LA CENERENTOLA* and as Prince Orlofsky in *DIE FLEDERMAUS*.

Ms. Davidson has appeared with the Miami Opera, Cleveland Opera, the Los Angeles Opera Repertory Theatre, the Chamber Opera Theater of New York, the California Opera Festival, Peoria Opera and the Opera Theatre of St. Louis. She has also appeared in concert and oratorio performances with the Honolulu Symphony, the San Diego Symphony, The Filharmonica di Bogota, the Warren Chamber Orchestra, and the Lexington Philharmonic.

Ms. Davidson's recent appearances included



**THOMAS NEE**

performances of *Melide* in Cavalli's *L'ORMINDO* at the Festival dei Due Mondi in Spoleto, Italy and Ravel's *SHEHERAZADE* with the National Symphony Orchestra of Santo Domingo.

**THOMAS NEE** has been music director of the La Jolla Civic-University Symphony Orchestra since 1967. A graduate of Hamline University, he studied with Ernst Krenek, Stefan Wolpe, and Hermann Scherchen and has been assistant conductor of the Minneapolis Symphony Orchestra and director of the Minnesota Opera Company. He has also been music director of the New Hampshire Music Festival since 1961. A vigorous proponent of modern music, he has been responsible for the premieres of many works by American composers, and in 1984 he led the American Composers Orchestra at Alice Tully Hall. During the summer of 1988, he led *SONOR*, the UCSD new music ensemble, in highly-acclaimed concerts at the Darmstadt Festival in Germany.

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# THE LA JOLLA CIVIC-UNIVERSITY SYMPHONY ORCHESTRA AND CHORUS

**Thomas Nee, Music Director**  
**David Chase, Choral Director**

Mandeville Auditorium  
Saturday, February 18, 1989      Sunday, February 19, 1989

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## MAHLER

### Symphony No. 3 in D Minor

*Kraftig, entschieden*

Trombone Soloist, Ted Bietz

### INTERMISSION

*Tempo di Menuetto, sehr massig*

*Comodo: Scherzando, ohne Hast*

Posthorn Soloist, Thomas Dambly

*Sehr langsam, misterioso*

*Lustig im Tempo und keck im Ausdruck*

*Langsam, ruhevoll, empfunden*

**Diana Davidson, Mezzo-Soprano**

**The Women of the La Jolla Civic-University  
Symphony Chorus**

**St Peter's Youth Choirs**

**This concert has been underwritten by a generous  
contribution from the Georges and Germaine Fusenot Foundation**

Latecomers to the first movement will be admitted to the back two rows only.

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## NOTES BY ERIC BROMBERGER

### Symphony No. 3 in D Minor

GUSTAV MAHLER

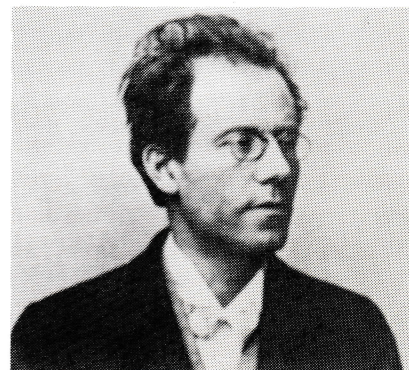
Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna

In the summer of 1896, the young German conductor Bruno Walter went to visit Gustav Mahler at the composer's summer retreat at Steinbach-am-Attersee in the Salzburg Alps. As Walter stepped off the boat, Mahler greeted him and took his bag. Around them stretched magnificent scenery: the brilliant blue lake and bright meadows, huge mountains and towering cliffs. Walter gazed around him, but Mahler quickly said: "You don't need to look — I have composed all this already!"

The music was Mahler's *Third Symphony*, completed that summer. When Mahler played it through on the piano for Walter, the young man was stunned — the massive symphony (100 minutes long) seemed to be "nature itself...transformed into sound." Mahler would have agreed, but in his *Third Symphony* he had in mind a very specific sense of nature. To a friend he wrote: "It always strikes me as odd that most people, when they speak of 'nature', think only of flowers, little birds, and woody smells. No one knows the god Dionysus, the great Pan." In his *Third Symphony*, Mahler sets out to encompass all of nature, from the delicate and beautiful to the wild and terrifying.

The longest symphony ever written, Mahler's *Third* is in six movements: two massive outer movements (each about half an hour long) frame four shorter ones. Mahler originally had an elaborate program for the symphony; he dropped



*Mahler in 1898, shortly after  
completing his Third Symphony*

the program, preferring to let the music stand on its own, but the program tells us a great deal about the music. Each of the six movements had a name:

1. Pan awakes; Summer Marches In
2. What the Flowers in the Meadow Tell Me
3. What the Animals in the Woods Tell Me
4. What the Night Tells Me
5. What the Morning Bells Tell Me
6. What Love Tells Me

The sequence of six movements progresses from the lowest to the highest orders of being: from primordial nature itself to the flowers, to the animals, to man (who speaks in the fourth movement), to the angels (who speak in the fifth), and finally to God in the sixth. Mahler said of the finale: "I could almost call the movement 'What God tells me.' And truly in the sense that God can only be understood as love. And so my work is a musical poem embracing all stages of development in a step-wise ascent. It begins with inanimate nature and ascends to the love of God." Such a message seems Christian, but Mahler's *Third Symphony* is not really Christian; more accurately, it is a statement of Mahler's Pantheism, his belief in the presence of God at all levels of creation (his original working title for the *Third Symphony* was "Joyful Wisdom").

The first movement is the wildest music Mahler ever wrote, and it has had passionate admirers as well as outraged critics (Bruno Walter, one of Mahler's greatest champions, confessed mystification before this music and never performed it). Written *after* the other five movements were complete, the opening is charged with energy — Mahler himself called it "Pan-ic" and meant that term in both senses: to refer to the god of fields, forests, and wild animals and also to the fear generated by wildness. Remarkably, this huge movement conforms to sonata form, with a long introduction ("Pan Awakes") and an exposition and development built on a gigantic march ("Summer Marches In"). The symphony opens with a mighty call by eight horns; the theme is reminiscent of the finale of Brahms' *First Symphony*, but the resemblance was apparently unintentional. Throbbing lower strings and brass, punctuated by trumpet fanfares, suggest the first stirrings of primordial life; the march enters quietly but soon springs to thunderous life and slogs powerfully forward. There is something almost



*The inn at Steinbach where Mahler wrote his Third Symphony*

bizarre about this music, which is by turns jaunty, nostalgic, extroverted, wistful, violent, abrasive, noble — it swirls with life. The opening horn call returns throughout, and the movement finally drives to an overwhelming conclusion, ending with a great rush up the scale — nature has sprung to vigorous life. Mahler asked for a long pause after this movement, and it has become customary — for musical reasons and for the sake of the endurance of audience and performers — to take an intermission at this point.

The next two movements are alike in mood and manner. The first, the "flower" movement, is a slow minuet with variations based on the oboe's *grazioso* opening theme. Some of the variations dash along vigorously, but this lightly-scored music comes to a quiet close on a sustained harmonic. This movement was performed separately before the rest of the symphony, and Mahler had mixed feelings about that. He of course wanted his music performed, but he worried that — out of context — so gentle a movement would make him seem — in his words — "the 'sensuous', perfumed 'singer of nature'."

The third movement, the "animal" movement, is the symphony's scherzo. It is based on the song "Ablosung im

Sommer" ("Relief in Summer"), which Mahler had written several years earlier; the text of that song reads in part: "Cuckoo down to his deathbed has fallen...Upon the verdant clover, clover, clover! Cuckoo is dead! Cuckoo is dead! Yes, to his death has fallen!" The poised beginning soon gives way to several long interludes scored for posthorn, whose faraway calls sound like the distant intrusion of man on the world of animals. Mahler brings the movement to an exciting close.

The fourth and fifth movements employ voices. Mahler marks the beginning of the fourth *Misterioso* and uses some of the emerging-nature music from the very beginning of the first movement. The fourth movement (originally titled "What the Night Tells Me") truly is a piece of night-music, not just for its night-sounds but because it speaks night-thoughts. The alto soloist sings the "Midnight Song," drawn from Nietzsche's *Also Sprach Zarathustra*, a brief text full of pain — mankind longs for redemption, and the movement ends quietly in darkness.

The fifth opens with a blaze of bright light. The children's choir happily echo the morning bells — "Bimm! Bamm! Bimm! Bamm!" — and this brief movement sounds a note of hope.

Mahler would later use some of this same music in his portrait of the heavenly life in the final movement of his *Fourth Symphony*, but here he draws his text from the collection of folk-poetry *Das Knaben Wunderhorn* to make two separate points: the alto soloist sings of mankind's sins, but the women's chorus brings a glowing message: redemption is possible.

Redemption comes in the long final movement, which follows without pause, and Mahler's markings are crucial: "Slow. Peaceful. With Feeling." This is one of the greatest of Mahler's slow movements, ranking with those of the *Ninth* and *Tenth Symphonies*. But unlike those late *adagios*, so full of wrenching pain and longing, the finale of the *Third* is rapt, suffused with a glowing spirituality. This truly is music that might be called, in Mahler's words, "What God Tells Me." It is built on two broad theme groups, both first announced by the strings. The music rises to a climax and falls back, then — beginning quietly — it moves with mounting fervor to a genuinely triumphant climax, thundered out with the full resources of a huge orchestra.

Mahler's *Third Symphony* has had its detractors. Some have found its intentions presumptuous, its manner gargantuan, the whole effort insane. But if the attempt to encompass all creation in 100 minutes of music is not absolutely successful — and how could it be? — this symphony is still a magnificent leap. And for many listeners, this sprawling score is one of the wonders of the symphonic literature, full of passionately beautiful music. When Leonard Bernstein in 1969 completed his tenure as Music Director of the New York Philharmonic and had to decide the program for his farewell concerts, he chose one piece of music: Mahler's *Third Symphony*.

#### IV. O MENSCH

O Mensch! O Mensch!  
Gib Acht! Gib Acht!  
Was spricht die tiefe Mitternacht?  
Ich schlief! Ich schlief!  
Aus tiefem Traum bin ich erwacht!  
Die Welt ist tief!  
    und tiefer als der Tag gedacht!  
O Mensch! O Mensch!  
Tief! Tief! Tief ist ihr Weh!  
Tief ist ihr Weh!  
Lust, Lust tiefer noch als Herze leid!  
Weh spricht: Vergeh! Weh spricht, Vergeh!  
Doch alle Lust will Ewigkeit!  
    will tiefe, tiefe Ewigkeit.

O man! O man!  
Take heed! Take heed!  
What does deep midnight say?  
I slept! I slept!  
I have awakened from a deep dream.  
The world is deep,  
    and deeper than the day remembers.  
O man! O man!  
Deep, deep, deep is its woe.  
Deep is its woe.  
Joy, joy deeper yet than heart's ache!  
Woe says: Be gone! Woe says: Be gone!  
But all joys want eternity,  
    want deep, deep eternity.

#### V. ES SUNGEN DREI ENGEL

##### BOYS' CHORUS

Bimm, bamm, bimm, bamm

Bimm, bamm, bimm, bamm

##### WOMEN'S CHORUS

Es sungen drei Engel einen sussen Gesang:  
Mit Freuden es selig in dem Himmel klang,  
Sie jauchzten frohlich auch dabei,  
Dass Petrus sei von Suden frei.  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwolf Jungern  
    das Abendmahl ass:  
Da sprach der Herr Jesus:  
Was stehst du deen hier?  
Wenn ich dich anseh', so wienest du mir!

Three angels were singing a song so bright  
It set Heaven ringing with joy and delight:  
Their message made a merry din:  
'St. Peter is set free of sin!'  
And when Lord Jesus sat down to sup  
With his twelve disciples  
    at table and cup,  
Then spoke the Lord Jesus,  
'Why linger you here?  
When I look at you there glitters a tear.'

##### CONTRALTO SOLO

Und solt' ich nicht weinen,  
du gutiger Gott.

And should I not weep,  
my merciful Lord?

##### WOMEN'S CHORUS

Du sollst ja nicht weinen!  
Sollst ja nicht weinen!

No, you must not weep!  
No, must not weep!

##### CONTRALTO SOLO

Ich hab' ubertret'n die zehn Gebot.  
Ich gehe und weine ja bitterlich.

I have broken the Ten Commandments.  
I go my ways with bitter tears.

##### WOMEN'S CHORUS

Du sollst ja nicht weinen!  
Sollst ja nicht weinen!

No, you must not weep!  
No, must not weep!

##### CONTRALTO SOLO

Ach komm und erbarme dich!  
Ach komm und erbarme dich uber mich!

Ah, come and have mercy!  
Ah, come and have mercy upon me!

##### WOMEN'S CHORUS

Hast du denn ubertreten die zehn Gebot,  
So fall auf die Kniee und bete  
    zu Gott!  
Liebe nur Gott in alle Zeit!  
So wirst du erlangen die himmlische Freud!

Have you on the Ten Commandments trod?  
Fall down on your knees then and pray  
to God.  
Only love God with heart and soul  
If heavenly joy is your true goal.

##### BOYS' CHORUS

Liebe nur Gott!  
Die himmlische Freud' ist eine selige Stadt,  
Die himmlische Freud', die kein Ende  
    mehr hat!

Only love God!  
The Holy City of God will send  
Heavenly joy that knows no end.

##### BOYS' AND WOMEN'S CHORUSES

Die himmlische Freude war Petro bereit't,  
Durch Jesum und Allen zur Seligkeit.

The Kingdom of Heaven, St. Peter's nation.  
And ours through Jesus Christ's salvation.

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## Announcements

The Association's next concerts take place in Mandeville Auditorium on the weekend of March 11-12, when David Chase leads the La Jolla Civic-University Symphony Chorus with members of the orchestra in a program entitled "Biblical Tales." This concert features music based on stories from the Bible, and the program includes Heinrich Schutz's *Symphoniae Sacrae*, Alice Parker's *Sacred Symphonies*, and *King David*, a "dramatic psalm" by Swiss composer Arthur Honegger. Tickets (\$8 for adults and \$6 for students and seniors) may be reserved by phoning the Association at 534-4637.

The Association announces its 1989 Young Artists Contest, to be held at UCSD on the weekend of April 8-9. Winners in the four categories will receive cash awards and will appear as soloist with the La Jolla Civic-University Symphony Orchestra in its special Young Artists Concert on June 4. Information on eligibility and application procedures is available by calling the Association at 534-4637. Deadline for applications is March 17.

The Association very much needs volunteers to assist in its operation by doing general clerical work, answering phones, and processing tickets. Hours are flexible, and the Association's office is located on the UCSD campus. Those interested in volunteer work should phone the Association office at 534-4637.

An exhibit of photographs of sculpture by Anna Mahler, daughter of Gustav Mahler, is on display in the East Room. A long time resident of Los Angeles, Anna Mahler died this spring at age 84. The video tape shows her at work and commenting on her work; she is also heard performing the background music on the piano.

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Cynthia Earnest, Assistant Conductor

Ted Bietz, President

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Kathryn Ringrose

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Our Courier Corps is an extension of the prompt, professional and courteous service our business and professional customers have come to expect from Scripps Bank.

As a special convenience, one of our bonded couriers is available to make scheduled or emergency stops at your office or place of business to pick up non-cash deposits and to expedite the transfer of other bank documents.

Courier service is just one of the ways we meet the banking needs of our business customers. You'll also like the management expertise and personal service provided by the Scripps Bank officers assigned to your account. Once we get to know you and your business, we can provide you with valuable advice, and facilitate the services you require.

We offer a full range of products and services to our business and professional customers including business loans, lines of credit, business checking, and a variety of savings accounts—including the new Tradition Passbook Account—to help you earn a high return on your surplus funds.

Give us a call today. We'd like to do business with you.

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*The Tradition of Service Continues*

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