

La Jolla
Civic-University Symphony
Orchestra and Chorus
Association

1987-88 SEASON



Thomas Nee
Music Director



David Chase
Choral Conductor

The La Jolla Civic-University Symphony Orchestra and Chorus

Peter Nicoloff, *Founder*

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

Mandeville Auditorium

Saturday, January 23, 1988

Sunday, January 24, 1988

PROGRAM

An American Retrospective: Four composers of the 18th and 19th centuries.

Connection from *The Continental Harmony* (1795) William Billings

Judgement Anthem from *Federal Harmony* (1790) Justin Morgan

Come Where My Love Lies Dreaming (1855) Steven Foster

Epitaph on Joan Buff from *The Sylviad* (1823) Anthony Philip Heinrich

Epitaph
Musical Reply
Coda Morale

Victoria Heins-Shaw, *piano*

The Lark (1941) Philip Larson, *baritone* Aaron Copland

Moon Canticle (1971) Leslie Bassett

- I Introduction and Hymn
- II Query
- III Incantation
- IV Forecast
- V Conclusion

Marjorie Prescott, *cello*
Philip Larson, *narration*

INTERMISSION

Circus Band (1894) Charles Ives

The Ballad of William Sycamore Halsey Stevens
poem by Stephen Vincent Benet

EPITAPH ON JOAN BUFF
poem by William Staunton

Beneath this stone lies old Joan Buff
Who died, alas, while taking snuff.
One day as she a pinch was seizing,
Grim Death came in and caught her sneezing.
When from her hand the snuff box fell,
And to its charms Joan bid farewell.

MUSICAL REPLY
by Anthony Philip Heinrich

These lays are tuned to Joan Buff,
Who died, you say, while taking snuff.
The tyrant Death was doubtless quizzing,
To seize the old thing while a sneezing.
How strange the freak which fortune chose
To part her box of charms and nose.
Come ye who still delight in snuff,
A warning take by Lady Buff.
Nor with too much your noses prime,
Lest sneezing snap your thread of time.
Immortal sounds the name of Buff,
And transmigrated is the snuff:
For lol the box and choice contains
Are all flown off to Music's strains.
I'll sigh and bid her stone farewell,
And leave the box her fate to tell.

CODA MORALE

Earth is at best an airy scene;
Then let us count its charms a dream.
The curtain falls, life's thread is spun,
Wing'd is the spirit—lol we're gone!
But are there no exceptions, say,
Beyond Life's short delusive day?
Yes! There are traits to gild the name
When life to dust hath lost its claim.
Where moral virtues rule the mind,
By wreaths of charity entwined,
Their seed will bear immortal bloom
And waft oblivion from the tomb.

PROGRAM NOTES

by Eric Bromberger

Aaron Copland

The Lark

Born November 14, 1900, Brooklyn, New York

In the late 1930's Copland began to move away from his somewhat severe and abstract early style to write more "accessible" music, often based on American themes. His ballet *Billy the Kid* was composed in the summer of 1938, and at exactly the same time he was finishing the ballet Copland wrote *The Lark*, for baritone and mixed chorus.

Based on a text by the American poet Genevieve Taggard, *The Lark* was first performed on April 15, 1934, in New York City by the Collegiate Chorale, conducted by Robert Shaw. Taggard (1894-1948) was born in Washington, grew up in Hawaii, and graduated from the University of California. In her poetry, she moved from a personal early style to social commentary and later edited several anthologies of poetry. Only five minutes long, Copland's setting of Taggard's poem *The Lark* is very much in his "accessible" manner.

Leslie Bassett

Moon Canticle

Born January 22, 1923, Hanford, Connecticut

Leslie Bassett studied with Ross Lee Finney at the University of Michigan and later studied individually with Nadia Boulanger, Roberto Gerhard, and Mario Davidovsky. Bassett joined the faculty of the University of Michigan in 1952 and has taught there since. His *Variations for Orchestra* won the Pulitzer Prize for Music in 1966; more recently, his *Echoes of an Invisible World*, written 1974-75, has attracted admiration and frequent performances.

The composer has prepared the following note on his *Moon Canticle*:

The moon has always fascinated man. His earliest drawings, rituals, calendars, religions and literature reveal it to have been a major consideration in his life, and in 1969 that fascination reached a new zenith. For thousands of years poets have sung the moon's praises, beginning their imagery where astrology, religion or superstition left off. *Moon Canticle*, in paying homage to this poignant body of literature, combines 24 short quotations from more than 11 master poets (among them Milton, Shelley, Theocritus, Shakespeare, Burton, Joaquin Miller and Keats) and focuses on five aspects of the moon and its mythology. The score was composed during the period of preparation for the flight of Apollo 11 and was completed eleven days after man first set foot on the moon.

The *first* movement praises the moon as a stately goddess who, rising at evening, casts her golden light and blessed silence over the earth.

The *second* movement pictures the moon as symbol of melancholy, a wanderer, companionless among the stars, weary from climbing heaven and gazing on earth.

In the *third* movement the moon becomes goddess of women. Her cycle is theirs, she watches over childbirth, she is a gentle confidante, and she comes to the aid of young ladies in love. Theocritus tells of a girl who, deserted by her lover, pleads to the moon and furiously resorts to sorcery, preparing a potion with which to cast a spell over her lover.

The *fourth* movement presents the moon as a controlling factor in weather, quoting some old sailors' fears that such ominous signs as fog combined with a new moon, or a prime on Sunday, will surely bring deadly storms.

The *final* movement expresses the gradual evolution over the years of the manner in which man has tended to view his satellite. From an "orb'd maiden with white

fire laden, wandering shrine of soft yet icy flame" it becomes a "ruined world, a globe burnt out, a corpse upon the road of night" that has finally been "violated by man." But the fascination continues.

Charles Ives

The Circus Band

Born October 29, 1874, Danbury, Connecticut

Died May 19, 1954, New York City

Like Mark Twain, another great American artist, Charles Ives drew much of his inspiration from the life he saw around him in small-town nineteenth-century America. One of the recurring scenes in the work of both men is the small-town celebration: the arrival of circus or steamboat, the parade, picnic, prayer or camp meeting. Just as the arrival of a Mississippi River steamboat was a major event for the boys of Twain's Hannibal, the arrival of the circus—with its inevitable parade—in Ives' Danbury signalled a holiday for local children.

Ives wrote *The Circus Band* in 1894, when he was only twenty. This very brief piece—it lasts only two minutes—tries to capture the dizzy, insane flavor of kids watching a circus band make its noisy way down the local main street. A frequent feature of Ives' music is the collision of two or more different kinds of music (the two bands marching past each other in *Three Places in New England*, each playing a different piece, is the most famous example). *The Circus Band*, though an early work, already shows Ives' fascination with such a scene. Here we look in for one very brief moment on a nearly-forgotten bit of Americana as Ives captures the excitement of a circus parade with music full of color, interrupted rhythms, and all the frenzy of children's exhilaration.

Halsey Stevens

The Ballad of William Sycamore

Born December 3, 1908, Scott, New York

Halsey Stevens received his bachelor's and master's degrees from Syracuse and later studied with Ernst Bloch at Berkeley. He taught at universities throughout the country before joining—in 1948—the faculty of the School of Music of the University of Southern California, where he is now an Emeritus Professor. Stevens has written three symphonies, many concertos, and a large amount of chamber and vocal music; in 1952 he published a biography of Bela Bartok that remains the standard work on that composer.

Stevens wrote *The Ballad of William Sycamore* in 1955 as part of the celebration of the 75th anniversary of USC; it was first performed by the USC Symphony Orchestra on October 6, 1955. Stevens chose as his text a poem by the American writer Steven Vincent Benet (1898-1943). Benet was particularly interested in American myth and history; he won Pulitzer Prizes in 1929 for *John Brown's Body* and—posthumously—in 1943, for the unfinished *Western Star*, a poem about the American westward movement. Many today remember him best as the author of the short story "The Devil and Daniel Webster."

The Ballad of William Sycamore (1923) is a sort of American pioneer epic based on the life of a frontiersman born in 1790. Sycamore moves from boyhood in a log cabin in Kentucky out onto the prairies, where as an old man he is thrown from a horse and killed. Stevens sets the text—a genuine ballad—in an idiom we have come to identify as "cowboy music"; the influence of Copland is clear, though the music is enlivened by Stevens' own rhythmic energy and sense of orchestral color. In a note in the score, Stevens says: "I have drawn freely from the characteristics of folk-song and square dance remembered from my childhood and youth, though I have not consciously employed thematic motives from specific music of this genre."

The text itself may seem a little innocent to modern listeners, who are unlikely to take the myths of the American West—one of Sycamore's sons dies at the Alamo, another with Custer—at quite the same value that Benet seems to have. The sixty-five years since its publication have made us re-examine those myths critically; in fact, the part of the ballad that probably speaks most forcefully to modern audiences is the very end, where Sycamore—hemmed in by civilization and with the wilderness being destroyed around him—finds peace at last in a prairie grave. But no matter how our views of American history have evolved, Stevens' *The Ballad of William Sycamore* remains a very pleasing work, both for its colorful music and for the guilelessness and sincerity of its text.

The Ballad of William Sycamore (1790-1871)

My father, he was a mountaineer,
His fist was a knotty hammer;
He was quick on his feet as a running deer,
And he spoke with a Yankee stammer.

My mother, she was merry and brave,
And so she came to her labor,
With a tall green fir for her doctor grave
And a stream for her comforting neighbor.

And some are wrapped in the linen fine,
And some like a godling's scion;
But I was cradled on twigs of pine
In the skin of a mountain lion.

And some remember a white, starched lap
And a ewer with silver handles;
But I remember a coonskin cap
And the smell of bayberry candles.

The cabin logs, with the bark still rough,
And my mother who laughed at trifles,
And the tall lank visitors, brown as snuff,
With their long, straight squirrel-rifles.

I can hear them dance, like a foggy song,
Through the deepest one of my slumbers,
The fiddle squeaking the boots along
And my father calling the numbers.

The quick feet shaking the puncheon-floor,
And the fiddle squealing and squealing,
Till the dried herbs rattled above the door
And the dust went up to the ceiling.

There are children lucky from dawn till dusk,
But never a child so lucky!
For I cut my teeth on "Money Musk"
In the Bloody Ground of Kentucky!

When I grew tall as the Indian corn.
My father had little to lend me,
But he gave me his great, old powder-horn
And his woodsman's skill to befriend me.
With a leather shirt to cover my back,
And a redskin nose to unravel
Each forest sign, I carried my pack
As far as a scout could travel.
Till I lost my boyhood and found my wife,
A girl like a Salem clipper!
A woman straight as a hunting-knife
With eyes as bright as the Dipper.
We cleared our camps where the buffalo feed,
Unheard-of streams were our flagons;
And I sowed my sons like the apple-seed
On the trail of the Western wagons.
They were right, tight boys, never sulky or slow,
A fruitful, a goodly muster.
The eldest died at the Alamo.
The youngest fell with Custer.
The letter that told it burned my hand.
Yet we smiled and said, "So be it!"
But I could not live when they fenced the land,
For it broke my heart to see it.
I saddled a red, unbroken colt
And rode him into the day there;
And he threw me down like a thunderbolt
And rolled on me as I lay there.
The hunter's whistle hummed in my ear
As the city-men tried to move me,
And I died in my boots like a pioneer
With the whole wide sky above me.
Now I lie in the heart of the fat, black soil,
Like the seed of a prairie-thistle;
It has washed my bones with honey and oil
And picked them clean as a whistle.
And my youth returns, like the rains of Spring,
And my sons, like the wild geese flying;
And I lie and hear the meadow-lark sing
And have much content in my dying.
Go play with the towns you have built of blocks,
The towns where you would have bound me!
I sleep in my earth like a tired fox,
And my buffalo have found me.

—Stephen Vincent Benet

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Auditions for the 1988 YOUNG ARTIST COMPETITION will be held on Saturday, April 9, and Sunday, April 10, 1988, in the Mandeville Recital Hall. Prizes (a cash award plus performance with the La Jolla Symphony Orchestra at the YOUNG ARTIST CONCERT on June 5) will be awarded in four categories: VOICE, PIANO, WOODWIND and STRINGS. Application forms and audition information can be obtained from the Association office (534-4637).

The next concert in the 1987/88 season is on Saturday, March 5, at 8 p.m. and Sunday, March 6, at 3 p.m. and features Mahler's *Symphony no. 1*; Joji Juasa's *Scenes from Basho* and Frank Almond, violin, playing Prokofiev's *Violin Concerto no. 1*. Tickets are available from the UCSD Box Office (534-4647), Ticketmaster outlets or the Association Office (mail only, call 534-4637 for information).

The La Jolla Symphony Chorus will be making a tour of European Cathedrals in July 1988 and will be holding a fund-raising dinner in February. Those interested in helping support the expense of the tour, or making a contribution to the Scholarship fund, may send donations to:

La Jolla Symphony Association (European Tour)
Q-038
USCD
La Jolla, CA 92093.

A special non-subscription concert will be performed at St. Paul's Cathedral Church in San Diego on Sunday, April 24, at 5 p.m. The Chorus will perform music which they will later sing in the great cathedrals of Europe, including Mozart's *Missa Brevis in F*, Beethoven's *Elegy* and Thompson's *Alleluia*.

The Association would like to thank Sarah Finn, Public Relations Consultant and Elizabeth Pinter, Publications Consultant, for their generous contributions of time and energy.

A warm thank-you to all members of our audience who took the time to respond to the questionnaire distributed at the last concert—the results will be of immense help in our future planning.

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1987-88 SEASON

THOMAS NEE'S 20th ANNIVERSARY

Haydn at Esterhazy

Michael Staehle, Cellist
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David Chase, Conductor
Sat. Oct. 3, 1987 8:00 pm
Sun. Oct. 4, 1987 3:00 pm

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Sat. Nov. 21, 1987 8:00 pm
Sun. Nov. 22, 1987 3:00 pm

Messiah Sing-Along

Thomas Nee, Conductor
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Sat. Dec. 12, 1987
1:00 and 4:00

American Choral Music

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Sat. Jan. 23, 1988 8:00 pm
Sun. Jan. 24, 1988 3:00 pm

Magnificent Mahler

Frank Almond, Violinist
Thomas Nee, Conductor
Sat. March 5, 1988 8:00 pm
Sun. March 6, 1988 3:00 pm

French Music

Thomas Nee, Conductor
David Chase, Conductor
Sat. May 14, 1988, 8:00 pm
Sun. May 15, 1988 3:00 pm

Young Artists Concert

Thomas Nee, Conductor
Sun. June 5, 1988 3:00 pm

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