

The *La Jolla*

CIVIC-UNIVERSITY

SYMPHONY

ORCHESTRA AND CHORUS

ASSOCIATION

1986-87 SEASON

**The La Jolla Civic-University
Symphony Orchestra and Chorus**

Peter Nicoloff, Founder

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

Mandeville Auditorium

Saturday, March 14, 1987

Sunday, March 15, 1987

Parade

Erik Satie

Three Poems of Henri Michaux

Witold Lutoslawski

Pensees

Le Grand Combat

Repos dans le Malheur

INTERMISSION

Hora de Junio

Silvestre Revueltas

Jose Alberto Ubach, Narrator

This performance of *Hora de Junio*
dedicated to the memory of
Carlos Cabezud

Fountains of Rome

Ottorino Respighi

The Fountain of Valle Giulia at Dawn

The Triton Fountain in the Morning

The Fountain of the Trevi at Midday

The Villa Medici Fountain at Sunset

PROGRAM NOTES

by Eric Bromberger

Parade

Erik Satie

Born May 17, 1866, Honfleur

Died July 1, 1925, Paris

One of the most eccentric figures in the history of music, Satie helped steer French music away from the rich sonorities and harmonies of late nineteenth-century German romanticism and toward a leaner, more pungent musical language. His influence on a generation of French composers (including Debussy and Ravel) was profound, but Satie remains almost as famous today for the odd titles he gave his works as for the music itself (one of his literary works is called "Memoirs of an Amnesiac").

Parade is among Satie's most famous — or infamous — scores. Subtitled "Ballet realiste," it was based on a concept by Jean Cocteau and featured costumes and decor by Pablo Picasso and choreography by Leonide Massine. At its first performance — in Paris, on May 28, 1917 — *Parade* touched off a riot. Not only was the concept (a depiction of a music hall review) strange, but Satie's music featured such unusual instruments as a siren, pistol, typewriter, and roulette wheel. In the score, Satie includes all sorts of the bizarre instructions to the performers that have made him famous: players are whimsically instructed to "Assume a false air," "Bend over carefully," and "Tremble like a leaf." The music for *Parade* has become a kind of cult piece, attractive precisely because of its zaniness.

Parade is brief (a quarter-hour long) and is structured around the three acts of this particular music hall review, each introduced by a stage manager. The ballet opens with a portentous chorale and the brief "Prelude of the Red Curtain," a quiet fugue. Soon the First Manager appears — his chattering theme will recur throughout. He presents the "Chinese Prestidigitator," a sleight-of-hand magician. The Second Manager introduces the "Young American Girl," a silent-screen star who suffers a series of travails to music that includes the sound of a pistol and a typewriter. This section also features ragtime music, made popular in Paris early in this century by American minstrel shows. The Third Manager brings "Acrobats," who swirl energetically around the stage. The music rises to a climax — "The Supreme Effort and Fall of the Managers" — and ends suddenly with a shortened version of the opening prelude, now only eight measures long and called "Suite to the Prelude of the Red Curtain."

Three Poems of Henri Michaux

Witold Lutoslawski

Born January 25, 1913, Warsaw

With the international triumph of his *Third Symphony* in 1983, Witold Lutoslawski has consolidated his position as one of the most important living composers. The acclaim that greeted the symphony was not unexpected, for that music represented the most recent in a progression of major works that includes the *Variations on a Theme of Paganini* (1941), the *Concerto for Orchestra* (1954), *Funeral Music* (1958), the *String Quartet* (1964), and *Les Espaces du Sommeil* (1975). At 74, Lutoslawski remains a vital composer, a superb conductor, and an articulate champion of new music.

In his vocal works, Lutoslawski has been drawn to texts by French surrealist poets. His

Paroles Tissees is based on texts by Jean-Charles Chabrun, and *Les Espaces du Sommeil* (1975) sets poetry of Robert Desnos. The author of the present texts, Henri Michaux, was born in Belgium in 1899, went to sea for several years, and has written poetry notable for its exploration of dream states and alienation. In the 1950's he experimented with hallucinogenic drugs to help induce poetry.

Lutoslawski has said that he had come up with the complex structure of this music before he actually chose the poems he would set, and his *Three Poems of Henri Michaux* are not so much exact settings of texts as dramatic sound-structures that suggest poetic images. Lutoslawski divides his forces into two groups: a twenty-part chorus and an instrumental ensemble of winds and percussion. Each has its own conductor, and each is rhythmically independent of the other. In fact, in certain places individual performers are allowed some rhythmic freedoms: this aleatoric freedom contributes to the music's rhythmic complexity. Lutoslawski asks the chorus at times to shout, whisper, shriek, and scream as part of his effort to create sound-equivalents to Michaux's brief poems.

Lutoslawski describes the first poem — *Pensees* — as “dominated by a skeptical tone”; its first line translates “To think, to live, in an indiscernible sea,” while the last compares human thoughts to dust. The vague, dreamy sounds of the opening may suggest the “indiscernible sea” of human thought.

The second — *Le Grand Combat* — is violent. Filled with graphic nonsense words, the poem depicts the struggle of two men, egged on by a crowd. Full of explosions from the percussion and the crowd's shouts to the men, this poem pushes to a gruesome resolution as blood runs in the dust in front of the gleeful crowd.

Lutoslawski feels that the last poem — *Repos dan le Malheur* — brings “a complete relaxation of the tension.” It moves toward a final, quiet resolution in which man accepts his place in a life full of horror and incomprehensibility: “In your light, in your fullness, in your dread, I abandon myself.”

Lutoslawski began work on the *Three Poems of Henri Michaux* during the summer of 1962 while at Tanglewood and completed it early in the following year. First performed in Zagreb on May 9, 1963, it has become one of his most frequently performed compositions.

Hora de Junio

Silvestre Revueltas

Born December 31, 1899, Santiago Papasquiaro, Durango

Died October 5, 1940, Mexico City

The history of music is full of examples of composers whose careers were cut tragically short. Schubert, Mozart, and Mendelssohn (dead respectively at 31, 35 and 38) managed to fill their brief lives with a stunning range of achievement, but certain other composers died before they could reach creative maturity. Among these are the Spanish composer Juan Arriaga, who died in 1826 at age 20, and the French composer Guillaume Lekeu, who died in 1824 at age 24. The history of music might have been very different if these phenomenally talented and promising young men had lived normal lifespans.

The name Silvestre Revueltas should be included in the list of composers who might have been great. Though Revueltas lived to age 40, he developed late as a composer and was just beginning to forge a brilliant individual style at the time of his early death. Born in rural Mexico, he studied violin and composition in both Mexico and the United States and began his career as a conductor while in the United States. At the invitation of Carlos Chavez, he returned to Mexico to serve as assistant conductor of the Mexico Symphony Orchestra from 1929-35. Revueltas taught at the conservatory in Mexico City and later went to Spain to take part in the Civil War.

Revueltas' music is characterized by bright color and great rhythmic complexity. His list of mature works, all dating from the 1930's, is brief: probably his best-known composition is the brilliant symphonic poem *Sensemaya* of 1938, based on a poem about the killing of a tropical snake.

Hora de Junio, one of Revueltas' least-known works, dates from 1938. Subtitled *Tres Sonetos*, the work is a setting for narrator and orchestra of three sonnets by the twentieth-century Mexican poet Carlos Pellicer. Pellicer's sonnets are expressionistic and intensely personal, and they are recited rather than sung by a speaker who must fit the exactly-notated rhythms of the poems into the music. Revueltas keeps the orchestration lean rather than lush, its dry textures an ideal complement to Pellicer's intense sonnets.

The Fountains of Rome

Ottorino Respighi

Born July 9, 1879, Bologna

Died April 18, 1936, Rome

Born into an artistic family, Respighi studied violin and piano as a youth and spent the years 1900-03 in Russia, where he studied composition with Rimsky-Korsakov and was a member of the opera orchestra in St. Petersburg. He became a professor of composition at the Conservatory of Santa Cecilia in Rome in 1913 and later was named director of that school, but resigned in 1926 to devote himself to composition.

Respighi's fame as a composer continues to rest on his Roman triptych: *The Fountains of Rome* (1916), *The Pines of Rome* (1924), and *Feste Romane* (1928), each a set of four tone-pictures depicting scenes in Rome. Once great favorites of conductors and audiences alike, this music seems to have fallen off a little in popularity over the last generation. Still, Respighi's spectacular orchestration (perhaps partially a result of Rimsky-Korsakov's influence) and the evocative quality of the music — by turns brilliant and haunting-continue

to please audiences.

Respighi himself left a detailed program for *The Fountains of Rome*. A note in the score makes his intention clear: "In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer."

Respighi has described each section in detail, and no program annotator should presume to be able to do a better job than the composer himself. Here are Respighi's own notes:

The Fountain of Valle Giulia at Dawn The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

The Triton Fountain in the Morning A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

The Fountain of Trevi at Midday Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at midday. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by seahorses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The Villa Medici Fountain at Sunset The fourth part, the Villa Medici Fountain, is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

PENSEES

Penser, vivre, mer peu distincte;
Moi —ça — tremble,
Infini incessamment qui tressaille.

Ombres de mondes infimes,
ombres d'ombres,
cendres d'ailes.

Pensées à la nage merveilleuse,
qui glissez en nous, entre nous, loin de nous,
loin de nous éclairer, loin de rien pénétrer;
étrangères en nos maisons,
toujours à colporter,
poussières pour nous distraire
et nous éparpiller la vie.

LE GRAND COMBAT

Il l'emparouille et l'endosque contre terre;
Il le rague et le roupete jusqu'à son drôle;
Il le pratèle et le libucque et lui barufle les
ouillais;
Il le tocarde et le marmine,
Le manage rape à ri et ripe à ra.
Enfin il l'ecorcobalisse.
L'autre hésite, s'espudrine, se défaisse, se torse et
se ruine.
C'en sera bientôt fini de lui;
Il se reprise et s'emmarginé . . . mais en vain
Le cerceau tombe qui a tant roulé.
Abrah! Abrah! Abrah!
Le pied a failli!
Le bras a cassé!
Le sang a coulé!
Fouille, fouille, fouille,
Dans la marmite de son ventre est un grand
secret
Mégères alentour qui pleurez dans vos
mouchoirs;
On s'étonne, on s'étonne, on s'étonne
Et vous regarde
On cherche aussi, nous autres,
le Grand Secret.

THOUGHTS

To think, to live, sea hardly distinct;
I — it — trembles,
The Infinite that incessantly shudders.

Shades of minute worlds
shades of shades,
cinders of wings.

Thoughts of marvelous waves
that glide quietly in us, among us, far from us,
far from illuminating us, far from affecting
anything;

Strangers in our homes,
always prowling about,
dust to steal from us life.

THE GREAT BATTLE

He embowerates and enbacks him on the
ground,
He raggs him and rumpets him up to his drale;
He praggles him and libucks him and berifles
his testeries;
He tricards him and morones him,
He grobels him rasp by rip and risp by rap.
Finally he enscorchorizes him.
The other hesitates, espudates himself, unbrines
himself, twisses and ruins himself.
He'll soon be done for.
He mends and immarginates himself . . . but in
vain
The hoop which has rolled so far falls.
Abrah! Abrah! Abrah!
The foot's collapsed!
The arm's broken!
The blood's run out!
Dig, dig, dig,
In the pot of his belly there's a big secret
You neighborhood shrews who cry into your
handkerchiefs;
We're amazed, we're amazed, we're amazed
And we watch you
We others, we're looking for the Big Secret too.

REPOS DANS LE MALHEUR

Le Malheur, mon grand laboureur,
La Malheur, assois-toi,
Repose-toi,
Reposons-nous un peu, toi et moi,
Repose
Tu me trouves, tu m'éprouves,
tu me le prouves.
Je suis ta ruine.
Mon grand théâtre, mon havre, mon âtre,
Ma cave d'or,
Mon avenir, ma vraie mère, mon horizon,
Dans ta lumière, dans ton ampleur, dans ton
horreur,
Je m'abandonne.

HORAS DE JUNIO

I

Vuelvo a ti, soledad, agua vacía,
agua de mis imágenes, tan muerta.
nube de mis palabras, tan desierta,
noche de la indecible poesía.
Por ti la misma sangre — tuya y mía —
corre al alma de nadie siempre abierta.
Por ti la angustia es sombra de la puerta
que no se abre de noche ni de día.
Sigo la infancia en tu prisión, y el juego
que alterna muertes y resurrecciones
de una imagen a otra vive ciego.
Claman el viento, el sol y el mar del viaje.
Yo devoro mis propios corazones
y juego con los ojos del paisaje.

II

Junio me dió la voz, la silenciosa
música de callar un sentimiento.
Junio se lleva ahora como el viento
la esperanza más dulce y espaciosa.
Yo saqué de mi voz la limpia rosa,
única rosa eterna del momento.
No la tomó el amor, la llevó el viento
y el alma inútilmente fue gozosa.
Al año de morir todos los días
los frutos de mi voz dijeron tanto
y tan calladamente, que unos días

REST IN MISFORTUNE

Misfortune, my faithful laborer,
Misfortune, sit down,
Rest thee,
Let us rest a moment, you and me,
Rest,
You find me, you test me, you prove it to me.
I am your ruin.
My great stage, my shelter, my hearth,
My hollow of gold,
My future, my true Mother, my horizon,
In your light, in your width, in your horror,
I surrender myself.

HORAS DE JUNIO

Translation by Paul Davies

I

I come back to you, solitude, empty water,
water of my images, so dead,
cloud of my words, so desert-like,
night of unspeakable poetry.
Because of you the very blood — yours and
mine —
runs through the soul of no one always open.
Because of you anguish is the shadow of the
door
that does not open neither by day nor by night.
I continue my childhood in your prison, and
the game
that alternates deaths and resumptions
from one image to another lives as blind.
From this voyage cry the wind, the sun and the
sea.
I devour my own hearts
and I play with the eyes of the landscape.

II

June gave me the voice, the silent
music to hush a feeling.
Now June takes away, as does the wind,
the sweetest and most spacious hope.
I took out of my voice the clean rose,
unique and eternal rose of the moment.
It was not taken by love, but by the wind
and the soul was uselessly joyous.
A year from dying everyday
the fruits of my voice said so much
and so quietly that some days

vivieron a la sombra de aquel canto.
(Aquí la voz se quiebra y el espanto
de tanta soledad llena los días.)

III

Hoy hace un año, junio, que nos viste
desconocidos, juntos, un instante.
Llévame a ese momento de diamante
que tu en un año has vuelto perla triste.

Alzame hasta la nube que ya existe,
líbrame de las nubes, adelante.
Haz que la nube sea el buen instante
que hoy cumple un año, Junio, que me diste.

Yo pasaré la noche junto al cielo
para escoger la nube, la primera
nube that salga del sueño del cielo.

del mar, del pensamiento, de la hora,
de la única hora que me espera.
Nube de mis palabras, protectora!

they lived in the shadow of that song.
(Here the voice breaks and the horror
of so much loneliness fills the days.)

III

It was a year ago today, June, that you saw
us together, as strangers, for an instant.
Take me to that moment of diamond
that in a year you have made into a sad pearl.

Lift me up to the cloud that already exists,
free me from the clouds, forward.
Make the cloud the good instant
that today is a year old, June, the one you gave
me.

I will spend the night next to the sky,
to choose the cloud, the first cloud to come
out of the dream, out of the sky.

out of the sea, out of thought, out of the hour,
the only hour that awaits me.
Protective cloud of my words!

ABOUT THE NARRATOR

Jose Alberto Ubach was born in Tijuana, Mexico, in 1958. He is a graduate of the National Conservatory of Music in Mexico City where he specialized as a concert guitarist under the guidance of Maestro Guillermo Flores. He also studied theory and composition with the composer Guillermo Noriega.

Ubach has participated in various master guitar classes in Switzerland and the United States with such teachers as Andres Segovia, John Duarte, and Christopher Parkening.

Maestro Ubach is also the founder and Music Director of the Chamber Orchestra of the UABC (Universidad Autonoma de Baja California), besides being actively involved in teaching and concert tours.

Members of the La Jolla Civic-University Symphony Orchestra

Thomas Nee, Conductor

Cynthia Earnest, *Assistant Conductor*

Mary MacQueen, *Graduate Assistant*

Ulrike Burgin, *Librarian*

Violin I

Marie Peak

Concertmistress

Brian Arthur

Carol Bietz

Gary Brown

Younghee Chung

Regina Derango

Michael Doering

David Gershfeld

Patricia Gifford

Jennifer Hanlin

Patricia Jones

Pamela Laine

Robyn Rothschild

Midori Shimura

Erik Ulman

Elizabeth Wotruba

Violin II

Eva Bruhl*

Ilana Amos

Holly Boone

Eric Bromberger

Ronald Brown

David Cooksley

Mark Doering

Joan Forrest Engler

Gordon Howard

David Huang

Stephen Koehler

Ellen Pomeroy

Judy Rochat

Barbara Sagen

Helen Woodward

Viola

Kathryn Smith*

Elithe Belofsky

Chris Bystroff

Gayle Howard

Denis Lehotay

Drahoslav Lim

William Lindley

Elizabeth Meehan

Sheila Podell

Ilsa Scheer

David Shearen

Ann Stewart

Lois Wheeler

Cello

Marjorie Prescott*

Viola Brown

Ulrike Burgin

Merle Cooper

Scott Eliason

Marsha Heinkele

Clarke Morton

Tracy Rodgers

Takaharu Shimura

Lauren Stewart

Bass

Luis Gomez*

Jeanette Welch*

Ted Leavitt

James Lewis

Mary MacQueen

Craig O'Brien

Flute and Piccolo

Donna Caruso*

Margaret Bowles

Jackie Estey

Nicole Mitchell

Oboe

Susan Barrett*

Scott Paulson

Kzthryn Ringrose

English Horn

Kathryn Ringrose

Clarinet

Sue Collado*

Gareth Guest

Steven Shields

Bass Clarinet

Gareth Guest

Bassoon

Deberah Green*

William Propp

French Horn

Cynthia Earnest*

Scott Avenell

Carrie Root

Laurel Waayers

Trumpet

Thomas Dambly*

Scott Bauer*

Christopher Jean

Keth Koppeier

Trombone

Theodore Bietz*

Corey Grindle

Louise Titlow*

Tuba

Kenneth Earnest

Timpani, Percussion

John Flood*

Geoffrey Brooks

Derec Lubin

Ira Rubenstein

Harp

Leigh Stevens

Jennifer Cass

Keyboard

Lois Wheeler

Christopher Hertzog

**Denotes principal player*

Members of the La Jolla Civic-University Symphony Chorus

David Chase, Conductor

Sally Dean, *President*

Victoria Heins-Shaw, *Rehearsal Accompanist*

Sopranos

Sally Dean
Lynn Froeschle
Fran Hansen
Roxanne Lorenz
Helen Madureira
Bess Melby
Barbara McGowan
Martha Neal-Brown
Debby Park
Doris Rager
Julie Randall
Jocelyn Ravelo
Barbara Schmidt
Shelly Sue Selgestad
Alyse Surratt
Jane Walter

Altos

June Allen
Gloria Ashworth

Melissa Biederman
Jennifer Cass
Theresa Coussens
Sally Durgerian
Victoria Heins-Shaw
Jensine King
Lindsey Kramer
Bernice Maller
Jill Metzner
Diana Proud
Valerie Rubins
Wendy Tenuta
Agnes Toward
Amee Wood
Gail Zumstein

Tenors

Robert Brislin
Charles Carver
Walter Desmond
Gene Dramm
Charles Finn
James Kutz

Ron Lacro
Dale Nance
David Newton
Jay Sacks
Allen Sathyadev
Ken Tenuta
Bill Ziefle

Basses

Rick Berger
Mark Bernfield
Timothy Bondurant
John Cornelius
Louis Ferland
Bard-Alan Finlan
Paul Friedman
Melhus Hakan
Peter Jorgensen
Taylor Kid
Douglas Lynn
Ray Park
Stewart Shaw
Otto Sorensen
Paul Taylor

NEWS AND ANNOUNCEMENTS

CARLOS CABEZUD 1900-1987

The performance of Revuletas' *Horas de Junio* at these concerts is dedicated to the memory of Carlos Cabezud. Carlos Cabezud was born in La Paz, Baja California, on December 6, 1900, and his family later moved to Douglas, Arizona, where he grew up. He ran away from home at age 13 and joined a musical group playing a variety show. In his twenties and thirties, he toured Cuba and South America as accompanist for several variety shows. In 1937 he settled in Tijuana and worked as a music teacher in the Tijuana high school system, and in 1972 he conducted a 1500-voice choir. In the 1970's, Mr. Cabezud worked with the Tijuana City Council to bring the La Jolla Civic-University Symphony Orchestra for a series of free concerts at the Jai-Alai Palace in downtown Tijuana. He also organized a series of recitals in honor of the Mexican composer Manuel Ponce. Also a composer, Mr. Cabezud wrote three pieces for marching band, a funeral march (performed by the La Jolla Civic-University Symphony), three art songs, and a ballet based on Peruvian Indian themes. Carlos Cabezud died on January 12, 1987.

SYMPHONY ASSOCIATION ENDOWMENT

The La Jolla Civic-University Symphony Association is very happy to announce the creation of an endowment fund to help expand its activities and guarantee its future financial integrity. This endowment has been made possible by an extremely generous bequest from the late Anne Cohu, for many years a member of the chorus. The income from this endowment will allow the Association to hire a professional manager, underwrite the cost of commissioning new music, and expand the Association's activities in the community with youth concerts, scholarship aid, and special programs. A portion of the bequest has been used to set up the La Jolla Civic-University Symphony Orchestra and Chorus Fund with the San Diego Community Foundation, and the Association welcomes contributions in any amount to this Fund. The San Diego Community Foundation is also an excellent vehicle for estate planning, and those wishing to contribute to the endowment should contact Mr. Jeffrey Hale, Special Projects Administrator of the Foundation, at 239-8815.

SYMPHONY ASSOCIATION HIRES MANAGER

The La Jolla Civic-University Symphony Association is pleased to announce that it has hired Ms. Susan Rands as its general manager. For the first time in its thirty-year history, the Association has a professional manager who will be responsible for its day-to-day operations. Ms. Rands, who will assume her position on April 1, has been the very successful Concerts Director of Palomar College since 1979, and the Association announces her appointment with the greatest pleasure.

YOUNG ARTISTS COMPETITION

The Association's annual Young Artists Competition will take place in the Recital Hall of Mandeville Auditorium on the weekend of April 11-12. The public is cordially invited to hear these young musicians compete in four categories — piano, strings, woodwinds and brass, and voice. Winners will appear as soloists with the La Jolla Civic-University Symphony on Sunday, June 7.

UPCOMING CONCERTS

On May 9-10, the orchestra will present a concert of Scandinavian music, featuring Zina Schiff as violin soloist. The program will include Erickson's *Variations for Orchestra*, the Sibelius *Violin Concerto*, and Nielsen's *Symphony No. 2, "The Four Temperaments."* On May 23-24, the chorus offers an unusually appealing program of music from the American Musical Theater, featuring jazz pianist Cecil Lytle and his combo. All these concerts will take place in Mandeville Auditorium.

STRAVINSKY RECORDING

A record has been made of performances at the all-Stavinsky concert last May. This recording, which features the *Symphony of Psalms* and the *Firebird Suite*, will be on sale at Association concerts at the cost of \$7 per record. For further information about the record — or for any questions about tickets or concerts — call the Association at 534-4637. The best time to call is weekdays between 3 and 5 P.M.

**University of California, San Diego
La Jolla Civic Symphony Q-038
3300 Miramar Road
La Jolla, CA 92037-9986**