

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, May 14, 1988

Sunday, May 15, 1988

Wednesday, May 18, 1988
East County Performing Arts Center

PROGRAM

Roman Carnival Overture

Hector Berlioz

Cynthia Earnest, Conductor

Pavane for a Dead Princess

Maurice Ravel

Gloria

Francis Poulenc

Florence Blumberg, Soprano
La Jolla Symphony Chorus
DAvid Chase, Conductor

Gloria
Laudamus te
Domine Deus
Domine fili unigenite
Domine Deus, Agnus Dei
Qui sedes ad dexteram patris

INTERMISSION

Suite from les Indes Galantes

Jean-Philippe Rameau

March of the Persians
Minuet I — Minuet II
Dance of the Savages
Chaconne

La Mer

Claude Debussy

De L'aube a midi sur la mer
(from Dawn til Noon on the Sea)
Jeux de vagues
(Play of the Waves)
Dialogues du vent et de la mer
(Dialogues of the Wind and Sea)

PROGRAM NOTES

by Eric Bromberger

Hector Berlioz

Roman Carnival Overture, Op. 9

Born December 11, 1803, La Cote-St. Andre, Grenoble

Died March 8, 1869, Paris

Berlioz's first opera, *Benvenuto Cellini*, had been a failure at its first production in Paris in 1838. Stung—as he always was by the failure of one of his works, Berlioz pulled several themes out of the failed opera and from them fashioned a brilliant concert overture depicting a Roman festival. Italy had exerted a powerful influence on the composer since his first visit there at the age of twenty-one, the failed opera had been set there, and it was natural for Berlioz to find in Italy the specific inspiration for this overture. First performed on February 3, 1844, the dazzling *Roman Carnival Overture* has remained one of his most popular works.

The overture is built on two themes from the opera: Benvenuto's haunting love song from Act I and a *saltarello* from Act II. After a brilliant introduction, the english horn plays Benvenuto's haunting love song. Soon the pace quickens, and Berlioz introduces the *saltarello*, a lively dance from the Mediterranean area in 6/8 time. Both themes are treated in the development, but it is the dance theme that triumphs, and the end of the overture explodes with all the sonic fireworks appropriate to a carnival in Rome.

Maurice Ravel

Pavane for a Dead Princess

Born March 7, 1875, Ciboure, Basses-Pyrenees

Died December 28, 1937, Paris

Composed in 1899 when Ravel was 24, the *Pavane for a Dead Princess* was his first significant success. A *pavane* is an ancient dance of stately character and in duple meter, probably of Italian origin. There is an old custom that during periods of mourning in the Spanish court, a pavane might be danced before the funeral bier. Ravel may have been referring to this custom when he chose the title for this music, though he later admitted choosing it simply because he liked the sound of the words.

The *Pavane* opens with the haunting main theme in the french horn. The piece is in rondo form, with the theme treated in three episodes, developed and harmonized differently each time. Ravel is said to have become tired of the *Pavane's* great popularity, and he is known to have insisted that the music be played straight—without sentimentality or undue expression. This did not prevent his making the famous crack—after sitting through a dull performance of the *Pavane*—to the pianist: "I have written a pavane for a deceased princess, not a deceased pavane for a princess." The orchestration of the piano version, done by Ravel himself, dates from 1910.

Francis Poulenc

Gloria

Born January 7, 1899, Paris

Died January 30, 1963, Paris

One of Poulenc's last works, the *Gloria* was completed in December, 1959, and first performed on January 20, 1961, by Charles Munch and the Boston Symphony

Orchestra. Hearing this music without knowing its text, one would hardly guess that it is a setting of a sacred text. Poulenc's music for the *Gloria* is neither ceremonial nor heavy. On the contrary, at some points it is so lighthearted that it has been accused of frivolity. In response to such criticism, Poulenc said: "The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the serious Benedictines whom I saw playing soccer one day." This is precisely the charm of the *Gloria*, which features gorgeous melodies, piquant harmonies (listen to the opening chord), and rhythmic energy. This music demonstrates that one need not be solemn to praise God.

The "Gloria" text comes from the second part of the Roman Catholic Mass; Poulenc scores his setting for soprano soloist (who sings in three of the six movements), mixed chorus, and orchestra. The opening *Gloria*—majestic and slightly dissonant—is followed by the energetic *Laudamus Te*. The soprano solo enters at the *Domine Deus*, and Poulenc asks that her singing be "Very sweetly expressive." The bubbling *Domine Fili Unigenite* is full of vitality—Poulenc notes that it should be "Very fast and joyous." The mood changes sharply at the *Domine Deus Agnus Dei*, the most solemn section of the *Gloria*, where the soprano's jagged melodic line soars high above the accompaniment. The tenor section opens the concluding *Qui Sedes ad Dexteram Patris*, which is based partially on themes and rhythms from the opening movement. A tremendous climax leads to a conclusion ("Extraordinarily calm," specifies Poulenc) that fades into silence on the concluding "Amen."

I
Gloria
Glory be to God in the highest heaven,
And on the earth peace to men of good will.

II
Laudamus te
We praise Thee, Lord,
Worship Thee and bless Thee,
Praise and adore Thee,
And we glorify Thee.
Bless Thy holy name.
And we give thanks to Thee, O Lord.
Thanks for Thy great glory.

III
Domine Deus
Lord most high, Lord God,
King of heaven, God our Father,
Father omnipotent.

IV
Domine fili unigenite
Hail, O Son of God,
Only begotten One,
Jesus the Lord,
Jesus, Lord Christ.

V
Domine Dues, Agnus Dei
Holy Lord most high,
Lamb of God,
Son of the Father,
King of heaven, Lord God,
Thou that bearest the sins of mankind,
Be merciful.
Hear our prayer,
Hear us when we call upon Thee.

VI
Qui sedes ad dexteram patris
Thou, enthroned on high at God's right hand,
Show thy mercy to us,
Thou, alone art the holy One,
Thou alone art the Lord,
Amen.

Jean-Philippe Rameau

Baptized September 25, 1683, Dijon

Died September 12, 1764, Paris

A contemporary of Bach and Handel, the French composer Jean-Philippe Rameau was known in his lifetime as an organist, harpsichordist, teacher, and theoretician. He wrote a great number of works for the music stage, including operas, opera-ballets, lyric tragedies, pastorales, and comedies; he was named court composer to King Louis XV in 1745

Rameau was one of the first composers to write opera-ballets, a form which combines singing and dancing. *Les Indes Galantes* was first performed in 1735, when Rameau was in his early fifties. The title translates *The Courtly Indies* ("Indies" was a general term for any far-off and unfamiliar land: *The Generous Turk*; *The Incas of Peru*; *The Flowers, Persian Festival*; and *The Savages*). The present suite of orchestral music from *Les Indes Galantes* consists of four movements: the opening *March of the Persians* is followed by two minuets (which are linked), *Dance of the Savages* (a rondo), and the concluding *Chaconne*. The orchestra consists of two flutes, two oboes, bassoon, trumpet, timpani, and strings; the edition performed at these concerts was prepared by Paul Dukas.

Suite from *Les Indes Galantes*

Claude Debussy

Born August 22, 1862, St. Germain-en-Laye

Died March 25, 1918, Paris

As a way of approaching Debussy's *La Mer*, it might be useful to think how Richard Strauss would have written it. Strauss would have aimed for exact pictorial representation of the ocean. His version (probably entitled *Das Meer*) would have given us the precise sound of waves crashing against rocks, the cries of wheeling sea-birds, the thunder and hiss of surf across sand.

But Debussy was not interested in this sort of literal sound-painting. While each of his three movements has a descriptive title, they do not tell a story, nor do they attempt to portray physical reality. Rather, they evoke and explore the kinds of impressions one might have in the presence of the ocean—the music attempts to mirror the *feelings* the ocean produces. Debussy loved the sea passionately ("I was intended for the fine career of a sailor," he wrote to a friend as he began work on this score), and this music—full of color, power, brilliance, and delicacy—is charged with that love.

Written between 1903 and 1905, *La Mer* was first performed in Paris on October 15, 1905. Early reviews were scathing. "I neither hear, nor see, nor feel the sea," wrote a critic, misunderstanding completely Debussy's intentions. One of the music's most difficult features for its first audiences was Debussy's refusal to use melodic themes. In their place, he builds this music out of thematic fragments—motifs and bits of melodic ideas. Rather than trying to follow thematic development, audiences might best listen for the music's range of shimmering colors, subtle instrumental combinations, and complicated rhythms—Debussy often has many different rhythms going at once. The texture of *La Mer* is like a mosaic—individual voices and instruments

La Mer

appear and then vanish, each of them a tiny yet brilliant part of the entire fabric.

Subtitled "Three Symphonic Sketches," *La Mer* consists of two powerful outer movements surrounding a scherzo. The first movement—"From Dawn til Noon on the Sea"—opens with a quiet murmur, mirroring the pre-dawn atmosphere of the sea. Soon glints of color are heard, and the music becomes more animated. Solo trumpet and english horn share a fragment of a tune that will figure importantly both here and in the last movement. As the sun rises, the music becomes more brilliant, and the cello section—divided into four voices—has an animated tune whose rhythm will recur throughout. At the close, a horn chorale leads to a powerful climax, the last chord fading into silence.

"Play of the Waves" opens with shimmering touches of color, and this movement is brilliant, dancing and swirling throughout. Remarkable for the variety of its moods, it draws to a very quiet conclusion.

Debussy specified that he wanted "Dialogue of the Wind and the Sea" to sound "animate and tumultous." The ominous growling of the lower strings leads to a restatement of the trumpet tune from the very beginning, and soon the horn chorale returns as well. A simple melody for high woodwinds is repeated by the strings, the music grows gradually to a tremendous climax, and *La Mer* ends with the most brilliant conclusion Debussy ever wrote.

FLORENCE FOGELSON BLUMBERG

received her Bachelor's Degree in Voice at Juilliard, as a student of Florence Page Kimball, studying also with Vincent Persichetti and Sergius Kagen. Success with contemporary music led to premiere performances of song cycles by Paul Creston, Mark Schubert, Arnold Freed, Richard Winslow and Mark Fax. Following was concert, radio and television work with Robert Shaw, and the soprano solo in an RCA recording of Poulenc's "Mass in G."

While obtaining a Master's Degree at Kean College in New Jersey, Ms. Blumberg appeared with the Metro Lyric Opera Company. Post-graduate work followed at Westminster Choir School in Princeton with Margaret Harshaw and Martin Katz. After chamber music and solo recitals in New York, New Jersey and Washington, D.C., she plans to make California her home.

CYNTHIA EARNEST

is Assistant Conductor and Principal Horn Player of the La Jolla Civic-University Symphony Orchestra and Director of the UCSD Wind Ensemble

She has studied at California State University at Fullerton, where she earned a Bachelor's degree and at UCSD with Thomas Nee, where she earned a Master's degree. She was a participant in the 1986 Conductors' Guild Workshop in West Virginia, where she studied with Daniel Lewis.

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ANNOUNCEMENTS

1. Our final concert of the 1987-1988 Season will be the Young Artists Concert on Sunday, June 5, where winners of the Association's Annual Young Artists Competition will perform with the orchestra. We hope that all our subscribers will be able to attend, but if you have tickets for this concert and are unable to use them, the Association would appreciate your returning them to the office. Please call 534-4637 for information.

2. The Annual General Meeting of the Association will take place at Scripps Cottage on Tuesday, June 7. If you are a member of the Association and do not receive an invitation, please call the office at 534-4637.

3. We hope you will renew your subscription as soon as possible to ensure your preferred seating. Please see an usher or attendant in the lobby during intermission.

4. The Chorus will be making a tour of Europe during the latter part of July and beginning of August, where they will sing in several of the world's most beautiful cathedrals. The Association and the Chorus express thanks and great appreciation to:



HOME FEDERAL

for its generous contribution towards the Tour Scholarship fund.

5. Refreshments are available in the East Room during intermission.

A LETTER TO OUR SUBSCRIBERS AND PATRONS

Next season will be our 34th and we think it will be one of the most interesting we have ever offered. It will see one important change: after long discussions, the Association has decided to discontinue its annual Messiah Sing-along. After over a decade of sponsoring this event—and with the great number of Messiah Sing-alongs now taking place in San Diego—we would like to turn our planning to some new directions. This year, in place of the Messiah Sing-along, choral director David Chase will lead a pair of concerts in December featuring well-known and loved Christmas music. Dr. Chase describes this new event as “A Christmas collage of the greatest Christmas music with emphasis on choral works and featuring some audience participation.”

Other highlights of the season will be an all-Beethoven concert, a program of music written during the “Roaring 20’s,” Mahler’s rarely performed **THIRD SYMPHONY** and a program of choral works based on Biblical themes. In May we offer a concert that pairs Stravinsky’s dynamic **SYMPHONY IN THREE MOVEMENTS** with Mozart’s final composition, the magnificent **REQUIEM**, and the season concludes with the traditional Young Artists Concert.

The new brochure gives full program details and subscription information. Our ticket prices remain the lowest for symphony orchestra concerts in San Diego. You may send in the attached renewal form, or you can renew at the tables in the lobby during intermission and after the concert. Members of the orchestra and chorus are already looking forward to next season, and we’d very much like to have you with us for these exciting concerts.

Thomas Nee
Music Director

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Tuesday

8:00 pm San Francisco Symphony

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1987-88 SEASON

THOMAS NEE'S 20th ANNIVERSARY

Haydn at Esterhazy

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

Mystical Music

Cecil Lytle, Pianist
Thomas Nee, Conductor
David Chase, Conductor
Sat. Nov. 21, 1987 8:00 pm
Sun. Nov. 22, 1987 3:00 pm

Messiah Sing-Along

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

American Choral Music

David Chase, Conductor
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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