

R.P.

La Jolla
CIVIC UNIVERSITY
SYMPHONY ORCHESTRA
CHORUS

Thomas Nee
MUSIC DIRECTOR



1988 - 1989
SEASON

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

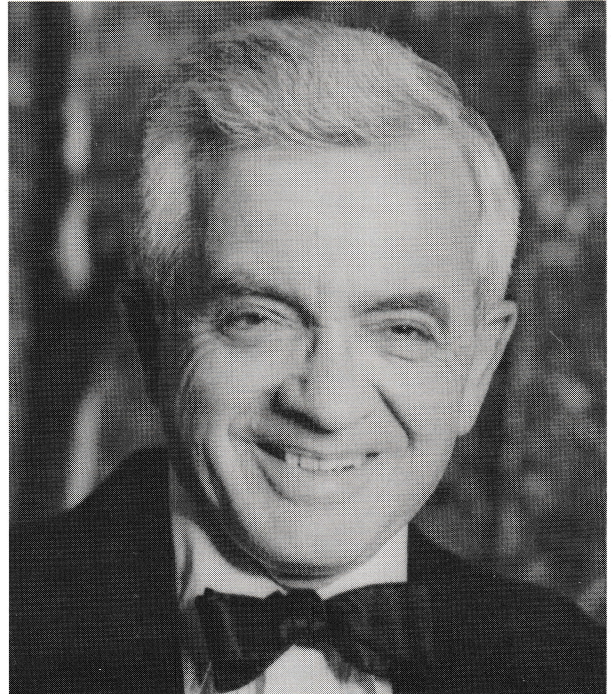
SUNDAY, JUNE 4, 3 P.M.



FRANCES RENZI

FRANCES RENZI has performed frequently throughout the country in solo and chamber music recitals and as soloist with symphony orchestras including those of Fort Worth, Dallas, Houston, Toledo, and the New Hampshire Music Festival. An extraordinary chamber player, she has collaborated musically with a number of distinguished colleagues in New York and Washington, making appearances in the East and Midwest. Their programs have comprised some of the finest standard chamber literature as well as contemporary music, all performed with intelligence and verve. "Faced with some highly difficult ensemble parts...she hurdled every obstacle in sight and produced seemingly effortless virtuoso playing that made one gasp at times." (*The Evening Star*, Washington, D.C.)

She was a solo pianist for the New York City Ballet and participated in George Balanchine's Stravinsky Festival in 1972. A frequent soloist with the Toledo Symphony, she also appears regularly as a guest artist on the symphony's chamber music series. Boris Nelson, music critic of the *Toledo Blade*, has written: "Frances Renzi has a way of making music come alive and of making others performing with her do so as well...she played with great affinity and bravura."



THOMAS NEE

A native of Texas, she received her Bachelor of Music degree from North Texas State University and her Master's degree from the Juilliard School where she was a scholarship student of Rosina Lhevinne and Beveridge Webster. At present, in addition to her activities as a performer, she is a Professor in the Music Department at the University of Toledo.

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.

THE LA JOLLA CIVIC-UNIVERSITY SYMPHONY ORCHESTRA AND CHORUS

Peter Nicoloff, Founder

Thomas Nee, Music Director
David Chase, Choral Director

Mandeville Auditorium

Saturday, November 19, 1988 Sunday, November 20, 1988

The Roaring Twenties

- ANTHEIL** **A Jazz Symphony**
Frances Renzi, Pianist
- GERSHWIN** **Lullaby for String Orchestra**
- SEEGER** **Slow Movement for String Orchestra**
- LAMBERT** **The Rio Grande**
Frances Renzi, Pianist
Heidi Lynn, Alto
The La Jolla Civic-University Symphony Chorus

INTERMISSION

- SHOSTAKOVICH** **Symphony No. 1 in f minor, Opus 10**
Allegretto; Allegro non troppo
Allegro
Lento
Allegro molto

NOTES BY ERIC BROMBERGER

A Jazz Symphony
GEORGE ANTHEIL
Born July 8, 1900, Trenton
Died February 12, 1959, New York City

George Antheil became famous as part of the American expatriate community in Paris during the 1920's — among his friends were Hemingway, Fitzgerald, Joyce, Pound, and Yeats. He became infamous for his music inspired by the machine age: among his compositions are works called *Airplane Sonata*, *Mechanisms*, and *Death of Machines*. His *Ballet Mechanique*, scored for sixteen pianolas, xylophone, and massive percussion battery, touched off a riot at its Paris premiere in 1926. Its American premiere in Carnegie Hall on April 10, 1927, was a failure, and Antheil's star went into rapid decline, though he continued to compose throughout the rest of his life. A man of many talents, he also wrote a newspaper column of advice to the lovelorn, wrote articles on criminal psychology, and was an inventor (during the war he invented a radio-directed torpedo).

Antheil wrote his *Jazz Symphony* in 1925, at the height of his fame. He revised it in 1955, and in a rather wistful note in the score, he points out that it was premiered on the same Carnegie Hall concert that saw the American premiere of the *Ballet Mechanique*. Played on that occasion by an all-black orchestra assembled by W.C. Handy, the *Jazz Symphony* was a great success, a fact overshadowed by the *Ballet's* failure.

Only about six minutes long, the *Jazz Symphony* is in no sense a symphony. That title reflects its fusion of jazz and classical music, somewhat in the manner of Gershwin's *Rhapsody in Blue*, premiered the year before. Like the *Rhapsody*, it is scored for a small jazz orchestra: in the revised version, Antheil calls for one flute, three clarinets, three trumpets, three trombones, percussion, solo piano, and a very small string section. Though not nearly as distinguished as *Rhapsody in Blue*, Antheil's *Jazz Symphony* retains a certain period-piece charm (in the score, Antheil instructs some of the instrumentalists to play "a la hot"); it survives on its air of jaunty, jazzy innocence.

Lullaby for String Orchestra

GEORGE GERSHWIN

Born September 28, 1898, Brooklyn

Died July 11, 1937, Beverly Hills

We so automatically identify George Gershwin with Broadway shows that it is easy to forget that he wished to succeed as a "classical" composer. He looked into taking composition lessons from Ravel and Stravinsky, but these never came about (in fact, Gershwin probably had more influence on Ravel than the French composer did on him). Many of Gershwin's finest works are in classical forms; the *Piano Concerto in F*, the three *Preludes for Piano*, and the tone poem *An American in Paris*. Even *Rhapsody in Blue* has its roots in the piano concerto, and *Porgy and Bess* is now produced in opera houses.

Gershwin's *Lullaby for String Quartet*, written in 1919 or 1920, is further evidence of his interest in classical music. He was only 21 when he wrote this charming music, perhaps as an exercise in writing for string quartet. It was played privately but never published, and the first public performance of the *Lullaby* by a string quartet was finally given on October 29, 1967, by the Juilliard String Quartet.

The *Lullaby* is built on a lazily-synco-pated main theme, heard almost immediately in muted upper strings. Gershwin then puts this theme through a variety of cleverly-varied repetitions, using harmonics, unmuted strings, and instrumental solos. The present arrangement for string orchestra adds a part for contrabasses.

Slow Movement for String Orchestra

RUTH CRAWFORD SEEGER

Born July 3, 1901, East Liverpool, Ohio

Died November 18, 1953,

Chevy Chase, Maryland

Ruth Crawford studied at the American Conservatory in Chicago from 1921 until 1924, where her talents soon attracted the interest of many composers, including Henry Cowell, Dane Rudhyar, and Edgard Varese; she also became close friends with poet Carl Sandburg during these years. The first woman ever to win a Guggenheim Fellowship, she studied composition with Charles Seeger in New York City and during 1930-31 she studied in Europe, where she met Hindemith, Berg, and Bartok. Upon her return to the United States, she married Seeger

(who was, by a previous marriage, the father of Pete Seeger, the folk singer) and continued to compose. The Depression had a profound impact on her, and — led by Carl Sandburg — her interests turned to American folk music: she collected over 3000 folk songs and wrote piano accompaniments for many of them. Her interest in folk music and the demands of raising three children kept her from composing much music of her own, and she left behind a comparatively small catalog of works when she died at age 52 of cancer.

Her *String Quartet* remains the most famous of her works. Composed in 1931 while she was studying in Europe, the quartet was first performed in 1933; the striking *Andante* was recorded in 1934, a rare accolade for new music, particularly during the Depression. The *Andante* is unusual in that it consists of terraced chords rather than clearly-defined thematic material and abandons almost entirely the notion of rhythm — the music's variety comes from shifting dynamics and accents. The composer called this "a counterpoint of dynamics," stressing that "the crescendi and diminuendi should be exactly timed, and no instrument should reach the high or low point at the same time as any other. As for the melodic line — as in the second movement, it travels from instrument to instrument; there is only one line." Crawford Seeger herself made the present arrangement of the *Andante* for string orchestra; those interested in this music should know that the *String Quartet* is presently available in several different recordings.

The Rio Grande

CONSTANT LAMBERT

Born August 23, 1905, London

Died August 21, 1951, London

Almost unknown today outside England, Constant Lambert was one of the most influential musicians in that country before his death at age 46. Composer, conductor, critic, writer, and editor, he was involved in nearly every phase of English musical life: as reciter in early performances of Walton's *Facade*, as music director of the Vic-Wells Ballet from 1931 until 1947, and as author of a witty book on contemporary music, *Music Ho!* (1934).

Lambert's most enduring composition is *The Rio Grande*, written in 1927 and first performed in public in 1929. Scored for solo piano, orchestra without woodwinds, and chorus, it is a setting of

Sacheverell Sitwell's poem "The Rio Grande" ("Grande" must be pronounced "grand" so that it will rhyme with "sarabande"). Lambert's music shows many influences: American jazz, Latin American dance rhythms (the river of the title is the one in Brazil, not the one in America), and English music. Such a mix of elements — along with Sitwell's somewhat fey text — should insure total stylistic chaos, but *The Rio Grande* is a strangely pleasing and haunting piece, full of energy and exotic sounds, that finally arrives at a langorously beautiful conclusion.

It is one of the earliest examples of the fusion of jazz and symphonic music (*Rhapsody in Blue* was premiered three years before it was written), but Lambert does not try to make this a jazz showpiece — the jazz elements of *The Rio Grande* (the solo piano part and the music's lively rhythms) are there as part of the seductive atmosphere rather than as an end in themselves. The music moves from the lively beginning, full of perky rhythms and syncopated brass, through a long piano cadenza accompanied by large percussion battery, to the muted and gentle close. Sitwell's poem is an evocative mood-piece, by turns bright and subdued, and Lambert's music is a nearly ideal setting.

Symphony No. 1 in f minor, Opus 10

DMITRI SHOSTAKOVICH

Born September 25, 1906,

St. Petersburg

Died August 9, 1975, Moscow

It is almost impossible to believe that this dazzling music was written by a teenager (in fact, *all* the music on this concert was written by very young composers: Gershwin was 21, Antheil 25, Lambert 26, and Seeger 30). The *First Symphony* was Shostakovich's graduation piece from his composition class at the Leningrad Conservatory: he began it in 1924, and the premiere took place on May 12, 1926, four months before his twentieth birthday.

The hand of a master is evident throughout: in the subtle variation of thematic material (fragments of themes recur throughout the symphony, often in quite different forms); in the varied textures, which alternate between thunderous *tutti*s and the most delicate combinations of just a few instruments; and in the range of color (the piano, the composer's own instrument, is prominently featured in the second and fourth movements). Shostakovich's

First Symphony blends equal measures of freshness, energy, sauciness, and brilliance, and its merit was recognized instantly — the symphony was quickly performed throughout the world by such conductors as Walter, Furtwangler, Koussevitsky, and Toscanini. Shostakovich would go on to write greater symphonies, but the *First* remains one of his most popular.



Shostakovich in 1923

The witty *Allegretto* introduction contains bits of themes that will be important throughout the symphony. The exposition proper begins at the *Allegro* with the clarinet's skittering tune, quickly followed by the flute's elegant but slightly off-balance waltz: the stress comes on the second beat rather than the first. A lively development of these ideas leads to the quiet close.

The *Allegro* bursts to life in the lower strings and clarinet: they lay out bits of the main theme, which will finally be stated in full by the violins in a passage marked by brilliant *ricochet* bowing. The second theme is an apparently innocent little duet for flutes; at the climax of the movement, however, Shostakovich ingeniously brings back these two themes simultaneously: the brass blaze out the flute tune, while strings and woodwinds dance the violin theme. The music has come to an overwhelming climax when three powerful chords in the piano wrench it to a stop, and the movement dissolves on fragments of the main theme.

Based on the oboe's grieving main idea, the *Lento* is full of genuine tragic stature, all the more remarkable for being the work of a nineteen-year-old. In the course of the movement, trumpets, spit out a six-note motto, a figure that will punctuate the final two movements. A snare drum roll leads without pause to the swirling finale, and the music races to what seems an end. Out of that silence, the timpani stamps out the six-note motto, now inverted, and gradually the music accelerates to its exciting — and earsplitting — close.

THE RIO GRANDE

by Sacheverell Sitwell

By the Rio Grande
 They dance no sarabande
 On level banks like lawns above the glassy, lolling tide;
 Nor sing they forlorn madrigals
 Whose sad note stirs the sleeping gales
 Till they wake among the trees and shake the boughs,
 And fright the nightingales;
 But they dance in the city, down the public squares,
 On the marble pavers with each colour laid in shares,
 At the open church doors loud with light within,
 At the bell's huge tolling,
 By the river music, gurgling, thin
 Through the soft Brazilian air.
 The Comendador and Alguacil are there
 On horseback,
 Hid with feathers, loud and shrill
 Blowing orders on their trumpets like a bird's sharp bill
 Through boughs, like a bitter wind, calling
 They shine like steady starlight while those other sparks are falling
 In burnished armour with their plumes of fire,
 Tireless while all others tire.
 The noisy streets are empty and hushed is the town
 To where, in the square, they dance and the band is playing;
 Such a space of silence through the town to the river
 That the water murmurs loud, loud
 Above the band crowd together;
 And the strains of the sarabande,
 More lively than a madrigal,
 Go hand in hand
 Like the river and its waterfall
 As the great Rio Grande rolls down to the sea.
 By the Rio Grande
 They dance no sarabande.
 Loud is the marimba's note
 Above these half-salt
 And louder still the tympanom,
 The plectrum, and the kettledrum,
 Sullen and menacing
 Do these brazen voices ring.
 They ride outside,
 Above the salt-sea's tide they ride, above the salt-sea's tide.
 By the Rio Grande
 They dance no sarabande
 Till the ships at anchor
 Hear this enchantment
 Of the soft Brazilian air
 By those Southern winds wafted,
 Slow and gentle
 Their fierceness tempered
 By the air that flows between.

Announcements

These concerts are being recorded for possible future broadcast on KPBS. The recording microphones are extremely sensitive, and we request your assistance in maintaining as silent a background as possible.

The Association's next concerts will take place on December 10 - 11, featuring a program of varied music inspired by the Christmas season. Because of the demand for tickets, this program will be offered a third time, at 8 P.M. on Sunday, December 11. Those wishing to buy individual tickets should reserve them soon by calling the Association 534-4637. Program details appear below.

NEXT CONCERTS

A CHRISTMAS COLLAGE

Saturday, December 10, 8 P.M.

Sunday, December 11, 3 P.M.

Sunday, December 11, 8 P.M.

David Chase, Conductor

Bill Roesch, Reader

HANDEL: *Overture to Messiah*

GABRIELI: *Hodie Christus Natus Est*

HANS LEO HASSLER: *Canzon non toni from Sacri Conventus*

FELICIANO: *A Christmas Madrigal*

VAUGHAN WILLIAMS: *The Blessed Son from Hodie*

BERLIOZ: *The Shepherd's Farewell from L'Enfance du Christ*

VIVALDI: *Winter from The Four Seasons*

DYLAN THOMAS: *A Child's Christmas in Wales*

WALTON: *What Cheer*

HANDEL: *Hallelujah Chorus from Messiah*

BIZET: *L'Arlesienne Suite No. 2*

A capella selections:

Low How a Rose

Deck the Halls with Bows of Holly

Tomorrow Shall Be

Rise Up, Shepherd

We Wish You a Merry Christmas

DONALD KERNE: *An American Christmas Mosaic*

HANDEL: *Amen from Messiah*

The Children's Chorus of La Jolla Country Day School, Sarah Youtkus, Conductor, will appear and sing Christmas music as part of this program.

Single Tickets — at \$8 for adults and \$6 for students/seniors — may be reserved at the UCSD Box Office or by calling the Association office at 534-4637.

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Founded in 1954 by Peter Nicoloff

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Friday

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