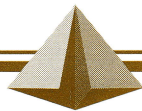


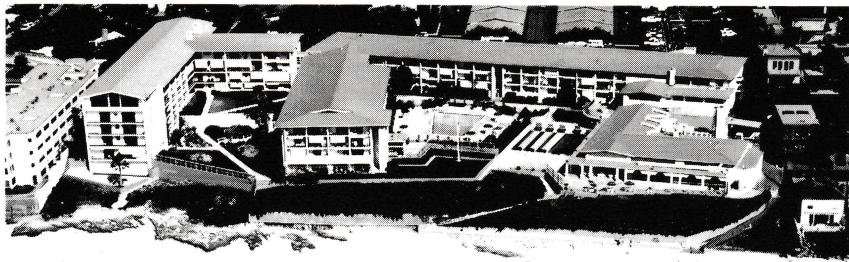


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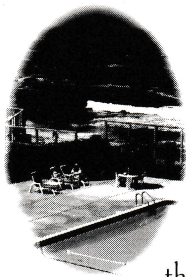
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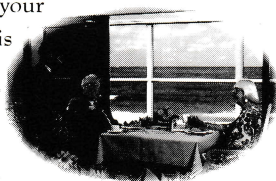




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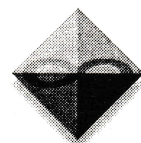


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Igor Stravinsky

About the Soloists

Virginia Sublett

Virginia Sublett is a principal artist with the Los Angeles Music Center Opera, singing Tytania in Britten's *A Midsummer Night's Dream*, Obert in *Alcina*, and Nannetta in Verdi's *Falstaff*. Elsewhere, she has appeared as the Queen of the Night in *Magic Flute* at the New York City Opera in 1987 and 1988, the Central City Opera in 1989, and the San Diego Opera in 1990. She made her debut in France in 1991 with L'Opera de Nice as Ismene in *Mitridate*, returning as Sevilla in Pet Halmen's new production of *La Clemenza di Tito*.

A busy concert artist, she has appeared with groups such as the Los Angeles Philharmonic, San Francisco Symphony, San Diego Symphony, and New Jersey Symphony. Her repertoire ranges from *Messiah*, the *Great C Minor Mass*, and *Elijah* to Mahler's *Fourth Symphony*, Poulenc's *Gloria*, Lars Erik Larsson's *The Disguised God* and *Les Illuminations* of Britten.

Martha Jane Weaver

A favorite with the La Jolla Symphony, Martha Jane Weaver performed the leading role of Susan B. Anthony in *The Mother of Us All* with us in the 1991 and was featured in the Brahms *Alto Rhapsody* in 1990. She has sung in the *Messiah* with the Bakersfield, Nevada, San Diego and Utah Symphonies. She has also performed *Elijah* with the Santa Clara Chorale, the Verdi *Requiem* with the Redlands Symphony, the Beethoven *Mass in C* with the San Diego Master Chorale, and the Beethoven *Symphony #9* with the Claremont Chamber Orchestra. Last season she soloed in the Duruflé *Requiem* with the Master Chorale of Orange County which was recorded for compact disc on the Summit label.

In 1992 Miss Weaver returned to Sacramento Opera to join its gala concert, singing "Oh What a Movie" from *Trouble in Tahiti* and appearing as Mercedes in selections from *Carmen*. She also debuted with Marin Opera as the Mother in *Hansel and Gretel*. The versatile Miss Weaver appeared as the comic Mirinda in San Jose's *L'Ormino* in 1990.

Paul Harms

Paul Harms holds B.M. and M.M. degrees from California State University, Fullerton in Vocal Performance and Conducting. He has sung with Los Angeles Opera, Erie Opera, and has been guest soloist with numerous performing organizations in California, including the William Hall Chorale, the Pacific Chorale, and Opera a la Carte. He also has extensive experience in the oratorio field at the Crystal Cathedral and other southland churches.

Following their marriage in 1986, Paul and Janet Harms were Co-Directors of Music at First Presbyterian Church of the Covenant in Erie, PA, where they released their first joint album "What Wondrous Love." They returned to California in 1989 where they now have an active musical life in performing, as well as serving as church musicians and music educators at the high school and college level.

Philip Larson

Philip Larson, bass baritone, received his graduate degree from the University of Illinois in 1970. He came to UCSD in 1972 as one of the original Rockefeller Fellows at the Center for Music Experiment. He has been a member of the New Music Choral Ensemble, Group for New Music, Pomerium Musicae, The Bach Aria Group and the Extended Vocal Techniques Ensemble, as well as a frequent soloist with SONOR, the contemporary music ensemble of UCSD. Larson tours Europe each summer with the Early Music Ensemble and frequently performs with the San Diego Opera. He is a member of the music theatre, composer/performer duo (THE) which has been the recipient of several grants (including an NEA grant to compose a collaborative composition with John Cage and Toru Takemitsu, as well as with Anthony Braxton). Larson has been recording since 1968; his latest recordings include *Voicespace* by Roger Reynolds on Lovely Records and *Sierra* by Robert Erickson on CRI. He is an Associate Professor in the Department of Music at the University of California, San Diego.



Thomas Nee, Music Director
David Chase, Choral Director

Mandeville Auditorium
Saturday, November 13, 1993, 8 P.M.
Sunday, November 14, 1993, 3 P.M.

ALL-STRAVINSKY PROGRAM

Four Etudes for Orchestra

Dance
Eccentric
Canticle
Madrid

Petrushka (Original 1911 Version)

First Tableau: The Shrovetide Fair
Second Tableau: Petrushka's Room
Third Tableau: The Moor's Room
Fourth Tableau: The Shrovetide Fair (Toward Evening)

INTERMISSION

Les Noces

Part One
First Tableau: At the Bride's House
Second Tableau: At the Bridegroom's House
Third Tableau: The Departure of the Bride

Part Two
Fourth Tableau: The Wedding Feast

Virginia Sublett, Soprano
Martha Jane Weaver, Mezzo-Soprano
Paul Harms, Tenor
Philip Larson, Bass

Victoria Heins-Shaw, Piano
Ivan Raykoff, Piano
Scott Walton, Piano
Sandra Brown, Piano

Percussionists: Noah Heldman, Patti Cudd, Mike Sklar,
Kathy Offerding, Brett Reed, Sigmund Rothschild.

Soloist from Chorus in Second Tableau: Kenneth Bell

The La Jolla Symphony and Chorus are members of the American Symphony Orchestra League, Chorus America, and the San Diego Theatre League.

NOTES BY ERIC BROMBERGER

Four Etudes for Orchestra

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum
Died April 6, 1971, New York City

Stravinsky's *Four Etudes for Orchestra* all first appeared in quite different forms: the first three movements were originally his *Three Pieces for String Quartet*, and the finale was--strangely enough--a piece for pianola, or player piano. In their original forms, these four brief movements were composed during the World War I years. Stravinsky completed their orchestration in 1928, and in their orchestral garb they were first performed in Berlin in November 1930, shortly after Stravinsky had completed his *Symphony of Psalms*.

The *Four Etudes* may be regarded as very brief mood-pieces, each conveying a single (and sometimes slightly obtuse) impression. In their original form, the *Three Pieces for String Quartet* had no individual titles (only metronome markings), but when he orchestrated them Stravinsky gave each a descriptive name. The very brief *Dance* seems an example of early twentieth-century minimalism, as its sole thematic fragment repeats with metronomic insistence in the woodwinds, always constrained within the narrow compass of a fourth. Stravinsky named the second movement *Eccentric*. Its odd, nervous rhythms had a specific inspiration: just before the outbreak of World War I, Stravinsky had seen the clown Little Tich in London and later noted "the jerky, spastic movement, the ups and downs, the rhythm--even the mood or joke of the music--was suggested by the art of the great clown." Many listeners have detected a liturgical cast in the aptly-named *Canticle*. Here wind and string choirs pass the musical line between them, and the result sounds like a religious ceremony, built around the text and choral response. Stravinsky himself thought highly of this movement, saying many years later that "the last 20 bars are some of my best music of that time."

If the first three movements are orchestral miniatures built on delicate textures, the finale is completely different. In 1917, Aeolian Company of London asked Stravinsky to write a piece for player piano, and the composer found inspiration in his visit the previous year to Spain, where he had listened with pleasure to the singing in taverns and the music he heard in the streets. The original player-piano version had the neutral title *Study*, but when he orchestrated the piece for the *Four Etudes*, Stravinsky renamed this movement *Madrid*. With its huge orchestra and full textures (including four trumpets and four trombones), *Madrid* makes a colorful close to the *Four Etudes*.

Petrushka

Petrushka, Stravinsky's ballet about three puppets at a Russian Shrovetide carnival, actually began life as a sort of piano concerto. In the summer of 1910, shortly after the successful premiere of *The Firebird*, Stravinsky started work on a ballet about a pagan ritual sacrifice in ancient Russia. But he set the manuscript to *The Rite of Spring* aside when he was consumed by a new idea: "I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

When Diaghilev visited Stravinsky that summer in Switzerland to see how the pagan sacrifice ballet was progressing, he was at first horrified to learn that Stravinsky was doing nothing with it. But when Stravinsky played some of his new music, Diaghilev was charmed and saw possibilities for a ballet. With Alexander Benois, they created a story-line around the Russian puppet theatre, specifically the tale of *Petrushka*, "the immortal and unhappy hero of every fair in all countries." Stravinsky completed the score to what was now a ballet between August 1910 and May 1911, and *Petrushka* was first performed in Paris on June 13, 1911, with Nijinsky in the title role.

From the moment of that successful premiere, *Petrushka* has remained one of Stravinsky's most popular scores, and the source of its success is no mystery: *Petrushka* combines an appealing tale of three puppets, authentic Russian folk tunes and street songs, and brilliant writing for orchestra. The music is remarkable for Stravinsky's sudden development beyond the Rimsky-inspired *Firebird*, particularly in matters of rhythm and orchestral sound--Debussy spoke with wonder of this music's "sonorous magic." A brief summary of the music and action, which divides into four tableaux separated by drum rolls:



Alexander Benois' costume design for *Petrushka*, danced by Nijinsky at the premiere in 1911

First Tableau: The Shrovetide Fair

To swirling music, the curtain comes up to reveal a carnival scene in 1830 St. Petersburg. The crowd mills about, full of organ grinders, dancers, and drunkards. An aged magician appears and--like a snake charmer-- spins a spell with a flute solo. He brings up the curtain in his small booth to reveal three puppets: *Petrushka*, the moor,

and the ballerina. At a delicate touch of his wand, all three spring to life and dance before the astonished crowd to the powerful *Russian Dance*. A drum roll leads to

Second Tableau: The *Petrushka's*

Room This opens with the *Petrushka* being kicked into his room and locked up. The pathetic puppet tries desperately to escape and despairs when he cannot. Stravinsky depicts his anguish with two clarinets, one in C major and the other in F-sharp major: their bitonal clash has become famous as the "*Petrushka* sound." The trapped puppet rails furiously but is distracted by the appearance of the ballerina, who enters to a tinkly little tune. *Petrushka* is drawn to her, but she scorns him and leaves.

Third Tableau: The Moor's Room

Brutal chords take us into the moor's opulent room. The ballerina enters and dances for the moor to the accompaniment of cornet and snare drum. He is charmed, and the two waltz together. Suddenly *Petrushka* enters (his coming is heralded by variations on his pathetic clarinet tune), and he and the moor fight over the ballerina. At the end, the moor chases him out.

Fourth Tableau: The Shrovetide Fair (Toward Evening)

At the scene of the opening tableau, a festive crowd swirls past. There are a number of ballet set-pieces here: the Wet-Nurses Dance, the Peasant and Bear (depicted respectively by squealing clarinet and stumbling tuba), Dance of the Gypsy Women, Dance of the Coachmen and Grooms (who stamp powerfully), and Masqueraders. At the very end, poor *Petrushka* rushes into the square, pursued by the moor, who kills him with a slash of his scimitar. As a horrified crowd gathers, the magician appears and reassures all that it is make-believe by holding up *Petrushka's* body to show it dripping sawdust. As he drags the slashed body away, the ghost of *Petrushka* appears above the rooftops. *Petrushka's* defiance is depicted by the triplet figure associated with him throughout, and the strings' quiet pizzicato strokes, taken from both the C major and F-sharp major scale, bring the ballet to an end that is--dramatically and harmonically--ambiguous.

NOTE ON THE TEXT: Stravinsky published his original version the year after the premiere, but in 1947 he returned to the score and revised it. These revisions had several purposes: to reduce the size of the orchestra, to simplify some of the metric complexities, and to give greater importance to the piano, which had been the music's original inspiration but had faded from view in the ballet version. Each version has its proponents, some preferring the greater clarity of the revision, others the opulence of the original. At these concerts, Stravinsky's original 1911 score is performed.

Les Noces

Few works gave Stravinsky as much difficulty as *Les Noces*. In 1912, while working on *The Rite of Spring*, he had the germinal idea for a very different piece. In contrast to the pagan ritual sacrifice ballet he was then writing, the new work would be a picture of a Russian peasant wedding, and he originally envisioned a cantata for singers, dancers, and instrumentalists: "My idea was to compose a sort of scenic ceremony, using as I liked those ritualistic elements so abundantly provided by village customs which had been established

for centuries in the celebrations of Russian marriages." Stravinsky made his own libretto, drawing from collections of Russian poems and folktales, and began work on the new score in Switzerland during the summer of 1914, just as World War I began. It took three years to complete the short score, which featured four vocal soloists and a mixed chorus.

But Stravinsky could not decide on the proper instrumentation to accompany the singers. At first he scored the music for a huge orchestra of 150 players, divided into several sections. Rejecting this, he produced a version for a smaller orchestra of winds and percussion, plus eight string players. This was reduced to an ensemble of percussion and keyboard instruments featuring the cimbalon and player-piano. Stravinsky in turn rejected this and settled on the final instrumentation in the early 1920's: an ensemble of four pianos and a large percussion battery. The first performance took place in Paris on June 13, 1923, over ten years after Stravinsky began to plan this music.

Les Noces is unique. Stravinsky conceived of it as a theater-piece and subtitled it "Choreographic scenes with song and music," though it is

most often performed as a cantata without dancers. The four soloists, the four-part chorus, and the instrumentalists combine to tell the events of a Russian peasant wedding, yet the telling is almost stream-of-consciousness: the effect is of being in the midst of a peasant wedding and overhearing the songs and cries and asides that might take place. No singer takes an individual part, and the story of the marriage of Nastasia and Fetis emerges from the shifting perspectives. *Les Noces* offers very little action, but a great deal of color and emotion.

Musically, the closest relative of *Les Noces* is *The Rite of Spring*, with which it shares similar subject matter. Though *Les Noces* employs much smaller forces, it uses some of the same techniques: fragmentary themes that refuse to develop in any traditional sense, block chords repeated obsessively, and enormous rhythmic complexity. One comes away from *Les Noces* not remembering tunes but struck by the pound of the rhythms and the ring of bells, drums, and percussive pianos.

The four tableaux of *Les Noces* (which is performed without a break) are summarized on the following page.

December and January Concert Preview

MUSIC OF THE AMERICAS

Saturday, December 4, 1993, 8 P.M. **Sunday, December 5, 1993, 8 P.M.**

Choral director David Chase leads the La Jolla Symphony Chorus in a varied program of festive seasonal music by Canadian, American and Latin American composers. This program brings a special guest appearance by Venezuelan conductor Xiomara Di Maio, who will lead the featured work, the *Missa Cubana* of Enrique Ubieta. *Join us one hour prior to concert times for a free pre-concert lecture.*

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Saturday, January 22, 1994, 8 P.M. **Sunday, January 23, 1994, 8 P.M.**

Music director Thomas Nee leads this all-orchestral program featuring Mendelssohn's evocative "*Scottish*" *Symphony*. Also on the program are works by American composers: Samuel Barber's lyric *Violin Concerto*, with soloist Daniel Mason, and John Knowles Paine's *Oedipus Tyrannus Overture*, one of the first American orchestral works to become popular in Europe. *Join us one hour prior to concert times for a free pre-concert lecture by Eric Bromberger.*

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LES NOCES

I. AT THE BRIDE'S HOUSE

The soprano, as Bride, sings of her Hair, the symbol of her virginity,
*Oh, thou fair tress of my hair; my mother
brush'd thee at evening...Cruel, heartless, came the
matchmaker. She tore my tresses, tore my bright
golden hair.*

Meanwhile, the women murmur repeatedly,
I comb her fair tresses, her fair golden tresses.

A chorus of consoling women sing,
Weep not, O dear one, weep not.

Finally there is an invocation of the Virgin Mary, a plainsong-like melody
sung by the Bride and the Mother (the latter part is sung by the tenor!).

II. AT THE BRIDEGROOM'S HOUSE

The Second scene follows without pause, but is marked by the
entrance of the men murmuring the invocation,

Virgin Mary, come, come and aid our wedding.

The Bridegroom's parents (represented by all four soloists) sing
about their son's hair,

*Now to whom will these curls belong?...the fair
locks of Fetis.*

The Bridegroom (sung by both the baritone soloist and a soloist
from the chorus) requests the blessing,

Bless me, my father, my mother...

And, after the guests have spoken, the scene ends with an
invocation of the saints,

Saint Luke, do thou be with us, bless us...

III. THE DEPARTURE OF THE BRIDE

Without pause, the third and shortest of the tableau begins,
introduced by the incantation of the women,

Brightly shines the moon on high beside the glowing sun...

Eventually, all the guests are carrying on, as humorously
depicted by the pompous, duple marching of the basses
simultaneously with chattering triple rhythms of the other voices.

Holy Cosmo and Damien walked about the hall...

After a brilliant climax, the scene ends with the Mother's lament,
My own dear one, child of mine, little one...

IV. THE WEDDING FEAST

This scene is nearly equal in length to the other three combined
and depicts a festive, drunken gathering with erotic overtones.
After the lament of Scene III, the feast scene immediately bursts
forth with a description of red fruit,

*Berries two there were on a branch, they fell to the
ground...and one berry represents the noble bridegroom,
Fetis, and the other, Nastasia, 'tis the white one.*

Soon a drunken guest, "poor Palagee," sings a hiccupping melody,
Flying comes a grey, a little goose.

And the male and female views are humorously juxtaposed,
Men: *Your wife must sew and spin. She must keep the linen clean.*

Women: *And what did we tell you, dear Nastasia?*

The party turns boisterous and comic: the tenor shouts and the
baritone sings,

O you merry old rogue, Nastasia's father, you...

A married couple is dispatched to warm the bed for the newly-
weds while the drinking scene develops,

Men: *Nine kinds of beer, the good wife had prepared,
But the tenth is the finest...*

And the hiccupping theme returns.

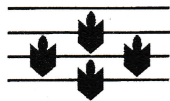
The couple retires to bed and the chorus now comments in the
fashion of a Greek chorus,

Fetis holds Nastasia and kisses her...

Holds her hand and lays it upon his heart

As the noise of the festivities dies down, Fetis sings lovingly to
his new wife, and the bells -- the symbol of both death and birth
-- sound repeatedly, bringing the scene to a close.

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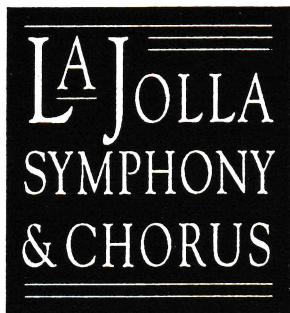
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The La Jolla Symphony & Chorus Association is a non-profit organization operating with the generous assistance of the Music Department of UC, San Diego.

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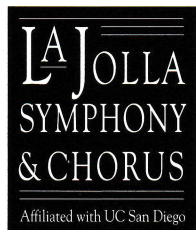


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