

Returns ends

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 Director

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Mandeville Auditorium

Saturday, October 3, 1987

Sunday, October 4, 1987

ALL—HAYDN PROGRAM

Overture to The Uninhabited Island

Cello Concerto in C Major

Moderato

Adagio

Allegro molto

Michael Staehle, Cello

Madrigal, Der Sturm (The Storm)

INTERMISSION

Canons and Partsongs

Die Gewissheit (Certainty)

Der Harmonie in der Ehe (Harmony in Marriage)

Auf einen adeligen Dumbkopf (To A Noble Fool)

Warnung (Warning)

Tod und Schlaf (Death and Sleep)

Das böse Weib (The Wicked Woman)

Der Greis (The Aged One)

Die Beredsamkeit (Eloquence)

Symphony No. 80 in D Minor

Allegro spiritoso

Adagio

Menuetto

Finale

HAYDN AT ESTERHAZY

Born March 31, 1732, in a small town in rural Austria, Haydn early showed musical talent and was sent at age eight to Vienna, where he studied and sang in a church choir. By the time his voice changed, Haydn had resolved to dedicate his life to music, and as a teenager he made the unusual decision to try to support himself by his own musical talents in that city, just as Mozart was to do a generation later. He played violin in orchestras, gave lessons, and composed. By the end of the 1750's he had become famous enough that Count Morzin hired him as his court music director, but the Count soon squandered his fortune and had to dismiss his orchestra, and Haydn was quickly looking for a new job.

He found a superb position, but it took him out of Vienna. In 1760—when Haydn was 28—he was asked to become *Kapellmeister* to Prince Paul Anton Esterhazy. The Esterhazy family was of Hungarian descent, very wealthy, and passionately devoted to music. The family home was in Eisenstadt, about 30 miles south of Vienna, but soon after Haydn's arrival they moved to a magnificent castle at Esterhazy (or Esterhaza) on the south shore of the Neusiedlersee. Prince Paul Anton died in 1762 and was succeeded by his brother Prince Nikolaus, who would remain Haydn's friend and patron until the prince's death in 1790.

The thirty years Haydn spent as *Kapellmeister* at Esterhazy were fabulously prolific: here he wrote nearly all of his first 81 symphonies, the great majority of his 83 string quartets, all but one of his twenty operas, and much sacred, chamber, and instrumental music. His duties included administering all musical events, composing, and conducting the private orchestra maintained by the Esterhazy family. In an oft-quoted remark, Haydn pointed out that his isolation from the musical life of Vienna was not a problem: "My prince was content with all my works, I received approval, I could, as head of an orchestra, make experiments, observe what created an impression, and what weakened it, thus improving, adding to, cutting away, and running risks. I was set apart from the world, there was nobody in my vicinity to confuse and annoy me in my course, and so I had to become original."

Haydn's tenure at Esterhazy came to an end with the death of Prince Nikolaus in 1790. His successor was uninterested in music and dismissed the orchestra, although offering to keep Haydn at his former salary. Haydn, then 58, planned to retire to Vienna, but was soon invited to England for two extended (and wildly successful) visits. On his return, the Esterhazy family had re-established its orchestra and asked Haydn to return. The family had left the Esterhazy castle, and now Haydn divided his time between Eisenstadt and Vienna, concentrating on vocal music—this was the period of the great oratorios and masses. He died in Vienna on May 31, 1809.

The present concerts attempt to duplicate the *kind* of concert that Haydn presented during his years at Esterhazy rather than a specific one. Haydn put on concerts for the Esterhazy court that included quite different kinds of music, and even these evolved over his tenure there: in his first years he wrote primarily instrumental music, but later he began to write vocal and sacred music, and still later he became interested in opera. The present concerts suggest the variety of music Haydn wrote during his distinguished service to a family whose love of music matched his own.

PROGRAM NOTES

Overture to “*The Uninhabited Island*”

Haydn became interested in opera during the second half of his Esterhazy tenure and conducted many—his own and those of other composers—in the opulent opera house at Esterhazy. His *L'Isola disabitata*, or *The Uninhabited Island*, was first performed at Esterhazy on December 6, 1779, three weeks after the castle's opera house had burned down—the premiere had to take place in the much smaller marionette theater. The libretto comes from a text by the Italian poet Pietro Metastasio (1698-1782), who supplied many of the texts set by Mozart. It tells the tale of two couples marooned on a desert island and their eventual rescue. *The Uninhabited Island* is notable for its structure: the arias are joined by recitatives accompanied by orchestra rather than harpsichord.

The Uninhabited Island is rarely performed today, but its dramatic overture lives on in the concert hall. Scored for flute, two oboes, bassoon, two horns, and strings, the overture is in three-part form (fast-slow-fast), with a powerful slow introduction. The G-minor tonality generates an ominous mood that is not relieved at the *Vivace assai*—the key remains the same when the music leaps ahead, as does the tension. Haydn scholar H.C. Robbins Landon has noted that the G-minor sections are meant to represent the loneliness of the desert island, while the slow middle section—in G major—comes from the heroine's aria hoping for rescue. At the close, the *Vivace assai* returns to rush the overture to its sudden, dramatic conclusion.

Cello Concerto in C Major

Haydn's *C-Major Cello Concerto* is one of those rare things in the history of music—a genuine masterpiece that vanished, only to be discovered years later. In this case, it was many years later, for this music was lost for almost exactly two centuries before it was discovered in 1961 in the Czech National Library in Prague. Though the manuscript was not in Haydn's hand, the main theme of its first movement had been listed by the composer in a catalog he prepared of his works—there is no doubt about this music's authenticity.

Haydn composed the *C-Major Cello Concerto* in his earliest years with the Esterhazy family, at the time he was composing his first symphonies. The concerto was probably intended for Joseph Weigl, first cellist of the Esterhazy orchestra. It is a measure of the quality of the Esterhazy orchestra that it had such musicians as Weigl in it. Not only was Weigl one of the foremost cellists of the day and a composer in his right, he was the father of a son (also named Joseph Weigl) who would later write operas admired by Beethoven and many others.

The *C-Major Cello Concerto* is in the standard fast-slow-fast pattern of movements, and in each movement the orchestra announces the main themes before the soloist enters. The *Moderato* opens with a vigorous introduction for orchestra, and the cellist soon enters with this same theme, which in fact is the basis for the entire movement. Haydn offers the soloist a cadenza just before the close.

The Adagio features a lyric and elegant introduction from the orchestra, with the soloist entering at the second statement of the theme-group. First violins launch the dashing *Allegro molto* with a melody that will recur in many forms. This movement is the most exciting for the listener and the most demanding for the soloist, with brilliant runs throughout the range of the cello. The main theme undergoes some rapid but graceful transformations as the movement hurries toward its energetic conclusion.

Madrigal, The Storm

This brief madrigal for chorus and orchestra comes not from Haydn's Esterhazy years, but from his first visit to England. Based on an English text by the poet Peter Pindar, *The Storm* was first performed in London on February 24, 1792; Haydn's original scoring called for voices and an orchestra of two flutes, two oboes, two bassoons, and strings. Following his return to Vienna later that same year, Haydn revised the work extensively. He enlarged the orchestration (adding pairs of clarinets, horns, trumpets, trombones, as well as timpani) and arranged for a German translation. Under its new title—*Der Sturm*—the madrigal was performed in Vienna late in 1793, and Haydn also arranged an Italian version, titled *La Tempesta*. At the present concerts, the German version is sung.

Peter Pindar was the pseudonym of the English physician and satiric poet John Wolcot (1738-1819). His brief text "The Storm" is very simple: the chorus cries out in fear at the approaching storm, with its lightning and swirling clouds, and asks for a return of calm. Again the winds roar, and the text concludes with a final plea for calm.

Haydn's treatment of this unpromising text is ingenious. He divides the work into four sections (storm-calm-storm-calm), assigning a dramatic D minor tonality to the storm and radiant D major to the calm sections. The D-minor sections are dramatic indeed: with timpani, massed brass, and tremolo strings, Haydn produces a very menacing storm. By contrast, the D-major sections are given to flowing strings, whose gentle music almost turns into a calm waltz. The dramatic shape and impact of this music are surprisingly similar to the final two movements of Beethoven's *Pastoral Symphony*, written in 1808. The final two movements of the *Pastoral*—a tremendous storm and the rejoicing of the peasants after it has passed—are almost exactly anticipated in Haydn's dramatic madrigal, written sixteen years earlier.

Canons and Partsongs

These canons and partsongs date from the 1790's, following Haydn's return from his visits to England. Haydn had become interested in vocal writing at this time, and from this period come his great masses. He was particularly challenged by the strict discipline of the canon and is known to have written at least 45 canons for voices. Included among these are a set of canons on the ten commandments, but the canons performed today are on more secular subjects, some of them with wry and amusing texts. Haydn is reported to have had some of his canons framed to use as decoration for the walls of his study.

Haydn wrote thirteen partsongs (for three- and four-part chorus, with keyboard accompaniment). These require little comment. They are straightforward in content, and Haydn apparently wrote them for his own pleasure; to a friend, he noted that they had been “written con amore in happy hours, not commissioned.”

Symphony No. 80 in D Minor

At the end of 1784, Haydn published a set of three symphonies (Nos. 79-81) that turned out to be the last he wrote for Esterhazy. Beginning with the “Paris” symphonies of the following year, all Haydn’s subsequent symphonies were composed on commission for others. The *Symphony No. 80* is distinctive for several reasons, not least of which is its key signature: only eleven of Haydn’s approximately 108 symphonies are in a minor key. More surprising is this symphony’s sharp contrast of moods—even within movements, Haydn’s themes are at times so different that the mood of this music changes by the instant.

The aptly-marked *Allegro spiritoso* opens stormily in D minor, with the lower strings pressing ahead fiercely. But the second subject comes as a surprise—this clod-hopping little waltz tune shatters the mood established by the opening. These two themes—cheek by jowl—comprise the first movement. The development features surprising pauses and key changes, and at the end the stormy first theme pushes toward the close, only to vanish and allow the waltz to conclude.

The *Adagio* is built on a graceful cantilena for violins; at the center of the movement this melody suddenly flares up passionately. The *Menuetto* returns to the mood of the symphony’s beginning—the D minor theme is similar in shape to the opening theme, but the trio section is quite different, flowing gently over murmuring triplet accompaniment.

The *Finale* brings its own share of surprises. Built on sharply syncopated rhythms, it opens in D major but modulates to distant keys. Brilliant *moto perpetuo* passages for the violins highlight the vigorous development and lead to an exciting conclusion.

ABOUT THE SOLOIST

Michael Staehle-Laburda holds degrees from both the Richard Strauss Music Academy in Munich and USC Los Angeles. His principal teachers were Eberhard Finke (Principal Cellist Berliner Philharmonic Orchestra), Eleonore Schoenfeld, Gabor Rejto and Zara Nelsova. He was Principal Cellist with the Orquesta de la Juventud National in Mexico City as well as the Flemish Royal Opera in Ghent and at that time was also Associate Principal Cellist at the National Opera in Brussels/Belgium. He has appeared as soloist with festival orchestras in Europe and the U.S. and recently recorded the first recording of Artur Schnabel’s solo cello sonata. Currently he is working on his Ph.D. dissertation in composition at UCSD.

TRANSLATION OF TEXTS

Der Sturm (**The Storm**)

Hark! The wild uproar of the winds!
Hell's genius roams the regions of the dark,
And, thund'ring, swells the horrors of the main.
From cloud to cloud the moon affrighted flies,
Now darkened, and now flashing, through the skies.
Alas! Oh, blessed calm, return.
(repeat:) Hark! Hark the wild uproar of the winds
Alas! Oh, blessed, blessed calm, return.

Die Gewissheit (**Certainty**)

Whether I'll be living tomorrow,
I cannot be certain.
But, if I'm alive tomorrow,
I know surely
That I'll drink tomorrow.

Der Harmonie in der Ehe (**Harmony in Marriage**)

O wonderful harmony.
What he wants, she wants, too.
He likes to drink, likes to gamble, likes to spend money,
And he likes to be in charge
And that's what she wants, too.

Auf einen adeligen Dumbkopf (**To A Noble Fool**)

That's what I call a nobleman:
His great-great-grandfather
Was one day older
Than ours.

Warnung (**Warning**)

(on a German translation of an anonymous Greek poem)
Beware the lurking scorpion, friends;
There's one to every stone
All dangers of the dark attend,—
Leave mysteries alone.

—Oxford Book of Greek Verse in Translation

Tod und Schlaf (**Death and Sleep**)

Death is a long sleep;
Sleep is a short, short death.
The one soothes our plight;
The other eliminates it.

Das böse Weib (**The Wicked Woman**)

In all the world there lives but one wicked woman.
Too bad that every man thinks it is his wife.

Der Greis (**The Aged One**)

Gone is all my strength,
Old and weak am I.
Jesting and drink refresh me but little.
The red of my cheeks has faded.
Death is knocking at my door;
Unafraid, I will open to him.
Thanks be to heaven!
The course of my life was a harmonious song.

Die Beredsamkeit (**Eloquence**)

Friends, water makes one mute;
We learn this from the fish.
But with wine, it's quite the opposite;
We learn this from our tables.
What orators we are
When the Rhinewine speaks through us:
We exhort, dispute, edify!
No one wants to hear the others.
Friends, water makes one mute.

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The Board of Directors gratefully acknowledges a generous contribution from the Copley Foundation in support of the 1987 Young Artists' Competition. The gift was used to help underwrite the Winners' Awards.

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The Ushers for our concerts this weekend are volunteers from the Bishop's School Service Program, supervised by Margaret Bowles and we thank them for their support and dedication.

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The Board of Directors is pleased to announce its association with Sarah Finn, Public Relations Consultant of San Diego.

Subscriptions

Pro-rated subscriptions can still be purchased for the 1987-88 season. If you bought a ticket to the concert today and would like to exchange it for a subscription, please go to the subscription table in the foyer during the intermission.

The concerts on November 21 and November 22 entitled "Mystic and Music" form a part of the UCSD Music Department's weekend of "Mysticism and Music". Highlight of these concerts will be Scriabin's opulent *Prometheus: Poem of Fire*, scored for piano solo, large orchestra and chorus and a light machine for which Scriabin wrote a separate part. Lighting Designer and musician Lee Ray has conceived a staging of this work using Scriabin's original directions. Using the Tympanum luminorum, a special 'light organ' created by artist John Forkner, this will be an historic occasion. Solo pianist is Cecil Lytle. Tickets are available from the UCSD Box Office (534-4559) or from the Association Office at 534-4637 (mail and telephone orders only).

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There will be a reception after the concert in the East Room (behind the Foyer) to which all members of the audience and musicians are cordially invited.

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1987-88 SEASON

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