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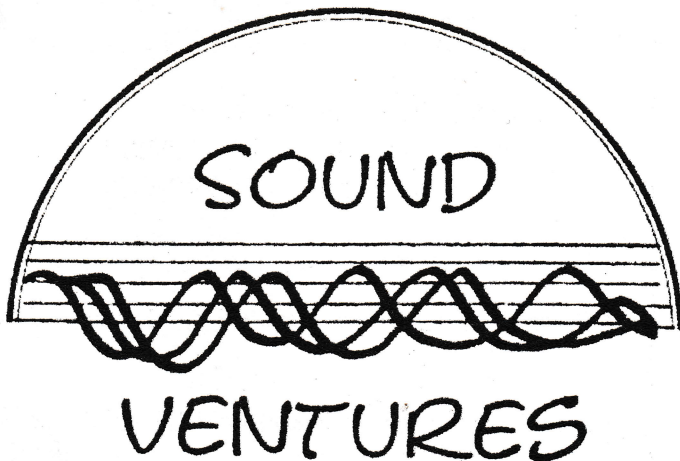
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The La Jolla Symphony and Chorus Association  
presents



## Guest soloists

Susan Lynn Dixon, *soprano*

Martha Renner, *soprano*

Philip Larson, *bass*

with

Connie Venti, *soprano*

Heidi Lynn, *mezzo-soprano*

Max Chodos, *tenor*

Hal Skelly, *tenor*

Stewart Shaw, *baritone*

Kenneth Bell, *bass*

David Chase, *Conductor*

## Music in Color and Space

Mandeville Auditorium, UCSD

March 21, 1998, 8 P.M.

March 22, 1998, 2 P.M.

Pre-concert lecture in Recital Hall one hour before performance  
by Beda Farrell and composer Arlan Schultz

*Beda Farrell, Program Coordinator*  
*Thomas Nee and Kenneth Bell, Collaborators*

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# Sound Ventures

Music in Color and Space

Thomas Nee, Music Director  
Harvey Sollberger, Music Director-Designate  
David Chase, Choral Director



## Part I Sound in Space

**Fanfare for Two Trumpets** Igor Stravinsky  
*Jeff Nevin and David Bithell, trumpets*

**Echo Canzona** Orlando di Lasso

**Canzon Septimi Toni #2** Giovanni Gabrieli

**Laetatus sum** Claudio Monteverdi  
*Connie Venti and Heidi Lynn,  
Max Chodos and Hal Skelly,  
Stewart Shaw and Kenneth Bell,  
Susan Lynn Dixon*

**Heilig** Felix Mendelssohn

**The Unanswered Question** Charles Ives  
*Jeff Nevin, trumpet*

**Heilig** C.P.E. Bach

**Serenade for Oboe and Strings** William Rice  
*Carol Rothrock, oboe*

**Edifice** (West Coast premiere) Arlan N. Schultz  
text: Tean E. Schultz  
*Martha Renner and Philip Larson, soloists*

**Intermission**

Mandeville Auditorium  
Saturday, March 21, 1998, 8 P.M.  
Sunday, March 22, 1998, 2 P.M.

## Part II The Mysteries of Night and Day

**Hide me from Day's Garish Eye** George Fredric Handel  
*(from L'Allegro)* text: Milton  
*Susan Lynn Dixon, soloist*

**Gesang der Geister Uber den Wassern** Franz Schubert  
*(Song of the Spirits Over the Water)* text: Goethe

**Two Scenes from** Felix Mendelssohn  
**Midsummer Night's Dream**  
Scherzo  
Fairies' Scene  
*Connie Venti and Susan Lynn Dixon, soloists*

**Night Speech** Nicolas Roussakis

**Intimations of Dawn Light** Eric Stokes  
*(Harbor Nocturne)*

**The Sun** R. Murray Schafer

**The Glorious Morning Dawns at Last** Franz Joseph Haydn  
Final Chorus from *The Seasons*  
*Susan Lynn Dixon, Max Chodos, Philip Larson*

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# CONDUCTOR'S NOTES

David Chase

The seed for this program was sown when a friend, speaking in terms of theatrical presentation, said that to keep an audience from responding to live performance as they do to television (that is with lobotomized passivity!) "You've got to break the procenium." By this he meant that the performance has to project physically beyond that large "frame" around the stage, which to modern audiences too often looks like a television screen.

Well, the La Jolla Symphony and Chorus has done that many times, most notably when we commissioned Henry Brant to compose "Western Springs" for two orchestras, two choruses and two jazz bands, placed in all corners of the room. And other spatial music (music that uses placement in space as an formal element) has long been a part of the consciousness of composers. In fact, the choral repertory has included multiple-chorus works since before the Monteverdi work included on this program: consider Thomas Tallis' 1575 "Spem in alium" for eight 5-part choruses! So, "there's nothing new under the sun," including the spatial approach to engaging the audience's imagination.

But the seed was sown, and from it came a flood of pieces that we seldom get a chance to program in our normal season in La Jolla; pieces that contrast, complement and contradict each other. From this seed came a program of works that use all the space around the auditorium and every combination of musical forces, vocal and instrumental.

Most of the spatial effects are in the first half, titled "Sound in Space"; the second half, called "The Mysteries of Night and Day," uses the conceit of a journey from close of day, through the night to daybreak in order to juxtapose a number of very disparate nocturnes. In an attempt to keep the audience from getting buried in their programs - which happens especially in choral concerts - we have arranged a kind of limited "supertitles" projection that will tell you where we are in the program and will give brief synopses of foreign language texts. Because the supertitles are not intended to translate everything in detail, we recommend that you read the poems before the concert begins and use the supertitles only for reference. There are too many pieces on the program to discuss in detail, but the following will suffice to introduce the most recent composers and their music.

## In order of appearance in program:

**William Rice** (1922-87) was a composition student of Paul Hindemith at Yale. Early in his career he was program annotator for the Houston Symphony which performed several of his orchestral works. Between 1960-87 many of his compositions were written for the New Hampshire Music Festival, Thomas Nee, Music Director. His last composition was a piano concerto written for and performed by Cecil Lytle of the UCSD music faculty. The present work is a lyric "serenade" in which the singing oboe is supported with a string accompaniment of the greatest simplicity.

**Arlan Schultz** is currently completing his Ph. D. in composition, working with Brian Ferneyhough at UCSD. He was born in St. Boniface, Manitoba, Canada, and has degrees from the University of Manitoba and McGill University, "Edifice" was begun in 1989 and finished in 1995. The first two movements have been performed by the McGill Concert Choir, Iwan Edwards, director, but this is the premiere of the work as a whole.

"Edifice" is a logical choice for a concert that emphasizes spatial music. Not only are two 24-part choruses intended to surround the audience, but the fifteen winds (modelled after the instrumentation of Bruckner's "E Minor Mass") are positioned in a unique configuration so that spatial location of their sounds became a structural part of the music: they stand in a pair of concentric circles, the woodwinds inside (a "soft" inner core), the brass outside (the "Shell"). The two soloists mediate between choruses and winds, and provide the audience with a focus of identification amidst the constantly-changing soundscape.

The next of "Edifice" was written by Arlan's brother Tean. Its three stanzas are mirrored by the music's three contiguous segments, each about four minutes long. The dense texture of much of the score provides, in places, what Schultz calls "quasi-resonance," a kind of modern version of what Monteverdi found so fascinating about his spatial configurations in St. Mark's Basilica. Appropriate to this image, a fragment of a hymn-tune harmonized in triads cuts through the harmonic cluster and micro-tonal glissandi in both the first and last segments of the piece.

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**Nicolas Roussakis** was born in Athens Greece, came to the U.S. at age 15, lived mostly in New York, and died there recently. He studied with Boulez, Stockhausen, Ligeti and Berio, and his music is highly controlled but at times programmatic. In "Night Speech" (1967), delicate layers of sound from voices and unusual percussion instruments depict the image evoked by the phrase, "the night speech of plant and stone" in Tolkien's "The Lord of the Rings."

**Eric Stokes** is a native of New Jersey but a longtime resident of Minneapolis. He has composed for the Minnesota Orchestra, the St. Paul Chamber Orchestra, and the Minnesota Opera Company and recorded on the CRI Label. "Harbor Nocturne" is a movement from "Symphonies V" (1991). It slowly unfolds a foggy

maritime picture; the percussion part is marked "Seaswell, Bell Buoy Tide-step" and the rest of the orchestra in marked "Wave Step: Beach Flood Tempo."

**R. Murry Schafer** is something of a cult figure in his native Canada, but is also a bit of a recluse. Now nearly 65, he has been known as composer, philosopher, writer, literary and linguistic scholar, graphic artist, acoustician, theatrical impresario . . . and one of the most creative music educators of the century. Typical of Schafer's works, the score of "The Sun" is a graphic masterpiece and its concept grows from a pan-nationalism represented by the choice of "text" (or more properly, "sound resource"). It consists of "words traveling, via Asia, Europe and Africa to the Americas."



## DAVID CHASE



David Chase has been conductor of the La Jolla Symphony and Chorus since 1974 and serves as a Lecturer in the UCSD Music Department. Under his leadership, the 120-voice ensemble performs a mixture of musical styles that combine standard repertory with new or unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; KPBS-TV broadcast of Bach's *B-Minor Mass*, and the American premiere of the musical-theatre piece *Boojum!* by Australian composer Martin Wesley-Smith. Dr. Chase and members of the chorus traveled to Europe in 1988, where they gave performances in Germany, Austria, and Italy. In 1992 the ensemble was the only adult choir chosen to represent the United States in the International Choral Kathaumixw held in Canada. In July 1996, he led Musiques des Ameriques in concerts throughout Southern France. David Chase is a graduate of Ohio State University and received his doctorate at the University of Michigan. Since 1975, he has been a member of the faculty of Palomar College, where he teaches theory and literature courses, conducts choral ensembles, and has served as department chairman.

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## Edifice by Tean E. Schultz

I  
 Whistling endlessly over  
 The rocks of despair  
 The passionate winds  
 Of wandering;  
 Smooth the sharp  
 Edges,  
 Crack the black  
 Stones, and make  
 Paths of loneliness  
 Through which the  
 Living statues of  
 This world now  
 Roam;  
 Blows with it  
 Storms,  
 Violent, churning with  
 Sorrow;  
 Whose rain rakes  
 Against the earth,  
 Whose hand  
 Blocks out the  
 Sun.  
 Whistling endlessly...

II  
 I hear a calling,  
 But feel nothing;  
 No sanctuary for  
 Any fear I might  
 Have,  
 A cry for mercy  
 To a statue,  
 I wait for  
 Its reply  
     -But there is nothing,  
 Alone now  
 I stay silent.  
 All is quiet  
 In this light.  
 I can see them in the  
 Statue now,  
 So many tears within its  
 Eyes.  
 (Then) I ask what is the  
 Matter  
     -and it tells me lies

III  
 Hunger  
 Blackness  
 Temper  
 Hard  
 Colder  
 I will not listen,  
 My self is pouring  
 Outside me;  
 Like a cast of metal  
 Covers me  
 I make you listen



## Heilig by C.P.E. Bach

### *Introduction:*

Herr, wert, dass Scharen der Engel dir dienen  
 Lord, who art worthy that angels shall serve Thee,  
 und dass dich der Glaube der Völker verehrt,  
 and that all the faithful shall worship Thy name,  
 ich danke dir, Herr!  
 I thank Thee, Lord!

Sei mir gepreisen unter Ihren!  
 I sing Thy praise among Thine angels!  
 Ich jauchze dir!  
 I praise Thee, God!  
 Und jauchzend lobsingen dir Engels und Völker mit mir!  
 And with me the angels and the Nations joyfully  
 sing praises!

### *The Angels Sing:*

Holy,

### *The Nations:*

Holy,

### *The Angels:*

Holy is God the Lord of Sabbaoth!

All (*in fugue and chorale tune*):

Alle Lande sind seiner Ehre voll.

All the lands are full of His glory



## Heilig by Felix Mendelssohn

Heilig ist Gott der Herr Zebaoth.  
 Holy is God the Lord of Sabbaoth.  
 Alle Lande sind seiner Ehre voll.  
 All the lands are full of His glory.  
 Gelobt sei der da kommt im Namen des Herrn!  
 Blessed is he that comes in the name  
 of the Lord!  
 Hosianna in der Höh!  
 Hosanna in the Highest!



**Song of the Spirits over the Waters** by Franz Schubert  
(*Gesang der Geister über den Wassern*)

The soul of man is like the water:  
From heaven it comes,  
To heaven it climbs,  
And again down  
To earth it must come,  
Eternally changing.

Des Menschen Seele gleicht dem wasser,  
vom Himmel kommt es,  
zum Himmel steigt es,  
und wieder nieder  
zur Erde muss es,  
ewig wechselnd.

The pure beam  
Streams from the high  
Precipice towards the rocks,  
Then it sprays delightfully  
In billows of spray  
To the smooth rocks,  
And gently received,  
It flows like a veil,  
Lightly rushing,  
Down to the depths.

Stromt von der hohen  
steilen Felswand  
der reine Strahl  
dann stäubter lieblich  
in Wolkenwellen  
zum glaten Fels,  
Und leicht empfangen wallt  
er verschleiernd,  
leisrauschend zur  
Tiefe nieder.

Tumbling against  
Towering cliffs,  
It foams angrily  
Stepwise  
Into the chasm.

Ragen Klippen dem  
Sturz entgegen,  
schäumt er unmutig,  
stufenweise,  
zum Abgrund.

In level beds  
It creeps along the meadow valley.  
All the stars  
Feast their eyes upon  
Their own reflected image.

Im flachen Bette  
schleicht er das Wiesenthalhin.  
undin dem glatten See  
weiden ihr Antlitz  
alle Gestirne.

Wind is the waves'  
Loving wooer;  
Wind stirs up foaming waves  
From the (ocean) depths.

Wind it der Welle  
lieblicher Buhle,  
Wind mischt vom Grund  
auf schäumende Wellen

Soul of man,  
How you are like the water!  
Fate of man,  
How you are like the wind!

Seele des Menschen,  
wie gleichst du dem Wasser!  
Schicksal des Menschen,  
wie gleichst du dem Wind!



**Midsummer Night's Dream** by Felix Mendelssohn

**Titania:**

Come, now a roundel and a fairy song!  
...Sing me now asleep! Then to your offices and let me rest

**First Fairy:**

You spotted snakes...come not near our fairy queen.  
hence away!

**Fairies:**

Philomel, with melody...so good night with la lullabye.

**Second Fairy:**

Weaving spiders, come not here...you long-legg'd spinners, hence:

**Fairies:**

Repeat chorus.

**First Fairy:**

Hence, away! now all is well:  
One, aloof, stand sentinel.



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## ARTIST PROFILES

### SUSAN LYNN DIXON



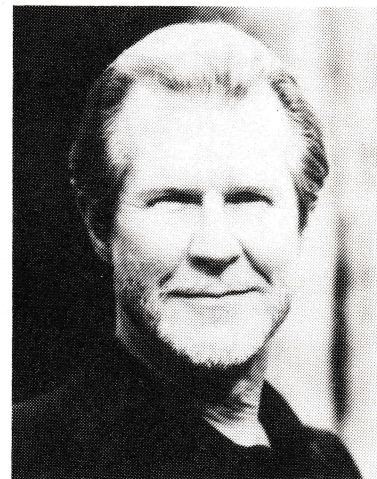
Soprano Susan Lynn Dixon has performed oratorio and sacred works with music series sponsored by the First Methodist Church in the Valley, St. James-by-the-Sea Episcopal Church and the San Diego Youth Symphony, to name a few. She was most recently heard with the San Diego Master Chorale in Mendelsohn's *Elijah* and the Mozart Requiem. A frequent recitalist, Miss Dixon has performed locally in programs sponsored by both the Musical Merit Foundation and the Granger Series.

Miss Dixon was a Musical Merit Award recipient two consecutive years and won first place in the La Jolla Symphony Young Artist competition. She has since performed regularly with that organization in such works as the Mozart C Minor Mass, Orff's *Camina Burana*, and the companion work, *Catulli Carmina*, in conjunction with the California Ballet.

The soprano is a graduate of UCLA and studied with Kathleen Darraugh and Jack Metz, both of Los Angeles. Miss Dixon has received Metropolitan Opera Awards in both San Diego and Orange County and, as a member of the San Diego Opera Center, sang the role of the Celestial Voice in Verdi's *Don Carlo*. Currently Miss Dixon is soprano soloist at Church of the Nativity in Rancho Santa Fe.

### 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 Ruckerfeller 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 frequent soloist with SONOR, the contemporary music ensemble of UCSD. Larson tours Europe each summer with 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.



### MARTHA RENNER

Martha Renner was born in Philadelphia, Pennsylvania. In November of 1994, Ms. Renner took first place in the 3<sup>rd</sup> annual Franz Liszt Competition in Los Angeles, California.

Her recent engagements include soloist for the Soiree Musicale concert series, University of California, San Diego; soloist for the San Diego Civic Chorale's performance of G.F. Handel's "Messiah," a performance of Harvey Sollberger's "Life Study," for soprano, flute, and harp; and most recently as a soprano soloist in the La Jolla Symphony & Chorus' performance of Gustav Mahler's "Resurrection Symphony."



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Steven Shields  
Ted Struck  
Randy Stewart  
Michael Yuan

\* *Section Leader*

\*\* *Staff Singer*

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# THE LA JOLLA SYMPHONY ORCHESTRA

FOUNDED IN 1954 BY PETER NICOLOFF

**THOMAS NEE, MUSIC DIRECTOR**  
**HARVEY SOLLBERGER, MUSIC DIRECTOR-DESIGNATE**

**Ted Bietz, President**  
**David Bithell, Orchestra Manager**  
**Ulrike Burgin, Librarian**

## FIRST VIOLIN

Bridget Dolkas  
Concertmaster  
Jeanne Saier  
Assistant Concertmaster  
Pat Bromberger  
Yucan Chiu  
Peter Clarke  
Sonya Hintz  
Binh Luu  
Yuri Oskotsky  
Ina Page

## SECOND VIOLIN

Gary Brown, Principal  
Carol Bietz  
Eric Bromberger  
Yucan Chiu  
Pat Gifford  
Debbie Wais

## VIOLA

Daniel Swem, Principal  
Loie Flood  
Pat Bromberger  
Anne Gero-Stillwell  
Dara Grantham  
Nancy Swanberg

## CELLO

Karen Brinton, Principal\*  
Elizabeth Brown  
Ulrike Burgin  
Max Fenstermacher  
Jill Polisson  
Carol Tolbert

## BASS

Ben Green, Principal  
Nancy Aguilar  
Jim Lewis

## FLUTE

Kari Reynolds, Principal  
Valerie Chereskin

## OBOE

Carol Rothrock, Principal  
Johanna Baumgartner

## ENGLISH HORN

Frank Swann

## CLARINET

Sue Collado, Principal  
William Prince

## BASS CLARINET

Steve Shields

## BASSOON

Thomas Schubert, Principal  
Jim Swift

## CONTRABASSOON

William Propp

## FRENCH HORN

Mike McCoy, Principal  
Karen Bittner  
Lisa Hiorth-Gonzalez  
Shawn Hubler

## TRUMPET

Jeff Nevin, Principal\*  
David Bithell  
Jeff Gonzales

## TROMBONE

Ted Bietz, Principal  
Nathan Becker  
Robert Larson

## TIMPANI + PERCUSSION

Erik Bierwagen, Principal  
Kathy Offerding  
Michael Sklar

\* *Recipient of Hurst Scholarship*

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