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1998/99 Season

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 David Chase, Choral Director  
 Thomas Nee, Music Director Emeritus

Mandeville Auditorium  
 Saturday, March 13, 1999, 8 P.M.  
 Sunday, March 14, 1999, 3 P.M.

**David Chase, conductor**



**BRAHMS**

**Four Songs, Opus 17**

*Es tönt ein voller Harfenklang*  
*Lied von Shakespeare*  
*Der Gärtner*  
*Gesang aus Fingal*

**Elena Mashkovtesva, harp**  
**Mike McCoy, french horn**  
**Karen Bittner, french horn**

**KERNOHAN**

**Now, A Wanderer**



*A Hundred Names*  
*The Race*  
*Beyond The Horizon*  
*The Flight*  
*Hunt The Wind*

**Juliana Snapper, soprano**

**INTERMISSION**

**BRAHMS**

**A German Requiem, Opus 45**

*Selig sind, die da Leid tragen*  
*Denn alles Fleisch, es ist wie Gras*  
*Herr, lehre doch mich*  
*Wie lieblich sind Deine Wohnungen*  
*Ihr habt nun Traurigkeit*  
*Denn wir haben hie keine bleibende Statt*  
*Selig sind die Toten, die in dem Herrn sterben*

**Virginia Sublett, soprano**  
**Ronald Banks, baritone**

*This performance is dedicated  
 to the memory of Robert Shaw.*

**PROGRAM NOTES**

by Eric Bromberger

**FOUR SONGS, OPUS 17**

JOHANNES BRAHMS

Born May 7, 1833, Hamburg  
 Died April 3, 1897, Vienna

It is little-known that Brahms spent much of his early professional career as a choral conductor; he was the director of choruses in Detmold and Hamburg while a young man, and after his move to Vienna he conducted the Vienna Singakademie and later the choir of the Gesellschaft der Musikfreunde. Brahms seems to have preferred the sound of women's voices, and he particularly enjoyed his tenure (1859-61) as conductor of the Hamburg Frauenchor. All his singers fell in love with their handsome young conductor, and he would do things like writing humorous rules for their behavior in a pompous, mock-medieval style or going on picnics with them; once, one of these ran late into the night, and on that occasion Brahms climbed a tree and conducted the chorus of women gathered below him in a midnight serenade.

It was for the Hamburg Frauenchor that Brahms composed his *Four Songs* in 1860, and they gave the first performance on January 15, 1861. The songs are on texts by four different poets, and while three of them touch on death, that is not really a theme here, nor are the songs in any way connected. What makes these settings unusual is Brahms' choice of accompaniment: they are for three-part women's choir (two soprano parts and one alto) with the accompaniment of two horns and harp. Those instruments are used subtly: Brahms' emphasis is on color rather virtuosity, and this music takes much of its character from the rich (and romantic) sound of the two horns and the rippling sonority of the harp.

The first three songs are strophic. *Es tönt ein voller Harfenklang* functions as a prelude, and Brahms emphasizes here not so much the sound of the harp—as the title might imply—as the horns, whose rising call resounds throughout. *Komm herbei, komm herbei* is a German translation by August von Schlegel of the song sung by the Clown to the Duke and Viola in Act II of *Twelfth Night*; Brahms' setting takes the text seriously, though in Shakespeare's play it is part of ongoing banter about the nature of love. *Der Gärtner*, by the German romantic poet and scholar Joseph Eichendorff (1798-1857), is a more conventional love poem.

Longest and most striking of the four settings is the last. It sets a text reputedly by the third-century Gaelic bard Ossian, but more likely by the Scottish poet James Macpherson, who claimed to have discovered these poems in eighteenth-century Scotland. The text is a lament for the brave Trenar, slain at the hand of Chuchulain, and Brahms' lean setting evokes the bleak and windy northern landscape perfectly. Horns sound the omnipresent dactylic rhythm as grieving women mourn the dead youth. The setting is in ternary form, and in the brief central episode the pulsing rhythms are replaced by some astringent harmonic writing. The song rises to a loud lament, then falls away to a subdued close. ♪



Our 44<sup>th</sup> Season

# Passport to the World

## Latin Accent

October 31/November 1, 1998

Maurice Ravel—*Rapsodie espagnole*

Cary Ratcliff—*Ode to Common Things*

West Coast  
Premiere!

## The Power of the Orient

December 12/13, 1998

Modest Mussorgsky—*Night on Bald Mountain*

Igor Stravinsky—*The Rite of Spring*

Ravi Shankar—*Sitar Concerto No. 1*

With guest artist Anoushka Shankar!

## The "Rhenish" Symphony

February 6/7, 1999

Robert Schumann/Eric Stokes—*Prophet Bird*

West Coast  
Premiere!

Alexander Scriabin—*Piano Concerto in F-sharp Minor, Opus 20*

With guest artist Cecil Lytle!

Robert Schumann—*Symphony No. 3 in E-flat Major, Opus 97 "Rhenish"*

## A German Requiem

March 13/14, 1999

Johannes Brahms—*Four Songs, Opus 17*

Linda Kernohan—*Now, A Wanderer*

World Premiere  
of a LJS&C  
commissioned work!

Johannes Brahms—*A German Requiem, Opus 45*

## An All-American Weekend!

May 15/16, 1999

John Adams—*Short Ride in a Fast Machine*

Samuel Barber—*Knoxville Summer of 1915*

Samuel Barber—*Reincarnations*

Elliott Carter—*A Celebration of Some 150 x 100 Notes*

Elliott Carter—*Musicians Wrestle Everywhere*

Lukas Foss—*Three Psalms*

Henry Cowell—*Symphony No. 11 "Seven Rituals of Music"*

## Young Artists Concert

June 6, 1999

Performances by winners of our  
40<sup>th</sup> Annual Young Artists Competition

## FOUR SONGS FOR WOMEN, TWO HORNS AND HARP, OP. 17

JOHANNES BRAHMS

### A FULL HARP SOUND RINGS

A full harp sound rings,  
Swelling love and yearning;  
It pierces deep into the fearful heart,  
And brings tears to the eyes.

◆ ◆ ◆

### SONG FROM TWELFTH NIGHT

Come away, come away, death,  
And in sad cypress let me be laid.  
Fly away, fly away breath,  
I am slain by a fair cruel maid.  
My shroud of white, all stuck with yew,  
O prepare it!  
My part of death, no one so true  
Did share it.

Not a flower, not a flower sweet  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corpse, where my bones shall be thrown.  
A thousand thousand sighs to save,  
Lay me, O where  
Sad true lover never find my grave,  
To weep there.

◆ ◆ ◆

### THE GARDENER

Where'er I walk and gaze,  
In field and wood and vale,  
From mountain-top to meadow,  
Most lovely noble lady,  
I greet you thousandfold.

In my garden I do find  
Many flowers fair and fine,  
Many a garland I weave of them,  
And a thousand thoughts and greetings  
Into them entwine.

I dare offer her none of them,  
She is too noble and fair,  
They must all wither away,  
Love alone beyond compare  
Remains for ever in the heart.  
I seem to be of good cheer,  
And bustle back and forth,  
And as if my heart will break,  
I dig away and sing,  
And soon shall dig my grave.

### SONG FROM OSSIAN/MACPHERSON'S FINGAL

Weep on the rocks of the roaring winds,  
Weep, O maid of Inistore!  
O'er the waves bend thy fair head,  
Lovelier thou than the spirit of the mountain,  
When at noon upon a sunbeam  
He soars o'er the silence of Morven.  
He has fallen; thy young love lies low,  
Pale he sank beneath Cuchalain's sword.  
Nevermore shall valour rouse thy love,  
To shed the blood of kings.

Weep on the rocks of the roaring winds,  
Weep, O maid of Inistore!  
Trenar, the winsome Trenar has died,  
O maid of Inistore!  
His greyhounds are howling at home,  
They see his ghost passing by.

Trenar, the winsome Trenar has died,  
O maid of Inistore!  
His bow hangs unstrung in the hall,  
Nothing moves upon the heath of the hinds.  
Weep on the rocks of the roaring winds,  
Weep, O maid of Inistore!

## Sunday Concert Series

April 25  
7:30pm  
Ulrike-Anima Mathe, violin, with  
Stephen Prutsman, piano  
Mozart, Janacek, Debussy, R. Strauss  
Admission is \$17 for members, \$20 for nonmembers

### "Noise at the Library"

March 7  
7:30pm  
pre-concert  
talk, 6:30pm  
"Unbalancing Act" - Patrick O'Keefe,  
Glen Whitehead, Scott Walton,  
and Jason Stanyek, with special guest  
Wadada Leo Smith

May 2  
7:30pm  
pre-concert  
talk, 6:30pm  
Malcolm Goldstein, composer/violin,  
with Bertram Turetzky, bass,  
and Anthony Burr, clarinet



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## ABOUT THE CONDUCTOR



**DAVID CHASE**

Conductor of the La Jolla Symphony Chorus since 1973, Dr. Chase serves as a lecturer in the U.C.S.D. Music Department. Under his leadership the 130-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*; a KPBS-TV broadcast of Bach's *Mass in b minor*, 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 and again in 1998 they presented the *Musique des Ameriques* concert series throughout Southern France. David Chase is a graduate of the Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov.

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## **NOW, A WANDERER FOR SOPRANO SOLO, CHORUS AND ORCHESTRA**

LINDA KERNOHAN

Born September 8, 1970, Saint Louis, Missouri.

Juliana Snapper, soprano

Text by Beryl Markham, from her memoir, *West With The Night*

Last March when I received this commission, I immediately had a strong sense of the kind of project I wanted to do: I wanted to write a piece focusing on the life of a female character, either real or fictional, but with the one condition that the plot not center on a love story—particularly a tragic love story. Don't get me wrong—I have nothing against love—but I have noticed that stories told about women too often concentrate more on their relationships than on their talents and accomplishments.

I began by looking at opera libretti, just to see what kinds of stories had been used in musical contexts before. Not very encouraging. It's not an opera unless the woman either dies or gets married at the end, right? So I looked to history. I considered Eleanor Roosevelt, Sojourner Truth, Naomi and Ruth...but just didn't find a story that really captured my imagination. Then a good friend of mine sent me a copy of *West With The Night*. It may sound like a cliché, but I knew from the first page that this was the story I wanted to use.

Beryl Markham led a life filled with adventure. She was born in England in 1902, but her family moved to British East Africa—what is now Kenya—when she was four years old. She spent her childhood helping to train her father's racehorses and evading her governess to hunt wild boar with the native Kipsigis (she was equally fluent in English and Swahili). Her father built a prosperous farm and grain mill, but when Beryl was seventeen, a period of drought ruined the farm. Her father moved to Peru, but Beryl chose to remain in

Africa, the only home she had ever known, to build her own career as a horse trainer. She worked hard, and though she was young, she had great success.

Eventually, however, she abandoned that success in favor of learning to fly. In the early 1930's Beryl made her living as a bush pilot, delivering mail, medical supplies and passengers to places not easily accessible by other means. She also took on the better-paying and much more dangerous work of scouting game for hunters on safari. One of her frequent clients was the Baron von Blixen, whose wife, Karen, wrote the well-known autobiography *Out of Africa*.

Her decision to attempt the transatlantic flight resulted from a dare by another British settler, John Carberry, who financed the flight. Beryl was not the first aviator to cross the Atlantic, but she was the first to do it nonstop from England to North America—the more difficult direction, as it means flying against the wind. Her goal was to reach Floyd Bennett Field in New York, but she was forced to crash-land on the coast of Nova Scotia due to ice clogging her engine.

The flight brought Beryl her fifteen minutes of fame, and her career as pilot ended soon after. She lived in Santa Barbara during the late 40's and early 50's, and was a consultant on aviation-themed films in Hollywood. *West With The Night* was first published in 1942 and was a commercial and critical success, but went out of print within a few years, perhaps due to the War. Beryl eventually returned to Africa and horse training, and her success was legendary. *West With The Night* was republished in 1983, and Beryl enjoyed another brief bout of fame; a documentary about her life entitled *World Without Walls* was produced for public television. Beryl died in 1986.

*For Now, A Wanderer*, I used excerpts from the memoir as text for the chorus and soloist. Three choral/vocal movements are interspersed with two orchestral tone poems (if I may be so brazen as to use such a term in the late twentieth century!).

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## **ABOUT THE COMPOSER**



**LINDA KERNOHAN**

Linda Kernohan is currently a third-year student in the Doctoral program in Composition at the University of California, San Diego, where she studies with Roger Reynolds. She holds a Bachelor's degree in Music from the University of California at Berkeley (1992), and a Master's degree in Music Composition from New York University (1996). Past composition teachers include Justin DelloJoio, Richard Felciano, Andrew Imbrie and Fred Lerdahl. Ms. Kernohan has won several awards for composition including a BMI Student Composer Award (1996). Also active as a pianist, in October 1998 she traveled to Cologne, Germany with a group of UCSD composers and performers to present a concert of music by UCSD women at the Frau Musica (nova) festival, where she performed her *Three Pieces for Piano*.

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# LA JOLLA SYMPHONY & CHORUS BOARD OF DIRECTORS 1998-1999

In the first movement, *A Hundred Names*, the chorus sets the scene with both spoken and sung intonations of names of places surrounding Beryl's childhood home. The soprano soloist is Beryl herself, describing her father's farm from its origins to its demise. But the movement ends in a hopeful mood as Beryl rides off to a new life on her horse, Pegasus. In movement II, *The Race*, the orchestra depicts an early horse racing victory, complete with the accompaniment of the King's African Rifles Band. Movement III, *Beyond The Horizon*, describes the process of learning to fly and the sensations that flying evokes. *The Flight* depicts Beryl's "waterjump," as she referred to her transatlantic flight. The last movement, *Hunt the Wind*, reflects upon the temperament of one who is happy in the life she leads yet always ready for the next adventure.

As I mentioned above, Beryl's story appealed to me because it concerned the actions and achievements of a courageous and admirable individual. Because I believe it is important to identify and celebrate women's achievements, I see *Now, A Wanderer* as a feminist piece. It was neither commonplace nor easy for a woman of Beryl's generation to live as active and independent a life as she did. I found the lack of confessionality in her memoir extremely refreshing—in contrast to her two biographies, which read like very well-researched and footnoted laundry lists of husbands (she had three) and lovers (too numerous to mention). Of course one must accept that every hero, like every human, has faults. I would be remiss if I failed to acknowledge that Beryl's story is predicated on colonialism, which I do not endorse. She lived a long and fascinating life, and she did not die for love—that, at the moment, is enough for me.

I would like to thank the many people who have helped me in essential ways throughout this process: first and foremost, the performers, for their hard work and patience; the firm of Laurence Pollinger, Ltd., for granting me permission to use the text; the staff of the Symphony and Chorus for their kind assistance; my teacher Roger Reynolds for his guidance and insight; Christopher Bates, whose timing in sending me the book (and emergency shipments of brownies) was impeccable; Adam Greene and Sean Griffin, who kept me from drowning in the seas of Finale; and my family and friends, who have patiently and lovingly tolerated the vicissitudes of my artistic temperament. 🍪

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## I. A HUNDRED NAMES

### TENORS, BASSES, SOPRANO SOLO, (SPOKEN):

There are a hundred places to start for there are a hundred names—Mwanza, Serengetti, Nungwe, Molo, Nakuru. This is remembrance—revisitation; and names are keys that open corridors no longer fresh in the mind, but none the less familiar in the heart.

### BASSES, TENORS, ALTOS:

Molo, Njoro, Nakuru, Mwanza, Naivasha, Naro Moru, Nungwe, Nairobi...

### SOPRANOS:

How is it possible to bring order out of memory? I should like to begin at the beginning, patiently, like a weaver at his loom. I should like to say, "This is the place to start; there can be no other."

### SOPRANO SOLO:

Africa was the breath and life of my childhood.

### CHORUS:

Breath and life.

### TENORS, BASSES:

Leopard nights! Lion nights! Ten thousand animals untamed, not branded with human commerce—marked with the stamp of wilderness.

### ALTOS, SOPRANOS:

The world once lived and grew without adding machines and newsprint, brick-walled streets and the tyranny of clocks.

### SOPRANO SOLO:

The farm at Njoro was endless—no farm at all until my father made it. He made it out of nothing and out of everything—forest and bush, rocks, new earth, sun, and torrents of warm rain; labour and patience.

### CHORUS:

Forest and bush, rocks, new earth, sun, torrents of warm rain; labour and patience.

### SOPRANO SOLO:

Our stables grew, our horses grew—I gained my first love which has never left me.

### ALTOS, SOPRANOS:

The sky was clear as a window one morning, and the next morning, and the next.

### CHORUS:

Labour and patience.

### SOPRANO SOLO:

All the seeds died one year at Njoro...starved for rain.

### BASS SOLO:

Go to Molo—there are stables at Molo—a few owners will give you horses to train. Remember that you are still just a girl, and do not expect too much. Work and hope, but never hope more than you work.

**SOPRANO SOLO:**

I knew too little of Africa to leave it, and what I knew I loved too much.

**CHORUS:**

I have learned that if you must leave a place that you have lived in and loved and where all your yesterdays are buried deep—leave it any way except a slow way, leave it the fastest way you can. Never turn back and never believe that an hour you remember is a better hour because it is dead. Passed years seem safe ones, vanquished ones, while the future lives in a distant cloud. Our world was gone like a scrap in the wind, and there was no turning.

**SOPRANO SOLO:**

Who doesn't look upward when searching for a name? Looking upward, what is there but sky to see? And seeing it, how can the name be earthbound? Was there a horse named Pegasus that flew? Was there a horse with wings?

**III. BEYOND THE HORIZON**

**TENORS:**

No horizon is so far you cannot get above it or beyond it.

**SOPRANO SOLO:**

One night I stood and watched an aeroplane invade the stronghold of the stars.

**SOPRANOS AND ALTOS:**

We began at the first hour of the morning, when the sky was clean and ready for the sun. You could see your breath and smell traces of the night.

**TENORS, BASSES:**

No horizon is so far.

**SOPRANO SOLO:**

One night I stood and watched an aeroplane invade the stronghold of the stars. It flew high, it blotted out some of the stars. It trembled their flames like a hand swept over a company of candles. One night I stood and watched an aeroplane invade the stronghold of the stars.

**SOPRANOS, ALTOS:**

We began at the first hour of the morning, when the sky was clean and ready for the sun—every morning at that same hour.

**SOPRANOS:**

The earth is no more your planet than a distant star.

**SOPRANO SOLO:**

The earth is no more my planet than a distant star.

**CHORUS:**

The plane is your planet and you are its sole inhabitant.

**SOPRANO SOLO:**

The plane is my planet and I am her sole inhabitant. To me she is alive and to me she speaks. She speaks to me now, saying, the wind is right, the night is fair.

**CHORUS:**

The wind is right, the night is fair. The air takes me into its realm. Night envelops me.

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**SOPRANO SOLO:**

I could ask, why risk it? And I could answer, a sailor must sail, a flyer must fly.

**CHORUS:**

Why risk it? A sailor must sail, a flyer must fly.

**SOPRANO SOLO:**

All that I love is at my wingtips. I fly swiftly, I fly high—flying elsewhere.

**V. HUNT THE WIND****ALTOS, SOPRANOS:**

All the pieces are put together.

**SOPRANO SOLO:**

I Dream...I hunt the wind.

**BASSES:**

No map has been lost or thrown away.

**ALTOS, SOPRANOS:**

I have a trunk containing continents.

**TENORS:**

The plane would rather hunt the wind than find the horizon far ahead.

**SOPRANO SOLO:**

Why do I dream, a soul seeking hope? I am incorrigibly, now, a wanderer.

**ALTOS, SOPRANOS:**

How can hope be earthbound?

**SOPRANO SOLO:**

In the half-closed eyes of memory, all the pieces are put together, and the whole is yours.

**CHORUS:**

In the half-closed eyes of memory, all the pieces are put together, and the whole is yours.

## 40<sup>th</sup> Annual Young Artists Competition

### WINNERS

The 40<sup>th</sup> Annual Young Artists Competition was held on January 30, 1999.

58 young musicians from San Diego and Baja California participated.

#### SENIOR INSTRUMENTAL

1<sup>st</sup> Place - Yvonne Ho, 26, San Diego, Piano

2<sup>nd</sup> Place - Derek Polischuk, 19, El Cajon, Piano

3<sup>rd</sup> Place - Marisela Sager, 21, Vista, Flute

#### SENIOR VOCAL

1<sup>st</sup> Place - Kate Oberjat, 23, Oceanside, Soprano

2<sup>nd</sup> Place - Maria Lozano, 22, Escondido, Soprano

3<sup>rd</sup> Place - Mel Haven Lecoy, 26, San Diego, Baritone

#### JUNIOR VOCAL

1<sup>st</sup> Place - Christina Van Hook, 21, Escondido, Soprano

2<sup>nd</sup> Place - Melissa Jones, 17, Ramona, Soprano

3<sup>rd</sup> Place - Laurel Lee Kelly, 17, El Cajon, Soprano

#### JUNIOR INSTRUMENTAL

1<sup>st</sup> Place - Wesley Precourt, 15, San Diego, Violin

2<sup>nd</sup> Place - Eugene Ugorski, 9, La Jolla, Violin

3<sup>rd</sup> Place - Lauren Mindoro, 14, Chula Vista, Violin

Honorable Mention - Cindy Mong, 18, Solana Beach, Viola

Honorable Mention - Bertrand Yeung, 16, Irvine, Violin

Honorable Mention - Han Bin Yoon, 10, Yuma, Cello

#### JUNIOR PIANO

1<sup>st</sup> Place - Cory Bonn, 16, La Jolla

2<sup>nd</sup> Place - Charles Kitcher, 17, Solana Beach

(tie) 3<sup>rd</sup> Place - Xiaomong Ba, 18, La Jolla

(tie) 3<sup>rd</sup> Place - Akari Akimoto, 15, San Diego

Honorable Mention - Natalia Getman, 13, Tijuana BC

Honorable Mention - Michelle Lee, 16, San Diego

Thanks to the donors, volunteers, and judges who make the event possible.

Special thanks to Lucelia Saier for her generous annual bequest to support the competition's prizes in memory of her husband, Milton Saier Sr.

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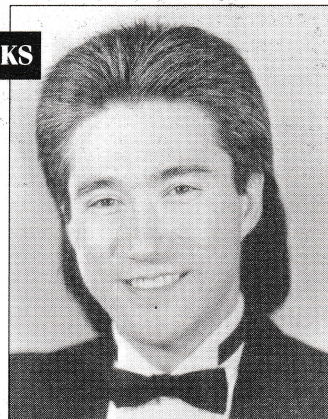
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## ABOUT THE ARTISTS

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### RONALD BANKS

Baritone, Ronald Banks continues to be seen all over the West Coast in opera, operetta, oratorio and musical theater. A former winner of the La Jolla Symphony Young Artists Competition, he was seen most recently at San Diego Comic Opera as Count Carl-Magnus in *A Little Night Music*, and reprising the role of the Pirate King in *The Pirates of Penzance*, as Bullwinkle in the Los Angeles Music Center Opera Outreach and San Luis Obispo Mozart Festival productions of *Les Moose*, as Don Fernando and Uncle Bonzo in Pacific Repertory Opera's productions of *Fidelio* and *Madam Butterfly*, and in the title role of *Don Pasquale* with Valley Symphony Orchestra. Other roles have included, Sharpless, Rigoletto, Guglielmo and many others. Upcoming engagements include Raphael in Haydn's *The Creation* for Palomar College, and the role of Sam in *Un Ballo En Maschera* for Pacific Repertory Opera. He is currently singing as bass soloist for First United Methodist Church in San Diego and is also continuing to work in the San Diego Comic Opera Outreach program in *With Words and With Music*, directed by Jack Montgomery.



### JULIANA SNAPPER



Juliana Snapper received her BM from the Oberlin Conservatory of Music. A specialist in early music and contemporary performance, she has performed as a soloist throughout California, on the East Coast and in Belgium and Austria. Currently a graduate student at UCSD in the Critical Studies/Experimental Practices program, she is currently exploring gender narratives in early opera and collaborating on a mixed-media opera/installation which re-genders the Oedipus allegory.

### VIRGINIA SUBLETT

Virginia Sublett, soprano, has been a principal artist with opera companies such as the New York City Opera, Los Angeles Opera, and L'Opera de Nice (France). She appears frequently as a guest soloist with orchestras, oratorio societies, and chamber music ensembles throughout the U.S., Canada, and Mexico. Recent performances have included concerts with the Illinois, Pasadena, and San Diego Symphonies, Los Angeles Chamber Orchestra, L.A. Baroque, and two tours of Mexico with chamber groups drawn from the Mainly Mozart festival orchestra.

This weekend's performances mark Miss Sublett's fifth appearance with the La Jolla Symphony and Chorus. First heard here in Stravinsky's *Les Noces*, she subsequently sang Britten's *Spring Symphony*, Haydn's *Seasons*, and last season was soprano soloist for the U.S. premiere of Harvey Sollberger's *In Terra Aliena*.

Miss Sublett received her Master of Arts in Music (contemporary music performance) from the University of California, San Diego, in 1994 and in 1997 became the first person to be granted the degree of Doctor of Musical Arts from that institution. She is now on the faculty of the University of San Diego, where she conducts the Choral Scholars vocal ensemble and teaches private voice. Miss Sublett is also the founder and co-director of the *a cappella* choral group Cappella Gloriana, which specializes in presenting Renaissance choral music in tandem with music written in the 20<sup>th</sup> century.



## Congratulations!

1999  
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The Star Awards, hosted each year by the San Diego Performing Arts League, honors volunteers who have made significant contributions to a San Diego performing arts organization. This wonderful event is an opportunity for the La Jolla Symphony & Chorus to recognize the people behind the scenes who help make our organization function smoothly and our performances possible.

David and Thelma Parris are the kind of volunteers that every non-profit arts organization wishes there were more of. Year in and year out, they promote the La Jolla Symphony & Chorus to the public, serve on the Board and on committees, volunteer for special projects, buy season tickets, donate generously, and bring a wealth of experience, skills and resources to bear on behalf of the organization. Their enthusiasm, hard work, and sheer love for the LJS&C have contributed substantially to its growth over the last decade.

The 8th Annual Star Awards luncheon will be held on Tuesday, April 27<sup>th</sup> at the Sheraton San Diego Hotel and Marina on Harbor Island.

For information on purchasing tickets to the event or on becoming a LJS&C volunteer, call (619) 534-4637

## A GERMAN REQUIEM, OPUS 45

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna

In 1896, a year before his death, Brahms spent an evening with Dvorák, and in the course of a long night of talk, the men had discussed religion. As the devout Dvorák walked home, a friend reported that he was silent for a long time, then finally burst out: "Such a man, such a fine soul—and he believes in nothing! He believes in nothing!"

By all accounts, Dvorák was right. Brahms was an agnostic, yet he had a profound knowledge of the Bible—he owned five copies of Luther's German Bible and read from them daily. If Brahms could not accept Christian dogma, he had enormous respect for its teachings, and it was this man—an agnostic with an essentially religious temperament—who composed *A German Requiem*. This very personal statement appears to have sprung from very personal causes. The first of these was the death of Robert Schumann in 1856. Schumann had been the first major figure to believe in Brahms and support his career, and in the aftermath of Schumann's death in an asylum Brahms had set out to write music that registered his grief. Brahms was unsure what form that music should take: he wanted to write a symphony and sketched it as a sonata for two pianos, but abandoned the project. He did, however, save the music: part of it went into his *First Piano Concerto*, and the symphony's slow scherzo would eventually become the second movement of the *German Requiem*. Evidence suggests that Brahms sketched this movement and three others in the form of a cantata and then set the project aside.

It was the death of his mother in February 1865, when Brahms was 32, that brought him back to this music. Brahms remained extremely close to both his parents throughout their lives, but for his mother he felt a particular bond: she had been a source of enormous love and support and had taken great pride in his accomplishments. At the news of her stroke, he had rushed back to Hamburg, but arrived too late to see her. A friend in Vienna reported that he found Brahms sitting at the piano, playing Bach and sobbing as he announced his mother's death—and he would not stop playing. In the following months Brahms returned to his earlier settings and revised and expanded them. By the summer of 1866 he had a six-movement *Requiem* complete, but his old piano teacher Eduard Marxsen advised Brahms to add one more movement, one that spoke of a mother's love. Brahms recognized that Marxsen was right, and he composed the additional movement—the fifth—in which a soprano sings a message of maternal consolation. This is the soprano's only appearance in the *Requiem*, and her silvery sound cuts through the generally dark colors of the *Requiem* with a message emotionally crucial to the grieving composer.

This is one of the great *Requiem*s, but it is not a setting of Catholic Mass for the dead. Instead, Brahms chose his own texts from Luther's Bible—sixteen separate passages from the Old and New Testaments and the Apocrypha—and set them in German. Brahms' choice of texts—and his exclusions—give the *German Requiem* a very particular character.

There is no Dies Irae section of the Catholic Mass here, no day of judgment and the separation of souls into the saved and damned. In fact, there is not one mention of Christ in Brahms' setting, and he fiercely resisted suggestions that he include such a reference. Instead, his emphasis is on the living as they face the fact of death and loss. The first words of *A German Requiem* are "Blessed are they who mourn," and this message of consolation continues throughout: *A German Requiem* closes with the words "Blessed are the dead," and the progress is toward an acceptance of life and death and consolation for both those who mourn and those who die.

Brahms chose the title *A German Requiem* to indicate that it was different—that it was not a Catholic mass and was in German rather than Latin—but he was uncomfortable with that title. He wanted to call it "Requiem for Humankind" but in the end gave up and settled for the title we know today. The premiere of the complete version on February 18, 1869, was a triumph, and performances quickly followed throughout Germany and abroad—more than any other work, it was *A German Requiem* that established Brahms' reputation at this early stage of his career.

The two opening movements, both somber in color, introduce central ideas, bringing consolation to the living and reminding them of the transitoriness of human existence. The opening movement is made even more somber by Brahms' decision to do without violins, clarinets, and trumpets, and he mutes the strings in the second movement, a slow march (despite the 3/4 meter) that rises to a great climax on "But the word of the

Lord endureth forever," then falls away to the quiet close. Baritone solo enters in the third movement, troubled and searching for direction within the confusion of existence; the music grows to a climax which breaks into a triumphant double fugue in D major on the text "The souls of the righteous are in the hands of the Lord."

The next movement brings a peaceful interlude: "Wie lieblich sind deine Wohnungen," which celebrates the beauties of life on earth, is one of Brahms' loveliest choral settings and is sometimes performed by itself. The soprano soloist sings a message of maternal love and eventual reunion in "Ihr habt nur Traurigkeit"; her heartfelt line floats over some luminous string writing—clearly this movement was important to Brahms.

The mood changes sharply at the beginning of the sixth movement: "Denn wir haben hie" brings the dramatic climax of the *Requiem*. The dark opening repeats the message of the transitoriness of human life, but the motion of this movement is toward resurrection and triumph over the grave. Brahms builds this up to a magnificent climax and another double fugue, this time on the text from Revelation "Thou art worthy, O Lord," and the movement drives to a ringing close. In the quiet aftermath, Brahms returns to the message and manner of the opening movement. Humanity may eventually triumph over the grave, but now Brahms' concern is with the living *and* the dead, and *A German Requiem* fades into silence with one final benediction of the dead and of those who mourn for them. ❧

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**A NOTE FROM THE CONDUCTOR  
DAVID CHASE**

"...wir werden aber alle verwandelt werden..."

Our performance of the Brahms Requiem is dedicated to the memory of Robert Shaw, who died last month at the age of 82. Mr. Shaw's influence on the choral music of America is inestimable. As a young man in his twenties, he helped define choral music as a popular music form, perfectly matched to the entertainment technology of that day, radio. Building art from that populist base, he formed the Collegiate Chorale (a model from which all organizations such as ours have grown), commissioned works from major composers such as Paul Hindemith, and prepared choruses for great performances such as his legendary preparation of Verdi's Requiem for Toscanini.

In midlife, he grew in musical stature, conducting orchestras around the world and becoming the musical director of the Atlanta Symphony Orchestra. In his 70's and 80's, he became especially intent on sharing his musical vision with an American choral movement that had grown beyond expectation. He recorded as much of the major choral repertoire as he could fit into his busy guest-conducting schedule and he conducted unprecedented workshop/concerts in France and at Carnegie Hall in New York City.

In the prime of this last, expansive and nurturing period of his life, Mr. Shaw shared his vision with us on more than one occasion. We will never forget those occasions. This great man touched our lives and we will never be the same.

**A GERMAN REQUIEM,  
JOHANNES BRAHMS**

I Blessed are they that mourn, for they  
Shall be comforted.  
They that sow in tears shall reap in joy. Matthew 5:4

Who goeth forth and weepeth, and  
Bearing precious seed, shall doubtless come  
Again with rejoicing, bringing his sheaves with him.  
Psalm 126:5,6

II For all flesh is as grass, and all the glory of man  
as the flower of grass. The grass withereth,  
and the flower thereof falleth away. 1 Peter 1:24

Be patient therefore, brethren, unto the coming  
Of the Lord. Behold, the husbandman waiteth for  
The precious fruit of the earth, and hath  
Long patience for it, until he receive the  
Early and latter rain. James 5:7

But the word of the Lord endureth for ever. 1 Peter 1:25

And the ransomed of the Lord shall return,  
And come to Zion with songs and everlasting joy  
Upon their heads: they shall obtain joy and gladness,  
And sorrow and sighing shall flee away. Isaiah 35:10

III Lord, make me to know mine end, and the measure of my days,  
What it is: that I may know how frail I am. Behold, thou hast  
Made my days as an handbreadth; and mine age is as nothing  
Before thee...Surely every man walketh in a vain show:  
Surely they are disquieted in vain: he heapeth up riches,  
And knoweth not who shall gather them. And now, Lord,  
What wait I for? My hope is in thee. Psalm 39:4-7

But the souls of the righteous are in the hand of God,  
And there shall no torment touch them. Wisdom of Solomon 3:1

IV How amiable are thy tabernacles, O Lord of hosts!  
My soul longeth, yea, even fainteth for the courts of the Lord:  
my heart and my flesh crieth out for the living God.  
Blessed are they that dwell in thy house:  
they will be still praising thee. Psalm 84:1,2,4

V And ye now therefore have sorrow:  
but I will see you again, and your heart  
shall rejoice, and your joy no man taketh  
from you. John 16:22

Ye see how for a little while I labor and toil,  
yet I have found much rest. Ecclesiasticus 51:27

As one whom his mother comforteth,  
So I will comfort you... Isaiah 66:13



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VI For here have we no continuing city,  
But we seek one to come. Hebrews 13:14

Behold, I show you a mystery; We shall not all  
Sleep, but we shall all be changed, in a moment,  
In the twinkling of an eye, at the last trump:  
For the trumpet shall sound, and the dead shall  
Be raised incorruptible, and we shall be changed...  
Then shall be brought to pass the saying that is  
Written, Death is swallowed up in victory.  
O Death, where is thy sting? O grave,  
Where is thy victory? I Corinthians 15:51, 52, 54, 55

Thou are worthy, O Lord, to receive glory and  
Honour and power: for thou hast created all things,  
And for thy pleasure they are and were created.  
Revelation 4:11

VII ...Blessed are the dead which die in the Lord  
From henceforth: Yea, saith the Spirit, that  
They may rest from their labours; and their  
Works do follow them. Revelation 14:13



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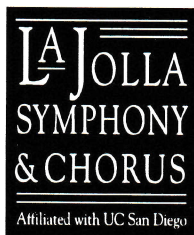
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