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Our 43rd Season

Heaven-Storming "Resurrection" Symphony

November 1/2, 1997

Gustav Mahler—*Symphony No. 2*

Baroque Splendor & Holiday Sizzle

December 13/14, 1997

J. S. Bach/Stokowski—*Tocatta and Fugue*


J. S. Bach—*Magnificat in D Major*

Christopher Rouse—*Karoljny*

Guest Artists: Mariachi Sol de Mexico

February 21/22, 1998

Claude Debussy—*Nuages and Fetes*

Jeffrey Nevin/José Hernández—*Concerto for Mariachi and Orchestra* 

Igor Stravinsky—*Firebird Suite*

Experiential Music Adventure

March 21/22, 1998

SONIC VENTURES

Featuring works by:


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Schafer & others

Fantastique Season Finale

May 16/17, 1998

Giuseppe Verdi—*Overture to Nabucco*

Harvey Sollberger—*In Terra Aliena* 

Hector Berlioz—*Symphonie Fantastique*

Young Artists Concert

June 6, 1998

Performances by winners of our

Young Artists Competition

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Dear Friends,

Welcome to the La Jolla Symphony and Chorus Association's 43rd Season. We have an exciting season ahead as we enter a new phase in our Association's history. Music Director Thomas Nee will conduct his 30th season as our orchestra conductor. David Chase will be entering his 25th season as our Choral Director. In addition, Harvey Sollberger will be in his first season with us as Music Director Designate. Harvey will conduct our opening concert of Gustav Mahler's *Symphony No. 2 "Resurrection."* To add to these exciting changes, a highlight of the season will be the world premiere of a *Concerto for Mariachi and Symphony Orchestra* with the Mariachi Sol de Mexico as our guest artists in February 1998. As a fitting conclusion to the 1997-98 season, we will have the presentation of the winners of the Young Artists Competition in performance with the Symphony Orchestra in June 1998.

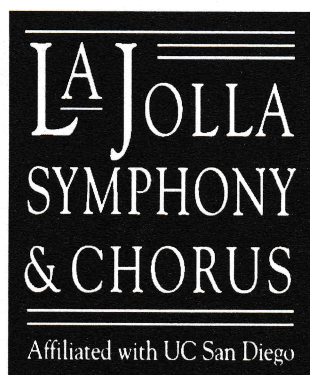
As we enter our 43rd season, our Association enjoys several exciting new first experiences. Recently we received our first grant from the California Arts Council. We are among 25 arts organizations in San Diego that received awards greater than the minimum award. This grant will aid us in further improving the musicianship in the ensembles and develop an outreach program to youth using the talent we identify in our highly successful Young Artists Competition, now in its 38th year. In addition, this season the Association is creating the Thomas Nee Commissioning Endowment to honor Tom's remarkable contributions to the San Diego music community and to our Association. The Board of Directors has already committed \$12,500 from its own funds to start the drive to reach the goal of \$36,000. This endowment will be used to support an annual commissioning fee, in perpetuity, for original compositions by UCSD student composers or other suitable local composers selected by our Music Committee. The other new experience is the announcement of our first recipient of the Endowment's commission: Jeff Nevin, an orchestra member, is co-composer with José Hernández of the *Concerto for Mariachi and Orchestra*. Thus we have an exciting season ahead and want to share its delights with you.

During the past years, we have made some changes in the Association's operational structure to improve our efficiency and make optimal use of our volunteers' time and talents. We experienced sold-out audiences for our performances last year and hope to do the same in the 1997-98 season. Our audience base is expanding, and we are delighted to see that younger adults are increasing in number amongst our attendees. Our Association is in stable financial status, an enviable position in the precarious state of art and music today. Over the years our endowment fund, initially established with the gift from the Theresa Hurst bequest, has been appropriately managed and has grown in size. However, we still need our loyal supporters to renew subscriptions and renew donations since the major portion of our Association's operating budget for the current season is still heavily dependent on current income and not investment income. And so I encourage you to continue your commitment to the La Jolla Symphony and Chorus Association this coming season as a subscriber and donor. Certainly, the conductors and the orchestra and the choral performers will continue to provide the challenging repertoire that you have enjoyed in past seasons.

I thank you and look forward to celebrating with you all season long!

Dr. Colin M. Bloor
President, Board of Directors
La Jolla Symphony and Chorus Association





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

Mandeville Auditorium
Saturday, November 1, 1997, 8 P.M.
Sunday, November 2, 1997, 3 P.M.

MAHLER

Symphony No. 2 in C Minor "Resurrection"

- I. *Allegro maestoso*
- II. *Andante moderato*
- III. *In ruhig fließender Bewegung*
- IV. "Urlicht" (from *Des Knaben Wunderhorn*)
Sehr feierlich, aber schlicht
- V. *Im tempo des Scherzo; Langsam; Maestoso;*
Allegro energico; Langsam;
"Der grosse Appell"; Langsam misterioso;
Mit Aufschwung, aber nicht eilen; Langsam

Martha Renner, Soprano
Martha Jane Weaver, Mezzo-Soprano

Harvey Sollberger, Conductor

*There will be extended pauses
before the second and fifth movements,
but no intermission.*

PROGRAM NOTES by
ERIC BROMBERGER

Symphony No. 2 in C Minor
"Resurrection"

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna

In 1888, Gustav Mahler, then 28 years old, was well-known as the talented second conductor of the Leipzig Opera but almost unknown as a composer: he had completed his *First Symphony* the year before, but that music remained in manuscript, unperformed. While at Leipzig, Mahler began composing a new work, a huge symphonic movement. Always the most superstitious of composers, Mahler was assailed as he conceived the new work by visions of himself lying dead on his own bier, surrounded by funeral wreaths. He completed this long and dramatic movement in August 1888 and named it *Todtenfeier*: "Funeral Rite." But—unsure how to proceed after so vast a beginning—Mahler set the work aside for five years.

He took it up again in the summer of 1893. Using *Todtenfeier* as a first movement, he composed second and third movements but could not decide how to conclude the work, and once again he set it aside. It was at a memorial service for conductor Hans von Bülow in March 1894 that Mahler heard a chorus sing the hymn *Auferstehung* ("Resurrection") on a text by the German poet Friedrich Klopstock (1724-1803). At the moment he heard the chorus, Mahler felt his ideas for the conclusion of his symphony take shape—"It struck me like lightning, this thing, and everything was revealed to my soul clear and plain"—and quickly sketched the fourth and fifth movements, completing the symphony in 1894. Mahler conducted a performance of the first three movements in March 1895 and then of the entire symphony in December of that year. After a creative process lasting six years, the *Second Symphony*

was finally presented to the public.

But that public had difficulty understanding the new work, which lasts eighty minutes and requires two soloists, a huge chorus, and a gigantic orchestra. At the request of a young admirer who had been mystified by the symphony, Mahler drew up a program for it. He wrote of the first three movements:

I have named the first movement "Totenfeier" . . . there is the great question: "Why did you live? Why did you suffer? Is it all nothing but a huge, frightful joke?" We must answer these questions in some way, if we want to go on living—indeed, if we are to go on living! He into whose life this call has once sounded must give answer; and this answer I give in the final movement.

The second and third movements are conceived as an interlude. The second is a memory—a shaft of sunlight from out of the life of this hero. It has surely happened to you, that you have followed a loved one to the grave, and then perhaps, on the way back, there suddenly arose the image of a long-dead hour of happiness, which now enters your soul like a sunbeam that nothing can obscure—you could almost forget what has just happened. That is the second movement.

But when you awake from this wistful dream, and have to return into the confusion of life, it can easily happen that this ever-moving, never-resting, never-comprehensible bustle of existence becomes horrible to you, like the swaying of dancing figures in a brightly-lit ballroom, into which you look from the dark night outside—and from such a great distance that you can no longer hear the music. Life strikes you as meaningless, a

Gustav Mahler
in 1893,
while
composing
his
Second
Symphony.



frightful ghost, from which you perhaps start away with a cry of disgust. This is the third movement . . .

For a later performance, Mahler described the final movements:

Fourth movement: the morning voice of ingenuous faith strikes on our ears. Fifth movement: we are confronted once more with terrifying questions. A voice is heard crying aloud: "The end of all living things is come—the Last Judgment is at hand" . . . the trumpets of the Apocalypse ring out; in the eerie silence which follows, we can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life. A chorus of saints and heavenly beings softly breaks forth: "Thou shalt arise, surely thou shalt

arise." Then appears the glory of God: a wondrous soft light penetrates us to the heart—all is holy calm.

And behold, it is no judgment; there are no sinners, no just. None is great, none small. There is no punishment and no reward. An overwhelming love illuminates our being. We know and *are*.

But Mahler quickly withdrew this program, denouncing it as "a crutch for a cripple" and claiming that it gave only "a superficial indication" of the meaning of the symphony.

What sense, then, are we to make of Mahler's elaborate program for his *Second Symphony*? Does it tell us what the symphony is "about"? Well, sort of. Mahler may have disavowed the verbal program, but the symphony *does* move from a death-haunted opening movement to resur-

rection in the finale, and the last two movements present texts that conform to and conclude Mahler's program. The "meaning" of this symphony, however, does not lie in Mahler's verbal description or even in the texts sung in the final movement, but in the entire music-drama itself, which cannot be reduced to simple verbal explanation. Though Mahler's program may offer a general guide, this symphony is *not* the attempt to reproduce those ideas in sound. Rather, the music takes us where words cannot: it creates its own vast and dramatic world, one that deals with violent and terrifying issues, one full of pain, terror, and ecstasy.

For his model for this symphony, Mahler took one of the most imposing creations in music: Beethoven's *Ninth Symphony*, in which three instrumental movements are followed by a choral finale that addresses a grand philosophical question. Mahler seems to be trying to out-do Beethoven, particularly in the vastness of his conception and the huge forces he employs: the *Resurrection Symphony* requires quadruple woodwind, ten horns, eight trumpets, four trombones, two harps, and a huge percussion battery. The opening *Allegro maestoso* is one of Mahler's most dramatic creations, in darkest C minor and enveloped at times in furious violence. It is in sonata form only in the most general of senses, opposing material of ear-splitting violence with passages of luminous, rapturous calm. At its end, a grim funeral tread pushes the movement toward a final cataclysm before the movement vanishes on barely-audible pizzicato strokes. Mahler requests a pause of at least five minutes after this movement, not just for artistic reasons but for the emotional recovery of everyone involved.

After so violent an opening, the next movement seems an island of calm. It is a *ländler*, the ancient Austrian country dance, and it breathes a sort of nostalgia: "some lingering resonance of long past days," said Mahler. The third movement has a more sinister air. It is a kind of perpetual-motion scherzo in which ghostly music presses continually

ahead, erupting at times in grotesque humor. Mahler based this movement on his own song "Saint Anthony of Padua's Sermon to the Fishes," in which the fish patiently hear out the sermon and then resume their sinful ways. The bitter humor of that song flows through this movement, and Mahler underlines this with some wonderful scoring, including the use of the *Rute* (a bundle of wooden twigs beaten on the back of the bass drum), a squealing E-flat clarinet, and an ominous close on a tam-tam stroke.

The brief fourth movement functions as a transition away from issues of life and death and toward resurrection. The alto soloist sings Mahler's setting of the German folk poem "Urlicht" ("Primal Light"), composed two years earlier, and her song leads us toward the finale: "I am from God and to God would I return!"

By far the longest of the five movements, the finally is virtually a piece of musical theater, depicting nothing less than a progression from the day of judgment to resurrection and requiring performers to move off and on stage, incorporating sounds that range from delicate birdcalls to the crack of doom, and employing a massive chorus

in its final minutes. Like the opening of the last movement of Beethoven's *Ninth*, the finale of the *Resurrection Symphony* explodes, in this case with Mahler's vision of the day of judgment. The long and purely instrumental beginning presents a harrowing vision of that day, full of offstage brass calls and a grim and propulsive march based on the ancient Dies Irae motif: in Mahler's words, "The earth quakes, the graves burst open, the dead arise and stream on in endless procession . . . their cry for mercy, for grace, strikes fearfully on our ears." Finally, with the fury of Judgment Day spent, the sound of the nightingale floats above the trembling air and the chorus begins to sing Klopstock's *Resurrection* hymn with its message of rebirth and eternal life. Mahler, however, adds several verses of his own to the Klopstock, and these (beginning "O glaube") sharpen the text, suggesting that life does not pass in vain but that one can find meaning in earthly acts and still receive eternal life. As the souls make their passage to eternity, the *Resurrection Symphony* concludes with ringing brass and pealing bells, a triumphant sound that should rise up to shake the heavens.

THE LA JOLLA SYMPHONY ORCHESTRA AND THE MUSIC OF MAHLER

The music of Gustav Mahler has figured prominently in the programming of the La Jolla Symphony over the last two decades. The present performances of the "*Resurrection*" *Symphony* are the orchestra's second: our first performance took place fifteen years ago, in November 1982. In addition, the orchestra has performed the *Symphony No. 1* (1974 and 1988), *Symphony No. 3* (1989), *Symphony No. 4* (1980), *Symphony No. 5* (1980 & 1996), and *Symphony No. 9* (1992). The orchestra has also performed Mahler's *Songs of a Wayfarer* and selected songs from *Des Knaben Wunderhorn*.

• • •

Urlicht

(aus *Des Knaben Wunderhorn*)

O Röschen rot!

Der Mensch liegt in grösster Not!

Der Mensch liegt in grösster Pein!

Je lieber möcht' ich im Himmel sein, *usw.*

Da kam ich auf einen breiten Weg;

da kam ein Engelein und wollt' mich abweisen.

Ach nein! ich liess mich nicht abweisen! *usw.*

Ich bin von und will wieder zu Gott!

Der liebe Gott, der liebe Gott wird mir ein

Lichten geben

wird leuchten: mir bis in dass ewig selig Leben!

Aufersteh'n

(Klopstock/Mahler)

Aufersteh'n, ja aufersteh'n wirst du,

mein Staub, nach kurzer Ruh'!

Underblich Leben! Underblich Leben

wird der dich rief, dich reif dir geben!

Wieder aufzublüh'n wirst du gesät! *usw.*

Der Herr der Ernte geht, *usw.*

und sammelt Garben uns ein,

die starben!

O glaube, mein Herz, O glaube:

Es geht dir nichts verloren!

Dein ist dein ja dein, was du geseht!

Dein, was du geliebt, was du gestritten!

O glaube: Du wardst nicht umsonst

Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss vergehen!

Was vergangen, auferstehen!

Hör auf zu beben!

Bereite dich! Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!

Dir bin ich entrungen!

O Tod! Du Allbezwinger!

Nun bist du bezwungen, *usw.*

Mit Flügeln, die ich mir errungen,

in heissem Liebesstreben,

werd' ich entschweben zum Licht,

zu dem kein Aug' gedrungen!

Mit Flügeln, die ich mir errungen,

werde ich entschweben, *usw.*

Sterben werd'ich, um zu leben, *usw.*

Aufersteh'n, ja aufersteh'n

wirst du, mein Herz, in einem Nu!

Was du, geschlagen, *usw.*

zu Gott, zu Gott, zu Gott

wird es dich tragen!

Primaeval Light

(from *The Boy's magic horn*)

Oh rosebud red!

Man's lot is of such extreme necessity,

Of such bitter pain,

I had far rather be in Heaven.

I came upon a broad highway

when a little angel appeared and tried to send me back.

Oh no! I refused to be sent back!

I am from god and shall return to God!

Dear, merciful God will give me a little light

to light my way to everlasting bliss!

Resurrection

(Klopstock/Mahler)

You will rise again, yes rise again,

my mortal dust, after a short repose.

Eternal life will be granted to you

by Him who has called you to Him!

You are sown in order to blossom again,

The Lord of the harvest goes forth

and gathers us in sheaves

when we have died.

Oh, believe my heart, only believe:

nothing is lost to you!

All that you yearned for is yours, yes yours;

yours, all that you loved and fought for.

Oh, believe: you were not born in vain!

You did not live or suffer in vain!

All that is created must die.

All that has died must rise again.

Fear no more.

Prepare yourself. Prepare to live!

Oh, Grief, all-pervading,

I have escaped you!

Oh, Death, all-conquering,

now you are conquered.

Oh wings that I have won

by the ardent labours of love,

I shall soar aloft to that light

which no mortal eye has penetrated.

Oh wings that I have won

I shall soar aloft, *etc.*

I shall die so that I may live!

You will rise again, yes rise again,

my heart, in a trice.

Your beating will suffice

to carry you

to God!

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The La Jolla
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to Janice Carrigan
for her time
and artistic talents.

• • •

YOUNG ARTIST CONCERT CHANGE OF DATE

The date of the 1998 Young Artists Concert has been changed to accommodate some scheduling changes at UCSD. The concert will now take place at 8 P.M. on Saturday, June 6, 1998, and we ask that you mark your calendars with this new date. Any subscriber wishing to attend this concert will receive a free ticket.

The Young Artists Competition will take place at UCSD on Saturday, January 31, and Sunday, February 1, 1998, and is open to the public. Please call the Association office at 534-4637 for details of the competition.

DON'T THROW AWAY YOUR TICKET STUB!

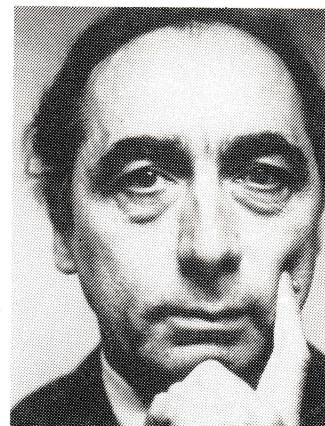
Your single ticket's full value can be deducted from the price of a season subscription! Join us for the rest of our exciting season at great savings. You may sign up and pay for your season subscription after the concert in the box office in the East Room off the lobby. Ticket prices are \$50, \$50 (seniors over 65), and \$28 (students)--*minus today's ticket price*. All subscribers receive a free ticket to the Young Artists Concert on June 6, 1998.

If you would rather order your season ticket by mail, send your ticket stub along with a check and your name and address to the Association office at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361. For more information, call 534-4637.

ARTIST PROFILES

HARVEY SOLLBERGER

Harvey Sollberger, who assumes the music directorship of the La Jolla Symphony in the fall of 1998, has been active as a composer, conductor, flutist, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitsky Foundation, Fromm Foundation, National Endowment for the Arts, Walter W. Naumberg Foundation, Music from Japan, and the New York State Council on the Arts. Sollberger's music has been performed here and abroad by such ensembles as the New York Philharmonic, San Francisco Symphony, and Pierre Boulez's Domaine Musical concerts. As a flutist and conductor, he has toured and recorded extensively. His orchestral credits include appearances and recordings with the San Francisco Symphony, San Diego Symphony, Buffalo Philharmonic, and American Composers Orchestra. Harvey Sollberger has taught at Columbia University, the Manhattan School of Music, Indiana University, and Amherst College, and is currently Professor of Music at UCSD, where he conducts the new-music ensemble SONOR. This spring, he conducted the new-music ensemble SIRIUS in performances of Schoenberg's *Pierrot Lunaire* on all the University of California campuses.



MARTHA RENNER

Soprano Martha Renner was born in Philadelphia, and in November 1994 she took first place in the third annual Franz Liszt Competition in Los Angeles. Her recent engagements include an appearance as guest soloist with UCSD's Soiree Musicale concert series, soloist for the San Diego Civic Chorale's performance of Handel's *Messiah*, and most recently a performance of Harvey Sollberger's *Life Study* for soprano, flute, and harp. Ms. Renner is engaged to sing the soprano solo in Arlan Schultz's *Ediface* with the La Jolla Symphony and Chorus next March. She currently resides in San Diego.

MARTHA JANE WEAVER

Mezzo-soprano Martha Jane Weaver is well-known to La Jolla Symphony audiences, having appeared as Susan B. Anthony in Thomson's *The Mother of Us All* in 1991 and as one of the soloists in Britten's *Spring Symphony* in 1996. Last year Ms. Weaver performed Handel's *Messiah* with the San Francisco-based period-instrument Philharmonia Baroque Orchestra, and she was also one of the eight soloists in Mahler's *Symphony No. 8* with the William Hall Master Chorale. Earlier this year she appeared as Zita in *Gianni Schicchi* with the Sacramento Opera, and in March she returned to the San Diego Comic Opera for her fourth engagement with the company as Buttercup in *HMS Pinafore*. Next month she will make her debut with the Los Angeles Chamber Orchestra in the Bach *Magnificat*.



UPCOMING CONCERTS

The Association will present a rich variety of concerts over the next few weeks:

Annual Holiday Concert

Choral Director David Chase leads soloists, chorus, and orchestra in an extremely varied program of music appropriate to the holiday season, ranging from a Bach favorite made famous by *Fantasia* to a wild re-working of Christmas carols (à la *Carmina Burana*) by American composer Christopher Rouse.

Bach *Tocatta and Fugue in D Minor (arr. Stokowski)*

Bach *Magnificat in D Major*

Rouse *Karolju*

Saturday, December 13, 1997, 8 P.M.

Sunday, December 14, 1997, 3 P.M.

Call the Association at 534-4637 to reserve tickets.

MESSIAH SING

Choral Director David Chase will lead our popular *Messiah* sing this year in a presentation in the beautiful St. Elizabeth Seton Catholic Church in Carlsbad.

The Association will furnish the soloists, chorus, and orchestra, and all who want to sing the choruses with these forces are invited to join us for this always-popular event.

Scores will be available for purchase at the door.

Messiah Sing

Saturday, December 20, 1997, 2 P.M.

St. Elizabeth Seton Catholic Church

6628 Santa Isabel, Carlsbad

General admission tickets for *Messiah* are \$10 and \$6.

Call the Association office at 534-4637 to reserve your tickets.

Tickets may be purchased at the door.

**SAN DIEGO
YOUTH SYMPHONY
HONORS
THOMAS NEE**

At a special concert at the San Diego Civic Theatre on Friday, December 7, the San Diego Youth Symphony will honor La Jolla Symphony Music Director Thomas Nee. It will be a large-scale concert, featuring all the ensembles of the Youth Symphony, and to conclude the evening Maestro Nee will conduct a performance featuring all these ensembles at once. For further information about this concert, call the Association office at 534-4637.

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November 18 — Brahms' *Piano Concerto no. 2 in B-flat major*

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The series takes place Tuesdays at 7:30 P.M. at the Athenaeum, 1008 Wall Street in La Jolla.

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Amee Wood*

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Wesley Bass, Jr.
Graham Bilter
Colin M. Bloor
Bob Brislin
Chuck Carver
Max Chodos**

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Walter Desmond*
Calvin Fan
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Eric Flourie
Jacob Garcia
Bill Grundy
Ron Hardy
David Jorstad
Tom Leathem
Myles Mayfield
James McNally
Joe Mundy
Jay Sacks
Hal Skelly
Dennis Turner
Bill Ziefle

BASS

Kevin Ashworth
Kenneth Bell**
Paul Blair
Roland Blantz
C. Peter Brown
John Desch
Eric Freedus
Paul Friedman
Chad Gates
Jeff Hay
David Kempton
Yoshiki Kono
Jason Mahan
Jeremy Martin
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