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# SCENES FROM GOETHE'S FAUST

By Robert Schumann

Mandeville Auditorium / Saturday, June 9, 2007, 8PM / Sunday, June 10, 2007, 3PM

**David Chase**, *conductor*

**Faust** – Tod Fitzpatrick

**Mephistopheles** – Tom Corbeil

**Gretchen** – Lori McCann

**Care** – Mary Jaeb

## PART ONE

*The devil, Mephistopheles, has made a pact with Faust: as long as Faust keeps striving, never willing to rest, Mephisto will serve him. Faust has become infatuated with Gretchen, and Mephisto has arranged for their meeting.*

### Overture

**Scene 1.** Scene in a Garden. Faust and Gretchen are walking, arm in arm.

**Scene 2.** At the City Wall, where an image of the Mater Dolorosa, the Sorrowful Mother is adorned with flowers. Gretchen, having succumbed to Faust's advances, prays to Mary to save her from shame and death.

**Scene 3.** In the Cathedral. The affair with Faust has led to the deaths of Gretchen's mother and brother. As she tries to find comfort in prayer, an Evil Spirit stands behind her. The choir sings the **Dies Irae** ("Day of Wrath" describing the Last Judgement).

## PART TWO

*Believing herself abandoned by Faust, Gretchen has fallen, has been executed, and has been saved by Heaven.*

**Scene 1.** Twilight in a pleasant place. Exhausted and troubled after the Gretchen catastrophe, a weary Faust lies on a flowery expanse of lawn. A circle of spirits move above him in air.

**Scene 2.** Midnight. Faust, now very old, paces alone in his palace, thinking. Four gray women (Want, Guilt, Care and Distress) approach. Only Care is able to enter.

## INTERMISSION

**Scene 3.** Faust's Death. Night. In the outer court of the Palace. Now blind, Faust believes that Mephisto follows his orders to dig a massive ditch as a part of a great project to reclaim land from the sea. But Mephisto has his gang of ghouls dig Faust's grave instead.

## PART THREE

*Faust's soul has been rescued by angels representing Heavenly Love. Though Faust's life was imperfect, he may still be redeemed because "who e'er, aspiring, struggles on, for him there is salvation."*

**Scene 1.** Mountain Gorges, Forest, Rock and Desert.

**No. 1** Holy Anchorites scattered up in the mountains.

**No. 2** Angels soaring in the upper atmosphere, bearing Faust's immortal soul.

**No. 3** A chorus of Penitents, "Blessed Youths" and Gretchen herself intercede for Faust. Mary, now appearing as the Mater Gloriosa, bids Gretchen to lead Faust to higher spheres.

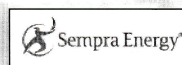
**No. 4** The Chorus Mysticus. "...the Eternal-Feminine lures to perfection."

**Blessed Youth:** North Coast Singers

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**Lemurs (Ghouls):** Rachael Degenshein, Walter Desmond, Bill Eadie, Eliane Garo, Anthony Lagar, Mary Beth Lutz, Daniel Maloney, Nancy Moore, Sophia Mores, Joy Sworder, Dennis Turner, Janet White



We gratefully acknowledge

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# PROGRAM NOTES

by Eric Bromberger

## Scenes from Goethe's *Faust*

**ROBERT SCHUMANN**

**Born June 8, 1810, Zwickau**

**Died July 29, 1856, Endenich**



The legend of Faust dates back to the sixteenth century, but it was the publication of the two parts of Goethe's *Faust*, in 1808 and 1832, that crystalized that character for the Western consciousness. The figure of the lonely striver who sells his soul for knowledge and love struck a chord in the emerging romantic imagination, and it seems to have struck nine-

teenth-century composers with a particular fury. Faust's appearances in music are too numerous to catalog, but even a sample suggests the breadth of his impact. They include Gounod's opera *Faust* (1859), Berlioz's *Damnation of Faust* (1846), Wagner's *Faust Overture* (1840), Liszt's *Faust Symphony* (1857), and Boito's *Mefistofele* (1868). Beethoven hoped for years to write an opera based on Part I of *Faust*, and Schubert set several texts from *Faust*, including *Gretchen am Spinnrade*. In the early twentieth century, Mahler set the text of the *Chorus Mysticus* in his *Eighth Symphony* (1906), and Busoni was composing an opera titled *Doktor Faust* at the time of his death in 1924.

Robert Schumann felt the lure of this figure as well, but the story of his engagement with *Faust* is long and complex. In the summer of 1844 Schumann began to set selected scenes from *Faust*. These would eventually become the first three movements of Part III, but when he wrote them Schumann was planning to use them in an opera. By December he had given up on the idea of an opera and was thinking of incorporating them into an oratorio based on *Faust*, but soon he dropped even that plan. But he continued to be intrigued by that figure. Three years later he came back and wrote the final chorus, and in 1848 he added the chorus *Gerettet ist das edle Glied*. In June of that year he arranged for a private performance of all that he had written so far (which was effectively all of Part III) and was very pleased with it. And so he kept going, choosing more scenes to set. In the summer of 1849 he composed the first three movements of what would become Part I and some of the music that would go into Part II.

In August 1849, on the centennial of Goethe's birth, Part III was performed in Dresden and Leipzig, and Liszt conducted a performance in Weimar, Goethe's birthplace. The performances were a huge success, and—encouraged—Schumann pressed on with several of the scenes in Part II. And at this point, Schumann's duties in Düsseldorf and his increasing mental difficulties began to impede further progress. In 1853 Schumann noted that the piano score had been

“put in order,” and that year he composed the *Overture*, the last music from *Faust* that he wrote. In February 1854 Schumann threw himself into the Rhine in a suicide attempt, was placed in a mental institution, and died in July 1856. The first complete performance of his *Scenes from Faust* did not take place until six years after his death, when all three parts were assembled and Ferdinand Hiller conducted them in Cologne on January 13, 1862.

This complex history suggests several things. First, that Schumann was passionately interested in the Faust story and in setting it to music. And, second, that his *Scenes from Faust* do not constitute a unified music-drama. Rather, *Scenes from Faust* are precisely what that title implies: isolated scenes chosen from Goethe's vast poetic drama and set to music. A complete performance of *Scenes from Faust* spans several hours, and to make this sprawling score more manageable, the present performances omit several scenes (a summary of the scenes performed at these concerts precedes this note).

Schumann's *Scenes from Faust* require vast forces, so performances and recordings have been rare, and the inevitable result is that this music is not familiar to audiences today. Yet over the last 150 years, Schumann's music has had its passionate admirers, some of them unexpected. The composer Anton Webern, best known today for his complex serial composition, conducted performances of *Scenes from Faust* during the 1930s and was rhapsodic in his praise, proclaiming that Schumann's score was “one of the finest creations of German art.”



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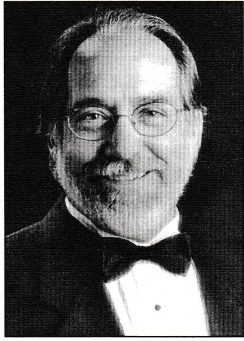
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## DAVID CHASE

Conductor

For thirty-one years, David Chase has led the La Jolla Symphony Chorus through great works and innovative new pieces, drawing out not only the best in the sound but the best in the singers.


David Chase became Choral Director of the La Jolla Symphony Chorus and Lecturer in the Department of Music at the University of California, San Diego, in 1973. In addition to his choral duties, he has conducted symphony and chamber orchestras, as well as numerous musical theater productions. He has directed multi-media productions of Orff's *Catulli Carmina* and Menotti's *The Unicorn, the Gorgon, and the Manticore*. He has created and presented "Milton, Handel and Blake: A Meeting of Minds: *L'Allegro ed il Penseroso*"; a concert of poetry, paintings and music with the La Jolla Symphony and Chorus. In 2000, under the auspices of America Cantat (Alberto Grau and Maria Guinand), he conducted choral workshops in the cities of Puerto Ordaz and Mérida, Venezuela. He has taken members of the LJS on four European concert tours, and in 2003 he and the chorus were honored to be the first ensemble from a Western nation to tour the Himalayan Kingdom of Bhutan.

As a singer, he performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France, and at Carnegie Hall. He has also been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City.

David Chase graduated from Ohio State University and received his doctorate from the University of Michigan. In Ann Arbor, he served as conductor for the Grand Rapids Symphonic Choir, choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Dr. Chase has been on the music faculty of Palomar College, San Marcos, since 1973, where he continues to teach theory, music history and conducts a chamber ensemble. He also is Director of the Chancel Choir at San Dieguito United Methodist Church. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase describes the La Jolla Symphony Chorus as one that likes to have fun while working very seriously. It is this balance that has earned him a reputation for excellence and imagination.

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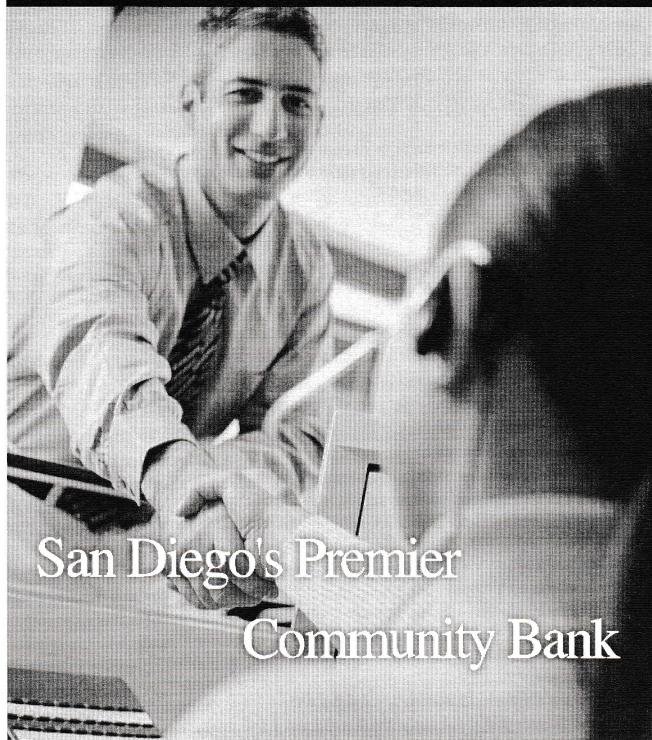
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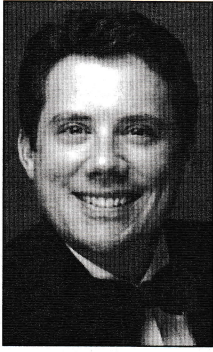
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## TOD FITZPATRICK

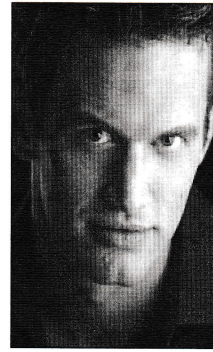
Baritone

Tod Fitzpatrick has been a soloist for many distinguished performing organizations, including the Las Vegas Philharmonic, Virginia Symphony, Los Angeles Philharmonic, Opera Pacific, Los Angeles Mozart Orchestra, Long Beach Bach Festival, San Luis Obispo Mozart Festival, Long Beach Opera, and Los Angeles

Opera where he was a resident artist for three years.

His more notable operatic roles include Belcore in *L'elisir d'amore*, Dr. Malatesta in *Don Pasquale*, Guglielmo in *Così fan Tutte*, Papageno in *Die Zauberflöte*, and Count Almaviva in *Le Nozze di Figaro*. On the concert stage, Dr. Fitzpatrick has performed such works as Bach's *St. John Passion*, Handel's *Alexander's Feast*, and the U.S. West Coast premiere of Britten's *The World of the Spirit*. He has premiered several new works for voice: California composer Deborah Kavash's *Oh Captain, My Captain!* and Allan Blank's *Four Walt Whitman Settings*. Additionally, he recently premiered and subsequently recorded *Tout Entière* by the Scottish composer Jennifer Barker.

Dr. Fitzpatrick earned his Bachelor of Music degree in vocal performance from Chapman University. His Master of Music and Doctor of Musical Arts degrees are from the University of Southern California where he received the Marilyn Horne Voice Scholarship. He currently serves as Vocal Area Coordinator at the University of Nevada, Las Vegas and remains active as a performer and clinician. In addition, he is currently the president of the Las Vegas Chapter of the National Association of Teachers of Singing.



## TOM CORBEIL

Bass-baritone

A San Diego native, Tom Corbeil began his association with the La Jolla Symphony & Chorus in 2004 as a first-place winner in the Young Artist Competition. Later that year, he returned to the La Jolla Symphony & Chorus as the bass soloist in Berlioz's *Lelio*. Other concert credits include Handel *Messiah*,

Beethoven *Mass in C*, Bach *Johannes Passion*, and Schubert *Mass in G*. Operatic roles include Mozart's *Figaro*, Caronte (*L'Orfeo*), Sprecher (*Die Zauberflöte*), and Captain Corcoran (*H.M.S. Pinafore*).

Mr. Corbeil performed as Superintendent Budd in *Albert Herring* and Crespel in *Les Contes d'Hoffmann* at New Hampshire's Opera North in the summer of 2006. For the 2006/2007 season he was a Resident Artist at the Palm Beach Opera, where he covered Palemon in *Thaïs* and sang family matinee performances of Mustafá in *L'Italiana in Algeri* and Il Bonzo in *Madama Butterfly*.

Future engagements include the role of Tom Carter in the world premiere of Thomas Pasatieri's *The Hotel Casablanca* with the Merola Opera Center at San Francisco Opera, as well as joining the Young Artist Studio at Florida Grand Opera in Miami, where he'll be singing Angelotti and the Jailer in *Tosca*, Curio in *Giulio Cesare*, and Colline in *La Bohème*. Tom received his Bachelors degree in statistics from the University of California, Davis in 1999 and his Masters degree in Old Testament studies from Regent College in Vancouver, British Columbia in 2002. Mr. Corbeil appears in this weekend's program as a courtesy of the Merola Opera Program.

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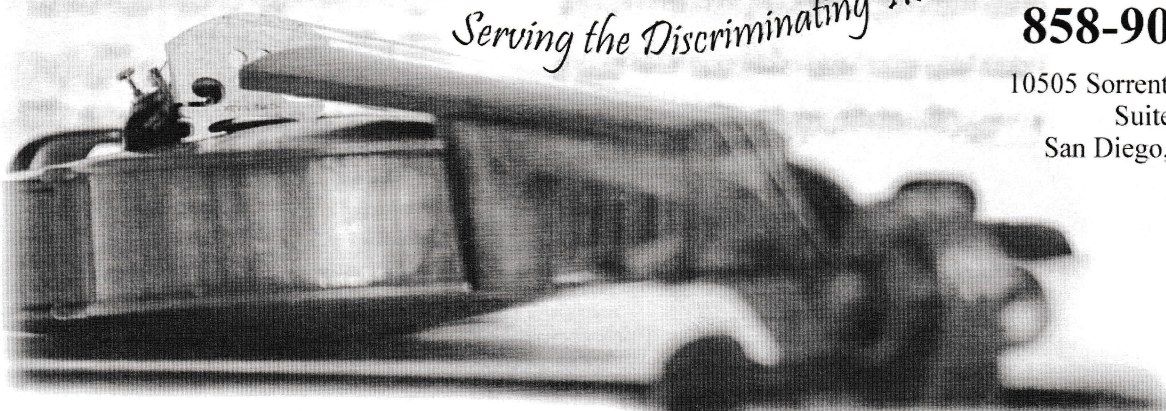
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## LORI MCCANN

Soprano

Lori McCann's repertoire is wide and varied ranging from Baroque opera to Spanish Zarzuela to many contemporary works. She has performed extensively in the U.S. and abroad appearing in opera, oratorio and recital. She has been regularly featured with the Berliner Kammeroper and the Neue Opernbühne, both of

Berlin, Germany. In the U.S. she has appeared in leading roles with the Virginia Opera, Chautauqua Opera, Opera Company of Brooklyn, Whitewater Opera, Sorg Opera, Shreveport Opera, and Pacific Chamber Opera. Solo concert performance include with the Ensemble Oriol of Berlin, Germany, Göttinger Symphony, Graz Festival Orchestra, Chautauqua Symphony, La Jolla Symphony & Chorus, Ashland Symphony, and the Choral Societies of Cincinnati and Akron Ohio among others.

Dr. McCann has been the recipient of many awards including National Finalist in the Metropolitan Opera National Council Auditions, first place in the Opera Columbus competition, and the Virginia Hawk Young Artist Awards in San Diego. She is currently on the voice faculty in the Department of Music and Performing Arts Professions, Steinhardt School, New York University, and also teaches at Teachers College of Columbia University. In the summer, Dr. McCann teaches at the American Institute of Musical Studies in Graz, Austria, and the New York Summer Music Festival in Oneonta, New York.

Dr. McCann received her Doctor of Musical Arts and Artist Diploma degrees from the University of Cincinnati College-Conservatory of Music, a Master of Arts degree from San Diego State University, and a Bachelor of Music degree from the University of Wisconsin.



## MARY JAEB

Soprano

As a classical singer, Mary Jaeb has performed in concert with the Colorado Symphony Orchestra, Central City Opera in Colorado, Natchez Opera Festival, Colorado Lyric Opera, San Diego Young Artists Symphony Orchestra, and the La Jolla Symphony & Chorus. She has been a soloist with the

Cabrillo Chamber Orchestra and the La Jolla Chamber Orchestra performing the Messiah. Operatic roles have included Abigail (*The Crucible*), Hanna (*Merry Widow*), and Despina (*Così Fan Tutte*).

In concert, Ms. Jaeb has performed the *Lord Nelson Mass* by Haydn, *The Christmas Oratorio* by Saint-Saens, *Mass in D Minor* by Haydn, *Gloria* by Poulenc, *The Creation* by Haydn, *Symphony No. 3* by Gorecki, and *The Coronation Mass* by Mozart.

Ms. Jaeb's interest in classic American music has brought her to perform with Big Band as well as continue her love of the American Songbook, performing Cole Porter favorites with Bruno Leone, and opening for the virtuoso pianist Richard Glazier with all Gershwin favorites.

Ms. Jaeb holds a Masters Degree in vocal performance from the University of Colorado at Boulder. She is a Metropolitan Opera Regional Finalist and Denver Lyric Opera Guild Finalist. Her numerous awards include The Norris Graduate Performance Award and the Berton Coffin Vocal Scholarship.

Ms. Jaeb currently resides in Vista, where she teaches at Palomar College, and when not singing, maintains a private vocal studio and directs a church choir.



## SAN DIEGO NORTH COAST SINGERS YOUTH CHORUS

Sally Husch Dean, Artistic Director

The San Diego North Coast Singers (NCS) Youth Chorus was founded in 1993, by Sally Husch Dean. After a nine-year affiliation with the Boys and Girls Clubs of San Dieguito, in 2003 the chorus became part of the San Dieguito Performing Arts Association, Encinitas. During its 14-year history NCS has grown from a single 38-voice ensemble to a 130-voice program that serves second- through twelfth-graders in four ensembles. The young musicians are known throughout San Diego County for their joyous, spirited sound.

Beginning level choirs *Brioso* and *Giososo* offer music literacy education along with vocal technique. *Capella* is a mixed voice high school ensemble. *Caprice*, the advanced treble ensemble, has performed at festivals and conferences throughout Southern California and made performance tours to New York City, Italy, Austria, and the Czech Republic. The 18-voice Faust *Knaben* Chorus is composed of select singers from all four NCS ensembles.

North Coast Singers contributes to arts and culture in San Diego County through performances for the Boys and Girls Club and Rotary Club conferences, the KUSI morning show, Kids for Kids Concerts, Scripps Hospital, area retirement and nursing homes. They've also sung at the Encinitas Holiday Parade, Oceanside Day of the Arts, Birch Aquarium Members' Banquet, the Education Awards Ceremony at Legoland, and the Encinitas State of the City Dinner.

North Coast Singers has performed numerous times with the La Jolla Symphony and Chorus, beginning in 1996 with Britten's *Spring Symphony*. They were last seen on the Mandeville stage in June 2006 with Bolcom's *Songs of Experience*.

Sally Husch Dean, Artistic Director of NCS holds a Bachelor's in Voice Performance from UCSD, and is pursuing a Master's degree in choral conducting from California State University, Los Angeles. She has been a member of the La Jolla Symphony Chorus soprano section for 30 years.

## SAN DIEGO NORTH COAST SINGERS FAUST BLESSED YOUTH CHORUS

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Founded in 1965 by Patricia Smith

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**Kenneth Bell**, *Assistant Conductor*

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*Susan Brown (left), Dr. Joan Forrest*

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