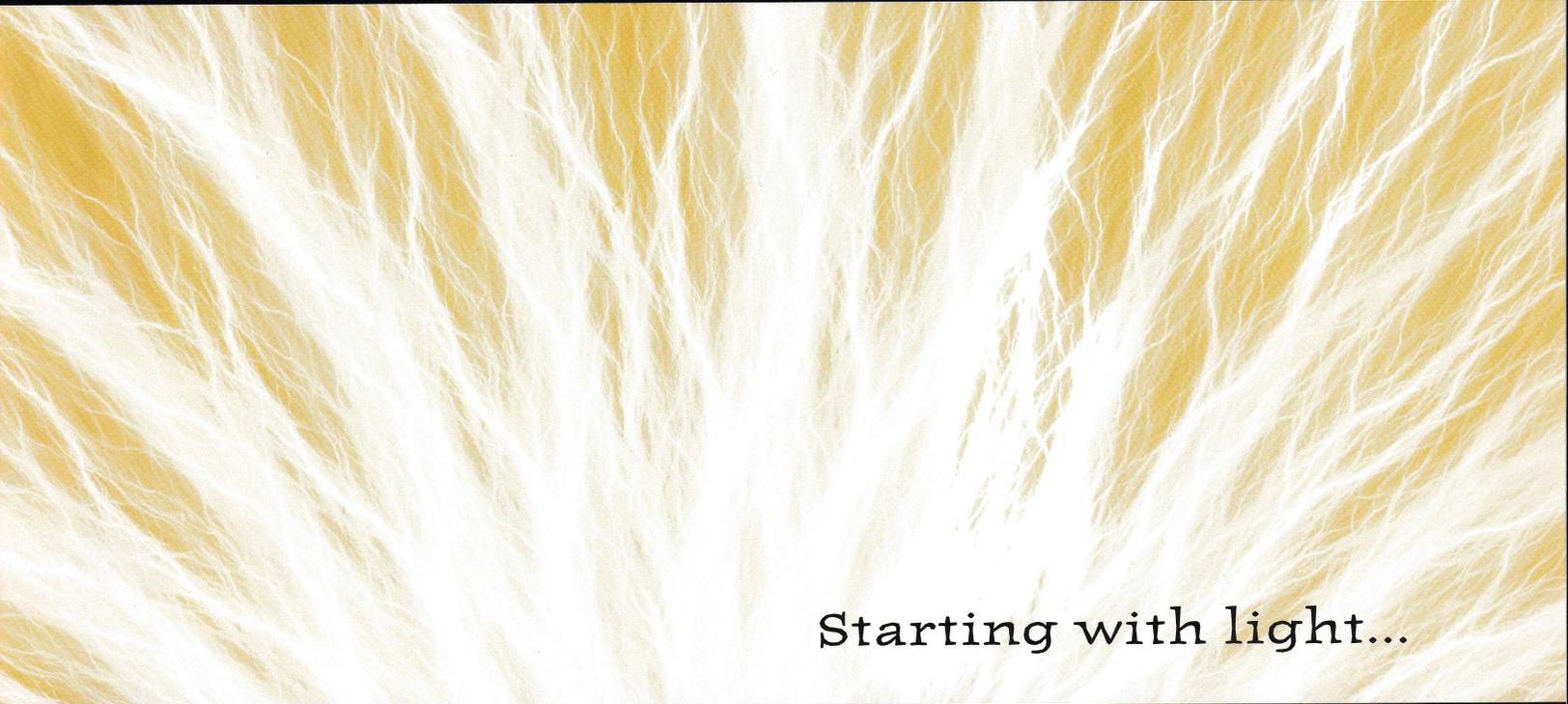


La Jolla Symphony & Chorus 2007-2008 Season



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...and ending in light

Mandeville Auditorium, UCSD
Saturday, June 7, 2008, 8PM
Sunday, June 8, 2008, 3PM

Steven Schick, conductor

HAYDN

Symphony No. 102 in B-flat Major

Largo; Allegro vivace
Adagio
Menuetto: Allegro
Finale: Presto

VARÈSE

Offrandes

Chanson de Là-haut
La croix du Sud

Stephanie Aston, soprano

INTERMISSION

KUEI-JU LIN

Snow in June

Stephanie Aston, soprano
Ryoko Amadee Goguen, vocal
Ben Power, Moore Scottish Small Pipes

STRAUSS

Death and Transfiguration, Opus 24



Major funding provided by the
 City of San Diego Commission
 for Arts and Culture.



**During this performance, flash photography,
 audio and/or video recording are prohibited
 for members of the audience.**

We gratefully acknowledge

Eric & Pat Bromberger
Gary & Susan Brown

for underwriting this concert.



From the Conductor

The great Argentinean writer Jorge Luis Borges was reported to have said that there are just four kinds of stories in the world: about love, jealousy, power and journey. Everything, he claimed was a variation on one of those themes. Whether or not you buy this—and for my part I learned long ago that if you just go with Borges you always end up somewhere interesting—I think you can imagine that the story we are telling you with these our final concerts of the season is about a journey. On one hand—a very personal one for me—these concerts come at the end of my first year as Music Director of the La Jolla Symphony and Chorus. This year, with its concerts and rehearsals, its conversations with audience members, donors, and musicians, has been a fantastic journey for me. We all have been able to get our hands on and our ears around some truly great music, both new and old. For the orchestra and chorus, the journey began many years ago and thrives now under the stewardship of Diane Salisbury, our Executive Director, and Ameer Wood, Board President. My thanks to them and to all at the LJS&C.

In a musical way these concerts tell of the artistic and personal journeys of the composers we are presenting. In 1794 Franz Joseph Haydn made his second long trip to London. At the time he was the most famous living composer in the world—Mozart had died two years earlier—and he was treated accordingly. By the time he left London he had given the world a set of pieces—his London Symphonies—which remain today as one of the great pinnacles of the symphonic repertoire. Likewise, Edgard Varèse arrived at the composition of his small but vivid work *Offrandes* at the end of a journey. His arrival in New York from France on the eve of American involvement in World War I was, however, much less heralded than was Haydn's in London. Varèse was not a famous composer—in fact he had just burned every score he had composed to underline his complete break with romantic European traditions. He came to public attention in America first as a neophyte conductor. What a scene it must have been! Varèse, newly arrived immigrant and father-to-be of the American musical avant-garde, conducting the mammoth Berlioz Requiem as the European culture of Berlioz, Beethoven and Mozart was caught squarely in the cross hairs of cannons and advancing armies. The New World was more than a land of economic promise to Varèse; it was an artistic and spiritual safe haven.

Southern California is rich in people from around the world. And Kuei-ju Lin's journey is in some ways typical of this area. She was born and received her early musical training in Taiwan. Her path brought her to UCSD and its composition program. And like so many international stu-

Steven Schick conductor

This season marks the inaugural year of Steven Schick's tenure as Music Director for the La Jolla Symphony & Chorus (LJS&C). Born in Iowa and raised in a farming family, Maestro Schick has championed contemporary percussion music as a performer and teacher for the past 30 years. He studied at the University of Iowa and received the Soloists Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany. He has commissioned and premiered more than 100 new works for percussion and has performed these pieces on major concert series such as Lincoln Center's Great Performers and the Los Angeles Philharmonic's Green Umbrella concerts as well as in international festivals including Warsaw Autumn, the BBC Proms, the Jerusalem Festival, the Holland Festival, the Stockholm International Percussion Event and the Budapest Spring Festival among many others. He has recorded many of those works for SONY Classical, Wergo, Point, CRI, Neuma and Cantaloupe Records. Schick has been a regular guest lecturer at the Rotterdam Conservatory and the Royal College of Music in London.

In addition to his role as Music Director for the LJS&C, Schick is a Professor of Music at the University of California, San Diego, where he was recently awarded the 2008 Academic Senate Distinguished Teaching Award. He is also a Lecturer in Percussion at the Manhattan School of Music. Schick co-founded and was the percussionist of the "Bang on a Can All-Stars" of New York City from 1992-2002. From 2000 to 2004, he served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. He is the founder and continues as Artistic Director of UCSD's resident percussion group, red fish blue fish, which tours internationally.

Steven Schick is currently involved in a multi-year project to record the complete works of contemporary percussion composers.

dents, her time in La Jolla was marked by a need to interweave tradition and innovation. The result is a balancing act, as you will hear in her very beautiful new work, *Snow in June*, a piece which seems at the same time to be near to and far from our experiences. *Snow in June* is the story of selflessness and sacrifice, and even the tale itself has made a journey, traveling to us from 13th century China.

In *Tod und Verklärung* Richard Strauss tells the story of the ultimate journey. The pathway of a life—from youth through suffering, death, and finally the transportation of the soul to the afterlife—is characterized clearly and descriptively in this tone poem. In Strauss' music the liberation of the soul is depicted as rising music, reaching out of the depths of the low brass, higher and higher through the bright colors of the upper registration of the orchestra, until it climbs into pure light. This as you may remember is how we began our season—in light, with John Luther Adams' luminous *The Light that Fills the World*—and this is now how we end. Also in light. Our season has been an amazing journey. And, as my mother once said, if you are going on a long journey, it's best to pack light. Indeed we have packed light, and it has been a joy to share it with you. ■

Program Notes by Eric Bromberger

Symphony No. 102 in B-flat Major

FRANZ JOSEPH HAYDN

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna



Haydn composed his *Symphony No. 102 in B-flat Major* in London in December 1794 and January 1795, just as he was nearing the end of his second extended visit to that city. These two visits formed a very happy interlude in his life. After spending the previous thirty years in service to a prince in rural Austria, Haydn had been surprised to discover that he was famous in London: he was acclaimed by cheering audiences, hailed by critics, and toasted by society. The *Symphony No. 102* was first performed on February 2, 1795, as part of the series of concerts that Haydn presented that winter for the impresario J.P. Salomon, and it found Haydn nearing the end of his long career as a symphonist: he would complete his final two symphonies over the next few weeks and then would leave the form forever.

Haydn enjoyed his fame in London, and many have felt that in the symphonies he composed there he was consciously trying to please English audiences: this symphony is full of pleasing melodies, playful energy, and a rich sonority. Though Haydn dispenses with clarinets in this symphony, the sound he creates is vigorous and full—Salomon had put together an orchestra of sixty first-class players, and Haydn wrote brilliantly for them.

The first movement opens with the slow introduction Haydn favored in these years, a sort of grand call-to-order that makes its stately way to the *Allegro vivace*, where the music flies ahead on an utterly infectious tune. But the ear quickly picks up what Haydn has done: this tune is simply a speeded-up modification of the *Largo* introduction, and it arrives sounding both fresh and like an old friend. There are several secondary subjects in the first movement, and Haydn even turns one of these into a three-part canon during the vigorous development. But it is the shape and rhythm of the main theme that stay in the ear throughout this movement, and Haydn uses that theme to bring matters to a spirited close.

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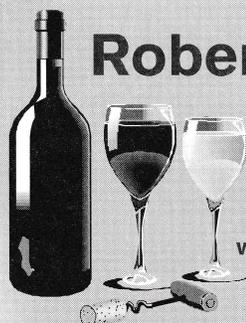
It is hard to imagine that a composer so prolific as Haydn might ever run into a dry period, but he appears to have done just that as he began to compose the *Adagio*. One of his acquaintances in London described how he solved the problem: "despite all his efforts and struggles, and leaving no source of inspiration for his present requirements untapped, he was unable to think up anything suitable for the Andante of a symphony; he was finally obliged to take up again the beautiful Andante of one of his trios for pianoforte, violin and violoncello and score it for orchestra, making only a few minor alterations." Stymied, Haydn revised not the *Andante* but the *Adagio* of his just completed *Trio in F-sharp Minor* and used it as the slow movement of this symphony. First violins announce a main idea of rococo opulence that will drive this movement, which rises to several modest climaxes before the quiet close.

The third movement is the expected minuet, featuring a main theme decorated with grace notes and some distinctive writing for woodwinds in the trio. The concluding *Presto* is an absolute charmer. It gets off to a spirited start with one of those irresistible tunes that Haydn seemed to write at will, but the form of the movement can be elusive. It seems to start as a rondo, but quickly the material begins to develop and take on a life of its own. The exact form doesn't matter. What *does* matter is that this movement is full of terrific music and a lot of fun, particularly in its bouncy syncopations, chromatic writing, and playful exchanges between the violin sections. At the end, Haydn breaks his main theme into pieces, slows it way down, and then lets it go, and this symphony flies to its good-natured close. ■

In Memory

Hugh Bradner, a former member of the La Jolla Symphony Chorus who performed with us for many years, passed away in May. Hugh and his wife Marge, who died in April, are fondly remembered by all who knew them.

A Special Thanks to **Robert Whitley**



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Copley News Service
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for his generous donation of fine wines
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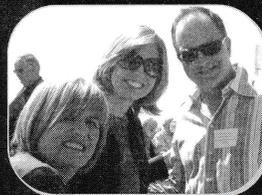
Sundays at 7PM / July 6 - August 3

Moderated by Music Director Steven Schick

Fundraiser Serves Up Wine Gems and More

"French Underground," the theme of the La Jolla Symphony & Chorus' 7th Annual Wine Tasting on Saturday, May 10, was a resounding success by all measures. Robert Whitley, syndicated wine writer for Copley News Service, led the sold-out crowd of over 90 wine enthusiasts through a blind tasting of lesser known and great value French wines on a sunny afternoon in Del Mar. The event, once again hosted at the spectacular cliff-side home of Karen and Ed Mercado, began with a reception followed by a blind tasting of seven French wines. The tasting was followed by a raffle of over 40 wines from Robert's own cellar plus wine contributions from the private collections of Robert Engler and Julie Ruedi and Sue and Mark Taggart. The afternoon was capped by a single auction item—a five-liter 1991 Napa Valley Cabernet from Silverado Vineyards—that sold for \$1,100. The event raised nearly \$8,500 for LJS&C.

Many thanks go to co-chairs Joan Forrest and Liza Perkins-Cohen, Robert Whitley, the Mercaldos, and a legion of volunteers. *Merci* also to Chefs de Cuisine and food purveyors Ralphs, Vons, Henry's, Jimbo's, Trader Joe's, and Bristol Farms for their contributions of food for the reception.



Photos by Steven Forrest

The Reigning
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comes to San Diego

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Thursday, September 18 / 8pm
St. Elizabeth Seton Catholic Church, Carlsbad

Dear Friends,

I am pleased to invite you to a once-in-a-lifetime musical event with the legendary composer and choral conductor Alice Parker—a performance of her cantata, "Melodious Account," followed by a group "Sing."

Alice has delighted audiences worldwide with her unique approach to group singing, using traditional hymns and folk songs from many cultures. She has published books on melodic styles, choral improvisation and "good singing" in church, and her arrangements with Robert Shaw of folksongs, hymns and spirituals form an enduring repertoire for choruses.

Join the La Jolla Symphony Chorus, local choristers, your friends and neighbors for a musical event that promises to be spontaneous, unpredictable and just plain fun. And come ready to sing!

I hope to see you there.

David Chase

For ticket information,
contact LJS&C: 858-534-4637

Offrandes EDGARD VARÈSE

Born December 22, 1883, Le Villars, Burgundy
Died November 6, 1965, New York City



Varèse came to the United States in 1915 at age 31, having been invalided out of the French army during World War I because of pneumonia. Varèse was a visionary, a composer who heard new sounds in his head and then searched—often unsuccessfully—for the instruments and musical means to make those sounds heard. Though his training was French (he studied with d'Indy, Roussel, and Widor), it was his arrival in America that opened new vistas—musical, mental, philosophical—for the young composer, and one of his first compositions in the New World was a work he called *Ameriques*. Varèse said that the title *Ameriques* was "symbolic of discoveries—new worlds on earth, in the sky or in the minds of men."

As a composer Varèse had begun by writing for traditional forces, and *Ameriques* was scored for a huge orchestra, but as he grew older, Varèse refined his tonal palette. Like Stravinsky, he did not especially like the sound of strings or vibrato, preferring the percussive sonority of struck instruments and the sound of wind instruments. Eventually he was drawn to the possibilities of electronic music: his *Poème électronique*, played on 400 speakers spread throughout the pavilion Le Corbusier designed for the Philips Radio Corporation at the 1958 Brussels World's Fair, brought him a measure of success and fame in the final years of his life.

When Varèse wrote *Offrandes* in 1922, however, he was still using traditional instruments, though already in an experimental way. *Offrandes* is scored for soprano and what might be considered either a skeletal chamber orchestra or a large chamber ensemble: piccolo, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, harp, percussion, and a small set of strings. The title translates as "offerings," and *Offrandes* consists of two brief movements, each setting a poem by a different Latin-American writer: *Chanson de Là-haut* was written by the Chilean poet Vicente Huidobro (1893-1948), and *La croix du Sud* is by the Mexican poet and art critic José Juan Tablada (1871-1945). The first performance took place in New York City on April 23, 1922, at a concert sponsored by the International Composers Guild. Nina Koshetz was the soprano, and Carlos Salzedo conducted the ensemble.

As an artist, Varèse was drawn toward a world of the imagination, a world beyond the limits of daily reality, and it is not surprising that in the artistic ferment that followed World War I he should have been drawn to dadaism and surrealism. Those movements tried to escape the rational and explore the subconscious, believing that the irrational may offer a more important reality than logic and empiric observation. Both Huidobro and Tablada were surrealist poets, and their brief poems draw us into a world where things may not make logical "sense," but where the profusion of disjointed images takes on a reality of its own. Varèse set these poems in French, and the soprano does not simply sing the texts, but more often speaks, shouts, whispers, and declaims them. From the distant trumpet at the opening of the first song through the flickering-out of the second, this music is scored very leanly, and Varèse uses his ensemble soloistically: we are drawn into the strange, haunting world of these poems, and suddenly they are over. ■

Chanson De Là-Haut

(Vincente Huidobro)

La Seine dort sous l'ombre de ses ponts.
Je vois tourner la terre
Et je sonne mon clairon
Vers toutes les mers.

Sur le chemin de ton parfum
Toutes les abeilles et les paroles s'en vont.
Reine de l'Aube des Pôles,
Rose des Vents que fane l'Automne!
Dans ma tête un oiseau chante toute l'année.

La Croix Du Sud

(José Juan Tablada)

Les femmes aux gestes de madrepore
Ont des poils et des lèvres rouges d'orchidée.
Les singes du Pôle sont albinos,
Ambre et neige et sautent
Vêtus d'aurore boréale.
Dans le ciel il y a une affiche
D'Oléo margarine.
Voici l'arbre de la quinine
Et la Vierge des douleurs.
Le Zodiaque tourne dans la nuit de fièvre jaune.
La pluie enferme tout le Tropique
Dans une cage de cristal.
C'est l'heure d'enjamber
Le crépuscule
Comme un zèbra vers l'île de jadis
Où se réveillent les femmes assassinées.

Song From on High

The Seine is asleep in the shadow of its bridges.
I watch earth spinning,
And I sound my trumpet
Toward all the seas.

On the pathway of her perfume
All the bees and all the words depart.
Queen of the Polar Dawns,
Rose of the Winds that Autumn withers!
In my head a bird sings all year long.

The Southern Cross

Women with gestures of madrepores
Have lips and hair as red as orchids.
The monkeys at the pole are albinos,
Amber and snow, and frisk
Dressed in the aurora borealis.
In the sky there is a sign,
Oleomargarine.
Here is the quinine tree
And the Virgin of the Sorrows.
The Zodiac revolves in the night of yellow fever.
The rain holds the tropics
In a crystal cage.
It is the hour to stride
Over the dusk
Like a Zebra toward the Island of Yesterday
Where the murdered women wake.

Stephanie Aston soprano



Stephanie Aston is a committed performer of contemporary music. She has participated in several American and world premieres, including Luigi Nono's *Guai ai gelidi mostri* and Michael Gordon's *What To Wear* (both at REDCAT) as well as Georges Aperghis' *Sextuor: L'origine des espèces*. She has appeared on the CalArts Creative Music Festival in John Zorn's *Rituals*, as well as the

UCSD Spring Festival of New Music in Jason Eckardt's *Tongues*. Ms. Aston has also performed with the CalArts New Century Players, and 18-squared, Los Angeles' resident Steve Reich ensemble.

Recent projects include the recording of Boulez's *Le Marteau sans Maître*, the performance of Ginastera's *Cantata para America Magica* at the Walt Disney Concert Hall with red fish blue fish, UCSD's resident percussion ensemble, and a performance of Phillipe Manoury's *Cruel Spirals*. Ms. Aston holds an M.F.A. from California Institute of the Arts and a bachelor's in music from University of North Texas. She is currently pursuing doctoral studies at the University of California at San Diego

The Therese Hurst

Musical Heritage Society

In recognition of patrons who have included the La Jolla Symphony & Chorus in their estate plans, the Therese Hurst Musical Heritage Society, named after our chief benefactress, has been created. Please let us know how you have included the La Jolla Symphony & Chorus in your gift plans so that we can thank you and recognize your exceptional support for the future of community music-making.

**For more information, please contact
Diane Salisbury, executive director,
at 858-822-3774.**

**La Jolla Symphony & Chorus is a
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Kuei-ju Lin

2008 Thomas Nee Commission

Taiwanese composer Kuei-ju Lin (b.1976) was born in Taipei. She is a Ph.D. candidate in music composition studying with Professor Roger Reynolds at UCSD.

Ms. Lin's music has been performed in Canada, France, Israel, Japan, Poland, Taiwan and the United States. Her pieces have been commissioned by the Nouvel Ensemble Moderne, percussionist Aiyun Huang and percussionist Shiao-Yin Wang. She has also received grants from the Taiwan National Culture and Arts Foundation.

In addition to her concert music, Ms. Lin has composed music for many collaborative projects in Taiwan since 1996 including experimental films, documentaries, and theatre productions.

The Thomas Nee Commission was established through an endowment in 1997 to honor LJS&C Music Director Emeritus Thomas Nee. An annual commission is awarded to support the creation of new music for orchestra and chorus with an emphasis on UCSD graduate students in music composition. To contribute to the Thomas Nee Commissioning Endowment, please contact 858-534-4637.



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Snow in June

KUEI-JU LIN

Born 1976, Taipei, Taiwan



The composer has supplied a note for this work:

Snow in June is based on the 13th century Chinese drama "The Injustice to Dou E" by Kuan Han-Ching. It depicts the tale of a young woman (Dou E) who confesses to a crime she did not commit in an effort to spare her mother-in-law. Dou E loses her mother at the age of three, is given away by her father at seven to become a child-bride and is married at seventeen only to lose her husband two years later. After her husband's death, she resigns herself to fate by serving her mother-in-law diligently and remaining loyal to her deceased husband. Yet she is not even permitted to suffer in peace. Two rogues, a father and son, intrude into her house and try to force her and her mother-in-law to marry them. Dou E pushes them to the ground when her mother-in-law is about to kneel down from fear. Failing to make Dou E consent to the marriage, the young man plots to isolate her completely by poisoning the mother-in-law. But the father accidentally drinks the poisoned soup; the villain kills his own father by mistake. Again Dou E is left to face two choices: either accept the hateful marriage or be accused of murder in court. She chooses the latter and to her disappointment, the corrupt official is bribed by the villain. She finally makes a false confession when the judge threatens to torture her mother-in-law. As a result, she is condemned to die.

As Dou E is led to her death, she proclaims her unjust execution will cause the region to suffer from drought, her blood will run up a piece of white silk instead of dripping down to stain the ground, and a heavy snow will fall to protect her corpse from exposure even though it is midsummer. The three prophecies all come true as her spirit leaves the earth.

The composition starts with the scene when Dou E marches to the execution ground. The singers of the chorus surround the auditorium becoming the gathering crowd to grieve for Dou E. Through the music, I wish to express Dou E's complex emotions and to orchestrate her scream—a sound, I imagine, to penetrate all human souls. Without being able to tell the location of the sound source, clouds of sighs are heard and the piece ends with the image of snow in June.

I would like to thank Steven Schick and David Chase for their efforts in the realization of this piece, the members of La Jolla Symphony and Chorus for playing and singing, Stephanie for her beautiful voice, Ryoko and Ben for their marvelous sounds and inspiration, Kathleen for all her support, Reiko, Satomi, and Han-Han for being my laborers, and finally, Roger Reynolds for his caring and mentorship over the years. ■

The writing of the piece is also sponsored by the National Culture and Arts Foundation, Taiwan.



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National Culture and Arts Foundation

Snow in June

Translated and edited by Kuei-Ju Lin and Kathleen Gallagher
(a complete English translation of the script is available in the
book "Women in Traditional Chinese Theater" by Qian Ma)

(Words in italics are phrases in Mandarin Chinese)

Yuan Wan

Mercy Innocent Injustice

Tian Di Ye

Heaven and earth should distinguish the pure from the foul
The wicked enjoy wealth long life and nobility
The good suffer from poverty and die young

Tian Di Ye

Heaven and earth
Cuo Cuo Cuo Cuo Cuo

Di Ye

You fail to discriminate between good and evil
You are called Heaven in vain

I have nothing but two streams of tears
Flowing unceasingly

Stand back
The time has come

Ah Dou E

Dou E

Dou E

The wandering clouds darken for my sake
The mournful wind whirls on my behalf
The snow will fall will fall in June
Spreading spreading spreading
Spreading like cotton

to protect

to protect

my corpse

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Death and Transfiguration, Opus 24

RICHARD STRAUSS

Born June 11, 1864, Munich

Died September 8, 1949, Garmisch-Partenkirchen



In the summer of 1888, the 24-year-old Richard Strauss completed *Don Juan*, a tone poem on the Lisztian model that detailed the adventures and dark fate of that legendary lover. *Don Juan* is a masterpiece—and it made Strauss' reputation—but even before it was performed he had set to work on another tone poem, one with a far more ambitious topic. *Death and Transfiguration* would

take for its subject the death-struggle of a human soul (apparently an artist) and the triumphant realization—after his death—of the ideals that had animated his life. Such subjects were in the air as the nineteenth century neared its close: while Strauss was composing *Death and Transfiguration*, his friend Gustav Mahler was writing his "*Resurrection*" *Symphony*, which would depict the same transmigration of a soul (and it comes as no surprise to learn that Mahler was strongly attracted to *Death and Transfiguration* and conducted it many times). Strauss completed his new tone poem in the fall of 1889 and led the first performance at Eisenach on June 21, 1890.

Death and Transfiguration was an immediate success (it clearly struck a chord in audiences a century ago), but those same audiences wanted to know more completely what was "happening" in this music, and in 1894 Strauss responded with a detailed scenario of the events of his tone poem:

It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below.

Strauss' description is so detailed—and his musical scene-painting so exact—that it is possible to follow this scenario exactly across the span of *Death and Transfiguration*. Strauss builds this music on a series of brief themes or motifs that represent the events of his protagonist's life. The man is already on his deathbed when the music begins in dark C minor. Halting figures for strings and timpani suggest the irregular beat of his heart, while the violins' sighs echo his troubled breathing. A soaring oboe solo (Strauss marks it *Very tender*) recalls the events of the man's childhood, but these fond memories are cut

short as death—a sinuous, surging figure for low strings and winds—makes an ominous entrance, boiling up out of the depths to overwhelm his waning energies. The dying man, though, gathers his strength and fights back: heroic chords for full orchestra stamp out his resolution, and in their aftermath Strauss introduces the noble, striving theme (built on an octave leap) that symbolizes the artist's ideals, the principles by which he has tried to live. This figure will later become the transfiguration music, but now Strauss makes a detour to recall the events of the artist's young manhood. Here the music moves into E-flat major and takes on an impressive swagger, particularly as stamped out by the horns—it is a measure of young Strauss' skill that this heroic music has been subtly derived from the dying man's memories of childhood. This section drives to an impressive climax as the combined violin sections flash downward and streak back up in a blazing gesture that symbolizes his youthful resolve (and which is also a fabulously difficult passage for the violins).

But once again death intrudes, and this time—over the sound of the man's wildly beating heart—it overwhelms him. Death's triumph takes the form of a ghostly upward glissando, like a final breath, and Strauss uses soft strokes on the tam-tam to eerie effect here. In their aftermath, the theme of the artist's ideals returns and gradually grows in strength to become a triumphant affirmation of his life. The music builds to a grand restatement of the transfiguration theme and finds fulfillment (and peace) in the golden C-major glow of its closing pages.

Several generations ago *Death and Transfiguration* was one of the most frequently-performed of Strauss' tone poems, but it is not heard so often in our own era—perhaps audiences today are less certain in the face of its swelling confidence. This music, though, remained important to its creator. In 1948, very near the end of his long life (and sixty years after he wrote *Death and Transfiguration!*), Strauss composed his *Four Last Songs*, some of the most moving and beautiful music ever written. In the final bars of the last song, as an aged couple stands together facing a sunset, Strauss reaches across six decades to quote the "transfiguration" theme, and—in the last music he wrote—that climbing, aspiring figure symbolizes the completion of his own life's journey. ■

LJSC Open Auditions

La Jolla Symphony Chorus
holds open auditions for all voice sections

Saturdays, September 6 and 20, 2008

11AM - 2PM

UCSD Mandeville Center

Details about the audition process are available online
at www.LaJollaSymphony.com.

For audition information and appointments,
contact La Jolla Symphony Chorus Manager Mea Daum at
858-243-2045 or e-mail at LJChorus2@sbcglobal.net.

*La Jolla Symphony Chorus rehearses on Monday evenings
from 7-10PM in the Mandeville Center
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† 5-9 years
♪ 10-14 years
♪ 15-19 years
♫ 20-24 years
♬ 25-29 years
♭ 30-34 years
◦ 35+ years

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-  10-14 years
-  15-19 years
-  20-24 years
-  25-29 years
-  30-34 years
-  35+ years

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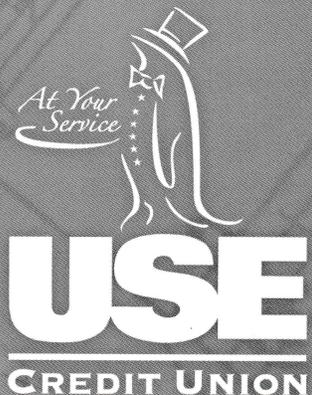
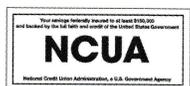
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