



La Jolla Symphony & Chorus

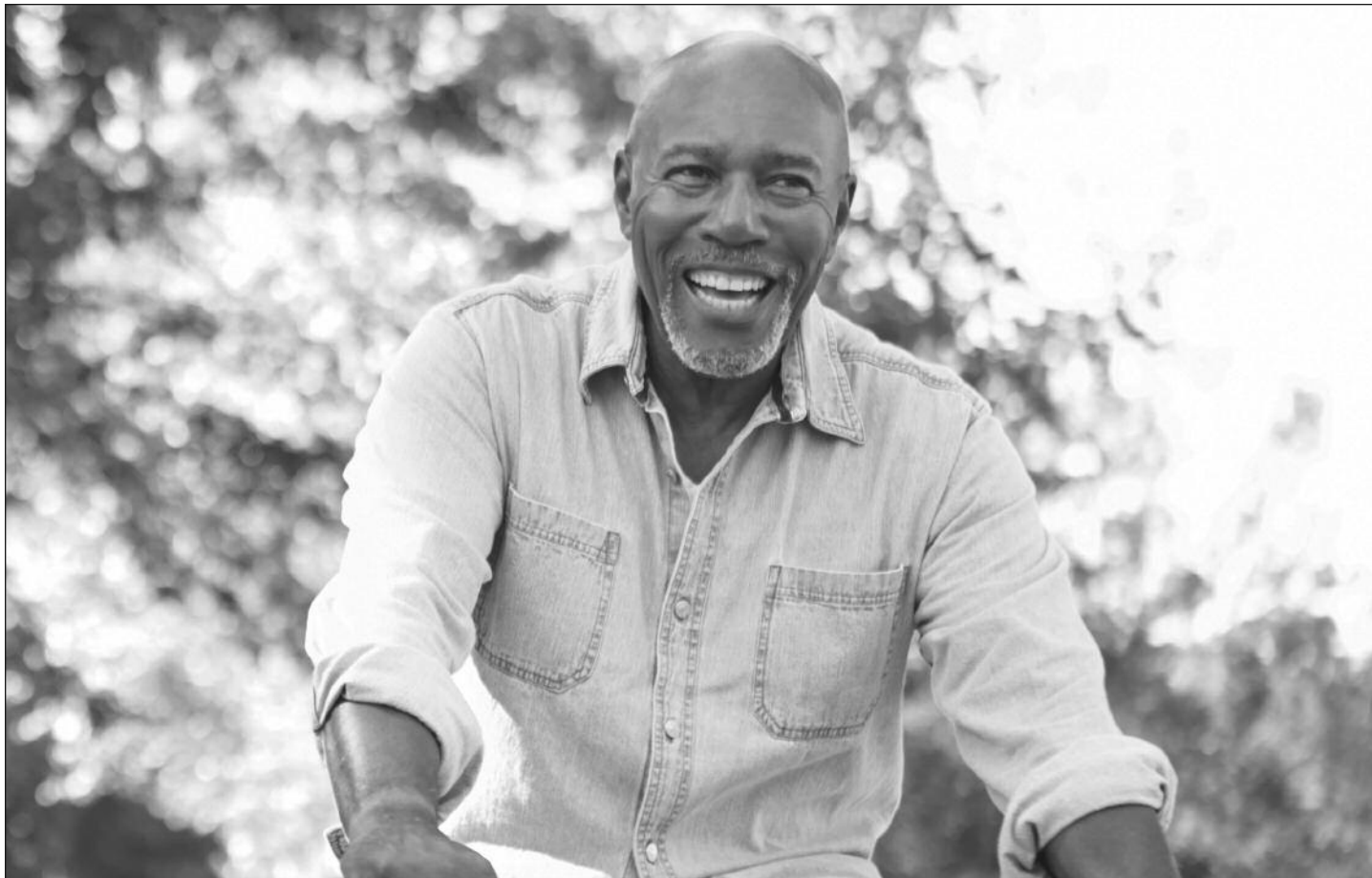
2016-2017 Season

MUSIC FROM THE MIDDLE OF LIFE

December 3-4, 2016
Mandeville Auditorium

Steven Schick
Music Director

David Chase
Choral Director



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Steven Schick
Music Director



David Chase
Choral Director

Saturday, December 3, 2016, 7:30pm
Sunday, December 4, 2016, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

IGOR STRAVINSKY

Symphony of Psalms

Part I (quarter-note=92)
Part II eighth-note=60
Part III (quarter-note=48; half-note=80)

KEVIN ZHANG

new true mirrors, furrowed, flooded, extended quite far

THOMAS NEE COMMISSION

David Buckley and Peter Clarke, violin soloists

INTERMISSION

GITY RAZAZ

In the Midst of Flux

LUDWIG VAN BEETHOVEN

Symphony No. 6 in F Major, Opus 68 "Pastoral"

Awakening of Cheerful Feelings upon Arrival in the Country: Allegro ma non troppo
Scene by the Brook: Andante molto moto
Merry Gathering of Country Folk: Allegro
Thunderstorm: Allegro
Shepherd's Song: Happy and Thankful Feelings after the Storm: Allegretto

Symphony of Psalms by arrangement with Boosey & Hawkes, Inc.

Unauthorized photography and audio/video recording are prohibited during this performance.

No texting or cell phone use of any kind allowed.

We gratefully acknowledge our underwriters for this concert
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From the Conductor

You may recall that the opening lines of Dante's "Inferno" with its message of self-discovery and renewal serve as inspiration for the 2016-17 Season of the La Jolla Symphony and Chorus.

Let's start with a disclaimer: I accept that "The Inferno" is not typically the focus for a holiday-season concert, but there is an important point and maybe even a happy ending here. Dante's story is indeed about his traversal of Hades. But as he descends farther and farther he also gets closer to returning home, to seeing the stars again as Dante says in his very last lines. (*E quindi uscimmo a riveder le stelle*—"and from there we came out once more to see the stars.") For the composers whom I am tying to this story, there is also the homeward tug, and in music as in literature the only way to go back is by forging ahead.

By the time Dante reaches the seventh level of Hell in Canto XVI, he is crossing paths with some pretty unsavory characters. Far behind him in the upper circles of the underworld are the nearly innocent—unbaptized Pagans and otherwise well-behaved adulterers. But here close to the very navel of Satan, the avaricious and the prodigal are condemned to push heavy weights in an eternal circle. So, it comes as almost comic relief when Dante recognizes three crooked politicians, fellow Florentines, and strikes up a mostly pleasant conversation. The three—Guido Guerra, Tegghiaio Aldobrandi, and Jacopo Rusticucci—are the real life political allies of the historical Dante, a strange incursion of contemporary politics into fantastical literature. They chat for a while and the three ask Dante to give their regards to Florence when he returns. Dante promises to do this and then skedaddles.

Two thoughts come to mind as I write about these three shady politicians in the week before our election. Firstly, the seventh level

of Hell seems just about right as punishment for what I read in the newspapers every day. But, more to the point of this concert, the sweet pull of nostalgia is denied to no one. And even if you are a scoundrel condemned to the bowels of Hell, a pleasant memory of your hometown is at least momentary comfort.

And so it is in this weekend's concerts. Our four composers are no scoundrels, but each wrestles with the Manichean project of pushing forward against the steady undertow of the ever-receding past. Listen carefully to this music and you'll hear the siren song of the goddess Nostalgia, patroness of pandering politicians, Civil War re-enactors, sensitive middle-aged artists and even some of the young gunslingers in contemporary music.

The two emerging composers on today's program escape nostalgia in its most extreme forms. While it's true that in Gity Razaz's *In the Midst of Flux*, we hear the aura of her native Iran, her great strength is that she has roots in this music but not flowers. The sounds of Persia glide easily on the currents of her work, but by refraining from outright quotation and easy autobiography she never lets art become commodity. Kevin Zhang's brand new work, *new true mirrors, furrowed, flooded, extended quite far*, this year's Thomas Nee Commission to a UC San Diego graduate student, first seems to have no nostalgic tendencies. But it is in the nature of a successful "companion piece"—in this case Kevin's piece is composed for the same instrumental and vocal forces as Stravinsky's haunting *Symphony of Psalms*—to interrogate its model, and therefore to some degree to live in the past. In an inspired variation of the Stravinsky scoring, Zhang adds solo parts for our two terrific co-concertmasters, Peter Clarke and David Buckley.

percussion music held at the Banff Centre for the Arts. In 2017 he will also serve as co-artistic director with Claire Chase of the Centre's Summer Music Program. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014.

Schick has been named Champion of New Music by the American Composers Forum, and in 2014 was inducted into the Percussion Hall of Fame. Steven Schick is a Distinguished Professor of Music at the University of California, San Diego, and in 2015 was named the inaugural holder of the Reed Family Presidential Chair in Music.



Photo: Bill Dean

Steven Schick Conductor & Music Director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than 150 new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish." Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In June 2015, he served as Music Director of the 2015 Ojai Music Festival.

Schick founded and is Artistic Director of "Roots and Rhizomes," a summer course on contemporary

And then we come to Beethoven and Stravinsky, whose extraordinary works presented tonight, are convex images of each other. Beethoven, who summited the purified pinnacle of the classical style with his first five symphonies, comes literally down to earth with images of simple country-folk communing with nature in his 6th. And Stravinsky, from another peak, gave us the ultimate music of the earth in his *Rite of Spring*, with its quotations of Ukrainian folk songs and images of Pagan sacrifice. In *Symphony of Psalms* he begins the productive middle period of his life in which, again and again, he sought the cool peace of classicism.

It seems that each craved the past of the other.

But, certainly this must be something more than simply envying what you don't have. It must be that within Beethoven's classicism there lurked poignant, unuttered memories of nature and her sounds. And perhaps also within Stravinsky's atavistic excesses, something cooler and more formal lay latent. And then something triggered the dormant seeds. Something made them reach forward and up for the stars even as they sought the past. Was it something traumatic like Beethoven's deafness, or Stravinsky's permanent exile from Russia? Or was it perhaps something inner and more basic, closer to what the poet Wendell Berry meant in his poem "History," that "learning the landmarks and the ways of the land so that I could go back, if I wanted to, my mind grew new and lost the backward way."

It is the fate of great art, first to seek and then to lose the backward way. ■

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2016-2017 Season La Jolla Symphony & Chorus

**MUSIC FROM
THE MIDDLE OF LIFE**

**LA JOLLA
SYMPHONY
& CHORUS**
Affiliated with UC San Diego

Saturday, February 11 at 7:30pm
Sunday, February 12 at 2pm
Mandeville Auditorium, UCSD

**STEVEN SCHICK
conducts**

Sinfonia and Violin Concerto



David Bowlin

GIOACHINO ROSSINI
**Overture from
The Barber of Seville**

LUDWIG VAN BEETHOVEN
Violin Concerto

Guest artist:
David Bowlin, violin

LUCIANO BERIO
Sinfonia
Guest artist:
Kallisti, vocal octet

TICKETS: \$29 / \$27 / \$15

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Patrick Walders to Succeed David Chase in 2017-18 Season



Dr. Patrick Walders will be the La Jolla Symphony & Chorus's (LJS&C) next choral director, following Dr. David Chase's retirement in June 2017. Chase has been the organization's choral director since 1973, making this "finale" season his 43rd year.

Walders is an Associate Professor of Music at San Diego State University (SDSU), where he conducts the Aztec Concert Choir, SDSU Chamber Choir, and oversees the University Chorus. Additionally, he maintains an active career as a professional vocalist, music educator, church musician, clinician and conductor. Walders was named as Chase's successor after a recently-concluded search that included both local and out-of-state candidates.

"I am proud of the four decades I've dedicated to La Jolla Symphony & Chorus, and I take very seriously the importance of its future leadership," says Chase. "Patrick is a conductor with a broad and deep background, and connections to everything new and exciting in a San Diego musical environment that has recently blossomed."

Walders, a native of Buffalo, NY, arrived in San Diego in 2011 to join the SDSU faculty. Outside of academia he is co-founder, with wife Katie, of a professional chamber choir, San Diego Pro Arte Voices, and is founder and artistic director of the San Diego Summer Choral Festival & Conducting Workshop. He has led Honors Choruses and workshops throughout the U.S. His international conducting experience includes teaching and guest conducting in Austria, England, Germany and the Czech Republic. Walders holds a doctorate in conducting from the University of Maryland-College Park.

"Patrick is a superb musician and a natural leader," says Music Director Steven Schick. "He will be a wonderful steward of David's extraordinary legacy as choral director of the La Jolla Symphony Chorus."

Walders will begin his tenure with LJS&C on July 1, 2017.

Program Notes by Eric Bromberger

Symphony of Psalms

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



For the Boston Symphony Orchestra's fiftieth anniversary in 1930, Serge Koussevitzky commissioned a series of new works, and that set of commissions is the most impressive in the history of music. It produced Hindemith's *Concert Music for Brass and Strings*, Roussel's *Third Symphony*, Prokofiev's *Fourth Symphony*, Hanson's *Second Symphony*, Copland's *Symphonic Ode*, and Stravinsky's *Symphony of Psalms* (the other works commissioned that year are seldom heard

today: Honegger's *First Symphony*, Respighi's *Metamorphosen*, and Edward Burlingame Hill's *Ode for the Fiftieth Anniversary of the Boston Symphony Orchestra*).

Koussevitzky asked these composers for a symphonic work, but specified that each was free to write for whatever combination of performers he preferred. When this commission arrived, Stravinsky had been thinking for some time of composing a large-scale instrumental and vocal work. Raised in the Russian Orthodox church, he had fallen away from its practice, but in 1926—at the age of 44—he rejoined the church, and in response to Koussevitzky's commission he composed the *Symphony of Psalms*. This work, however, should not be considered a statement of Stravinsky's individual beliefs but rather a generalized expression of religious faith.

For the *Symphony of Psalms*, composed between January and August 1930, Stravinsky turned to the Old Testament, taking excerpts from two Psalms (Nos. 39 and 40) and using one (No. 150) complete; the text is sung in Latin. The title "symphony" may seem a strange one for what is essentially a setting of three texts without the drama and development one associates with symphonic form. Stravinsky explained that "I wanted to create an organic whole without conforming to the various models adopted by custom, but still retaining the periodic order by which the symphony is distinguished from the suite, the latter being simply a succession of pieces varying in character."

Stravinsky wished to give equal prominence to the chorus and the orchestra, but he made some unusual decisions about instrumentation, and these give the *Symphony of Psalms* its unique sound. First, Stravinsky eliminates violins, violas, and clarinets from the orchestra, and the absence of the bright, resonant upper strings and the smooth sonority of the clarinets helps intensify the music's consciously "archaic" sound. Second, Stravinsky includes two pianos and a harp in the orchestra and then uses them percussively—their "strikes" of sound help give this music its characteristic pointilistic sonority. Finally, Stravinsky tries to underline the "ancient" sound he wanted in this music by specifying that the soprano and alto parts should be sung by boys rather than women, as was the practice in early church music (this stipulation is almost never observed, and Stravinsky himself invariably used women rather than boys in the chorus).

Stravinsky's initial musical idea was the repeated six-note sequence in the final movement, and he composed that section first, then wrote the opening movements. None of the movements has an Italian tempo indication; instead, Stravinsky specifies only a metronome marking. The first movement (quarter-note=92; Psalm 39, 12-13)—which Stravinsky said was composed "in a state of religious and musical ebullience"—opens with recurrent cracks of sound generated in large part by the two pianos. The chorus enters with its plea to be heard, and this movement—which functions as an intrada—drives to a soaring climax. The second movement (eighth-note=60; Psalm 40, 1-3) is a complex double fugue, first on a spiky

subject for winds, then for voices, and finally for combinations of them. The final movement (quarter-note=48; Psalm 150) is the most varied. It opens with the chorus' *Alleluia*, but instead of being festive, the phrase is somber, imbued with an almost funereal splendor. The original six-note cell pulses quietly, then explodes to life at the *Laudate Dominum*. Stravinsky said that this central episode, with its athletic brass galloping along brisk triplets, was inspired by a vision of Elijah's chariot ascending into the heavens. At the close, the music moves steadily over a pulsing four-note ostinato. Stravinsky himself noted that this "final hymn of praise must be thought of as issuing from the skies, and agitation is followed by the 'calm of praise.'" ■

Symphony of Psalms

1. (Psalm 38, verses 13 and 14)

Exaudi orationem meam, Domine, et deprecationem meam.
Auribus percipe lacrimas meas. Ne sileas, ne sileas.

Quoniam advena ego sum apud te et peregrinus,
sicut omnes patres mei.

Remitte mihi, ut refrigerer prius quam abeam et amplius
non ero.

2. (Psalm 39, verses 2, 3 and 4)

Expectans expectavi Dominum,
et intendit mihi.

Et exaudivit preces meas; et eduxit me de lacu miseriae,
et de luto faecis.

Et statuit super petram pedes meos: et direxit gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi, videbunt et timebunt: et sperabunt in Domino.

3. (Psalm 150)

Alleluia.

Laudate Dominum in sanctis Ejus.

Laudate Eum in firmamento virtutis Ejus.

Laudate Eum in virtutibus Ejus

Laudate Dominum in sanctis Ejus.

Laudate Eum secundum multitudinem magnitudinis Ejus.

Laudate Eum in sono tubae.

Laudate Eum. Alleluia. Laudate Dominum. Laudate Eum.

Laudate Eum in timpano et choro,

Laudate Eum in cordis et organo;

Laudate Eum in cymbalis bene sonantibus.

Laudate Eum in cymbalis jubilationibus

Laudate Dominum.

Laudate Eum, omnis spiritus laudet Dominum.

Alleluia. Laudate Dominum.

Hear my prayer, O Lord, and give ear to my cry:
hold not Thy peace at my tears.

For I am a stranger with Thee: and a sojourner,
as all my fathers were.

O spare me a little that, cooled, I may recover strength:
before I go hence and be no more seen.

I waited patiently for the Lord: and He inclined unto me,
and heard my cry.

And he brought me also out of the horrible pit,
out of the mire and clay:

And set my feet upon the rock, and ordered my going.

And He has put a new song in my mouth: a song to our God.

Many shall see it and fear: and shall put their trust in the Lord.

Alleluia.

O praise God in His holiness:

Praise Him in the firmament of His power.

Praise Him in His noble acts

Praise Him in His holiness.

Praise Him according to His excellent greatness.

Praise Him in the sound of the trumpet:

Praise Him. Alleluia. Praise God. Praise Him

Praise Him upon the timbrel and dance

Praise Him upon the strings and organ;

Praise Him upon the loud cymbals.

Praise Him upon the high-sounding cymbals

Praise the Lord.

Let everything that hath breath praise the Lord.

Alleluia. Praise the Lord.



David Buckley

violin

Violinist David Buckley has been co-concertmaster of the La Jolla Symphony for the past 15 seasons. He has been a featured soloist on several occasions, including the San Diego premiere of

Chinese Folk Dance Suite by Chen Yi. He also performs a wide range of repertoire with the Camarada chamber music ensemble and is especially fond of tango music by Astor Piazzolla. Dr. Buckley received his medical degree from the University of Minnesota and attended St. Olaf College. He has been honored as a top doctor by the San Diego County Medical Society, has served as chief of radiology at Scripps Mercy Hospital and is currently president of Radiology Medical Group, Inc. His violin teachers include Isabelle Thompson, Lea Foli, Andrea Een, Shirley Givens and Jacques Israelievitch.



Peter Clarke

violin

Peter Clarke was born in Toronto, Canada and began playing and attending the Toronto Royal Conservatory of Music at age 5. He moved to the Los Angeles area in 1991 and attended the Colburn School for Performing Arts.

Peter attended UC San Diego and graduated in 2000, earning a B.S. in electrical engineering and a minor in music performance. He is currently co-concertmaster of the La Jolla Symphony and works as an engineer in San Diego for Peregrine Semiconductor.

new true mirrors, furrowed, flooded, extended quite far

KEVIN ZHANG



Kevin Zhang, this year's Thomas Nee Commission recipient, is a fifth-year doctoral candidate in the Department of Music at UC San Diego, where he studies with Roger Reynolds. He received his MFA in Integrated Composition, Improvisation, and Technology from UC Irvine in 2012, and has also studied at the New England Conservatory and the Royal College of Music. His works have been heard at the Darmstadt

Ferienkurse für Neue Musik, Dian Red Kechil International Young Composers Residency, Electroacoustic Barn Dance, Oregon Bach Festival, and the Puerto Rican Sound Art Fair.

The composer has supplied the following program note:

"We're unintentionally equipped to dream
Our thoughts go around our figures
They hold us predicting nothing though they recur"

new true mirrors, furrowed, flooded, extended quite far sets select texts from *The Book of Thousand Eyes* by the writer Lyn Hejinian, who has graciously agreed to allow me to use them in this musical context. Lyn today is commonly associated with the group of Language Poets, emergent from California, whose work often places at the forefront of its project the notion of language itself as something that is the source of experience, as opposed to a framing or translation of experience. This emphasis on the very idea of medium itself is something that I find important to consider in my own work as a composer of notated concert music. Music, after all, is a medium so fundamentally dependent on the ineffability of experience.

"One hears music and outcries
which no one else hears
in this voluntary solitude
consuming thousands of sights"

"And sleep which so much helps
breaks out into events
in moments to spend everything,
each thing as it might be"

The texts in *The Book of Thousand Eyes* (a title no doubt in allusion to Scheherazade) tend to coalesce around the themes of night and/or sleep. A rejection of waking consciousness as something that consists of on/off binary states, this thematic metaphor is quite a powerful one with which to explore the slipperiness of language as a mediator and shaper of our cognition and our presumptions about reality or "meaning."

"your brain is like a lake
being splashed by rain
sleep, little baby, sleep
the droplets spin and spread"

"your mind is like a web
being blown by wind
sleep, little baby, sleep
someone's at home in your head"

My musical response to these words is *new true mirrors, furrowed, flooded, extended quite far*, consisting of four interwoven recursive canons plus a lullaby. It is scored for the instrumentation of Stravinsky's *Symphony of Psalms*, using only a treble choir and adding solo violins. ■

In the Midst of Flux

GITY RAZAZ

Born March 1986, Tehran, Iraq



Hailed by the *New York Times* as "ravishing and engulfing," Gity Razaz's music ranges from concert solo pieces to large symphonic works. She is an active collaborator in projects across disciplines from modern dance to electro-acoustic soundscapes. Her compositions have earned numerous national and international awards, including the

Jerome Foundation award, the Libby Larsen prize, Julliard Composers' Orchestra Competition, ASCAP, and the American Academy of Arts and Letters, among others. She attended The Juilliard School on full scholarship and received her Bachelor's and Masters of Music in Composition under the tutelage of Samuel Adler, Robert Beaser and John Corigliano.

The composer has supplied the following note:

In the Midst of Flux is a tone poem structured as a series of musical vignettes made up of a compact core of material. Though each episodic passage evokes an independent sound world—lush lyrical passages, bombastic rhythmic moments, chamber-like sections building up into cadences—they follow one another to form a dramatic trajectory, an inevitable arrival of different worlds at a single focal point. ■



Thomas Nee Commission

In 1997, the La Jolla Symphony & Chorus established a commissioning fund in honor of retiring Music Director Thomas Nee (pictured above) that would be used to award a UCSD graduate-level composition student each year with an orchestral or choral commission. The student is guided through the composition process by his or her UCSD instructors, with the oversight of the LJS&C Music Director. The compositions are performed on the LJS&C subscription series the following season—an invaluable opportunity for young composers to hear their works performed by a full orchestra and chorus. This year's recipient, Kevin Zhang, is the Commission's 20th awardee.

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From the early 1990s when we moved to La Jolla, we have watched La Jolla Symphony & Chorus grow in expertise and innovation. Involving as it does professional instrumentalists and singers, music students, community members, and a broad and enthusiastic audience, LJS&C has proved to be an indispensable San Diego arts organization. At the outset we were privileged to sing with its splendid leaders and fellow performers, and in recent years we have been in the audience for many outstanding concerts featuring new works as well as old favorites. We feel very fortunate to have LJS&C in our community and are pleased to support it with gratitude and affection. Long may it delight us all!

Sostenuto

Sustaining Our Musical Future

\$1,120,000

Dear Friends,

Exciting times! Since announcing the public phase of the campaign one month ago, we have raised another \$60,000 for our endowment campaign! Fifteen new gifts were received—some first-time donations, others increases to existing gifts. All are moving us closer to our goal of \$1.5 million by June 2017. *Thank you!*

Who Are These People?

You may be thinking, “I don’t see myself as the type of person who gives to endowments. That’s for the very wealthy, not the rest of us.” Not so. This endowment campaign is being funded by “the rest of us.” It is a grass roots campaign, supported by you, the person in the audience next to you, our office staff, our artistic directors, our musicians—all of us who feel La Jolla Symphony & Chorus is a community asset worthy of our support.

I Don’t Even Know What an Endowment Is...

Before I was asked to chair this campaign, *neither did I!* But I agreed to head this effort after learning that LJS&C faces a major financial gap, as Steven Schick’s and David Chase’s salaries transfer from historical support by the University to the LJS&C. We need a reliable source of funds to pay these growing artistic costs.

I Give an Annual Gift. Isn’t That Enough?

Annual gifts are critical to support each year’s operating costs (Mandeville Hall rental, music rental, guest artist fees, program printing, advertising, office space, staff, etc.). Money given to endowment is a one-time gift for a specific purpose: to fund our artistic leadership. Endowment donations are invested, not spent. Only *income* generated by the investment is available for use. Your gift remains intact and continues to earn income for LJS&C for years to come. When fully funded, our endowment will yield income of approximately \$75,000 per year, and continue to grow with time.

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Symphony No. 6 in F Major, Opus 68 “Pastoral”

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



After making sketches for several years, Beethoven composed his *Sixth Symphony* during the summer of 1808, and it was first performed at the Theater an der Wien on December 22 of that year. The *Sixth* is unique among Beethoven's symphonies because it appears to be program music. Beethoven himself gave it the nickname *Pastoral* and further headed each movement with a descriptive title

that seems to tell a “story”: the arrival in the country, impressions beside a brook, a peasants’ dance which is interrupted by a thunderstorm, and a concluding hymn of thanksgiving once the storm has passed. Some have claimed that romantic music begins with the *Pastoral Symphony*—they see it as a precursor of such examples of musical painting as Berlioz’s *Symphonie Fantastique*, Mendelssohn’s fairyland scenes, and Liszt’s tone poems—while others have tried to stage this music, complete with characters, costumes, and scenery.

Beethoven would have been astonished. He had no use for program music or musical portraiture, which he considered cheap trickery. His *Sixth Symphony* is in classical symphonic forms throughout; even its “extra” movement, the famous thunderstorm, can be understood as a brief transition between the scherzo and the rondo-finale. And while this symphony refers to something outside the music itself, Beethoven wanted it understood as “an expression of feelings rather than painting.” The *Sixth* may lack the stark drama and tension of such predecessors as the *Eroica* or the *Fifth*, but it depends on the same use of sonata form for its musical argument, and finally it aims for the same feeling of transcendence those earlier works achieved, even if—as Joseph Kerman has wryly noted—all that is being transcended here is the weather.

Beethoven liked to get out of Vienna during the stifling summer months and would take rooms in a rural village, where he could combine composing with long walks through the fields and woods. A journal entry from 1815, seven years after the *Pastoral*, suggests his feelings about these walks: “The Almighty in the woods! I am happy, blessed in the forests.” This symphony seems similarly blessed. Its first movement (“Cheerful impressions on arriving in the country”) is built on two completely relaxed themes; these do not offer the contrast that lies at the heart of sonata form, but instead create two complementary “Cheerful impressions.” One of the other unusual features of this movement is Beethoven’s use of the second measure of the opening theme in so many ways: as theme, as accompaniment, as motor rhythm; this simple falling figure saturates the movement, and over its ostinato-like repetitions Beethoven works some wonderful harmonic progressions, all aimed at preserving this movement’s sense of calm.

The second movement—“Scene by the Brook”—is also in a sonata form built on two themes. The title “Scene” may imply dramatic

action, but there is none here. Over murmuring lower strings, with their suggestion of bubbling water, the two themes sing gracefully. The movement concludes with three brief bird calls, which Beethoven names specifically in the score: nightingale (flute), quail (oboe), and cuckoo (clarinet).

Despite the composer’s protests to the contrary, the third and fourth movements do offer pictorial representations in sound. The scherzo (“Peasants’ merrymaking”) is a portrait of a rural festival; its vigorous trio echoes the heavy stamping of a peasant dance. Beethoven offers a *da capo* repeat of both scherzo and trio, yet just as the scherzo is about to resume it suddenly veers off in a new direction. Tremulous strings and distant murmurings lead to the wonderful storm, which remains—two centuries after its composition—the best musical depiction ever of a thunderstorm, with great crashes of thunder in the timpani and lightning flashing downward in the violins (one desperately literal-minded early critic complained that this was the only storm he had ever heard of where the thunder came *before* the lightning).

Gradually the storm moves off, and the music proceeds directly into the last movement, where solo clarinet and horn outline the tentative call of a shepherd’s pipe in the aftermath of the storm. Beethoven then magically transforms this call into his serene main theme, given out by the violins. If ever there has been music that deserved to be called radiant, it is this singing theme, which unfolds like a rainbow spread across the still-glistening heavens. The finale is a moderately-paced rondo (Beethoven’s marking is *Allegretto*). Along the way appear secondary themes that once again complement rather than conflict with the mood of the rondo theme, and at the end a muted French horn sings this noble melody one last time.

The petulant young Debussy, enemy of all things German, once sneered that one could learn more about nature from watching the sun rise than from listening to the *Pastoral Symphony*. This is strange criticism from the man who would go on to write *La Mer*, which sets out to do exactly the same thing as the *Pastoral*: to evoke the emotions generated by nature rather than trying to depict that same nature literally. Beethoven did not set out to teach or to show his audience anything. Rather, he wrote a symphony in classical form, which he wanted understood as music: “It is left to the listener to discover the situations for himself... Anyone with a notion of country life can imagine the composer’s intentions without the help of titles or headings.” ■

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Meet Our Musicians by Pat Finn

La Jolla Symphony & Chorus provides the opportunity for volunteer community musicians and student musicians to come together and share the experience of preparing and performing unique and meaningful repertoire. Choral singers Marianne and Dennis Schamp are examples of the talent and diversity of our membership.



It should be no surprise that both Marianne and Dennis Schamp have been choral singers basically since they were kids. Marianne got interested in third grade ("It looked like fun."); Dennis in seventh. Marianne joined the La Jolla Symphony & Chorus in 1997. Dennis added his bass voice to the Chorus in 1998.

It's been a fulfilling experience for the Linda Vista residents, who have been married for 31 years and have four children. For Dennis, "The friendships made are, to me, unique... Within a choir, the closeness produces harmony that is shared with others... I enjoy singing because Marianne and I are both involved, and it gives us a chance to have some time together, doing something we both love."

Dennis once managed a chain of comic book stores, a job that no doubt was great preparation for his current position—teaching language and dramatic arts to sixth-graders in San Diego Unified School District. Marianne has her share of school day drama also, wrangling elementary school students during lunch and recess, also for SDUSD.

What do you always bring to rehearsals?

D: Well, I have to remember the music...otherwise no one else would be able to sing! I also bring pencils, erasers, a positive attitude, water and a few bad jokes.

M: a pencil.

What is the most challenging work you have performed for the LJS&C and why?

M: The most challenging works are the ones in French...because I hate singing in French.

D: I would have to say that the Vaughan-Williams piece *Donna Nobis Pacem* from the 2012-13 season... Oddly enough, I did not sing that piece, but was in the control booth, running the super-titles for Dr. Chase. This meant that I had to learn the entire score,

both choral and orchestral, in order to follow his directions during the performance, ensuring that the text was displayed at just the right time...this piece especially moved me. Why...well, I still can't quite put my finger on that.

What music do you listen to in the car or at home?

D: Rock, classic rock, grunge, pop, oldies, new wave, thrash metal, classical, parody, cover bands...really I'll listen to anything that catches my ear. However, I'm not a big fan of modern country—give me some Cash, Haggard, or Parton over Atkins, Brooks & Dunn, or Underwood any day! I am, however, often challenged by Marianne to "update my musical tastes."

M: Mostly pop, rock, and alternative. Anything but country.

"Tutti" Thanks!

For more than 20 years, our musicians, staff, and board members have kept tabs on the inner workings of LJS&C through our e-newsletter, *Tutti*. Perfectly named (in musical terms, *tutti* means all together), this resource has enjoyed a few editors over the years. Most enduring has been chorus member Barbara Peisch, who is taking a break from editorial duties this season and has turned over the reins to fellow chorister Danbi Ahn. Musician profiles are the handy work of Board member Pat Finn, taking over for violinist Evon Carpenter. Many others contribute to each issue. It's a group effort, done well, and well appreciated. Thank you, Barbara, for your years of service, and thank you, Danbi, for keeping the fires burning. *Tutti* is available for all to read at lajollasympphony.com

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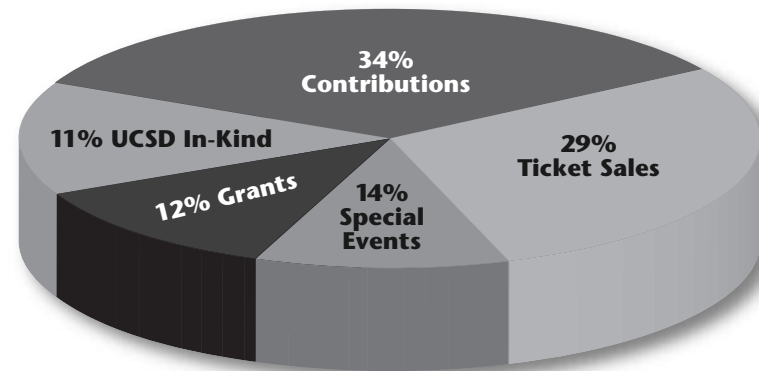
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