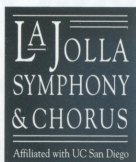


Steven Schick
Music Director



David Chase
Choral Director

sometimes a little scary,

Saturday, November 2, 2013, 7:30pm | Sunday, November 3, 2013, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

MOZART
/arr. R. Levin

Sinfonia Concertante in E-flat Major

Allegro
Adagio
Andantino con variazioni

Soloists: International Contemporary Ensemble

David Byrd-Marrow, horn; Claire Chase, flute;
Nathan Davis, percussion; Rebekah Heller, bassoon;
Nick Masterson, oboe; Joshua Rubin, clarinet

VARÈSE

Density 21.5

Soloist: Claire Chase, flute

FUJIKURA

Mina

Soloists: International Contemporary Ensemble

INTERMISSION

BERLIOZ

Symphonie Fantastique, Opus 14

Reveries; Passions: Largo; Allegro agitato e appassionato assai
A Ball: Valse: Allegro non troppo
Scene in the Country: Adagio
March to the Scaffold: Allegretto non troppo
Dream of a Witches Sabbath: Larghetto; Allegro

Original cadenzas for Mozart's *Sinfonia Concertante* by Marcos Balter.

We wish to thank the San Diego Symphony for its loan of the chimes used in this concert.

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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Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

From the Conductor



How does a musician measure impact? A rousing *fortissimo*? A riveting concert? A laudatory review? How about forty years of steady achievement, with hundreds of concerts and thousands of devoted musical partners along the way? Such has been the impact of David Chase in his four decades with the La Jolla Symphony and Chorus.

Imagine forty years! Forty years of weekly rehearsals; forty years of commuting from Leucadia to La Jolla, forty years of score study. If you think that every month of those forty years might involve up to a hundred hours of work, then perhaps David's impact adds up to forty or fifty thousand hours of dedication to the La Jolla Symphony and Chorus. Strung end-to-end in 24 hour days, that amounts to nearly four full years of his life.

That's a lot of impact!

Indeed there have been forty years of the joyous moments of music—concerts, tours and recordings. And then there are the other joys, of the weddings, births and graduations involving his choristers. But there have also been forty years of caring for their troubles as well. That means forty years of problems and illnesses, and sometimes of funerals. With house calls by family physicians nearly non-existent nowadays, communities like ours are held together by clergy and by conductors like David Chase.

David's forty-year-long project with the La Jolla Symphony and Chorus has been marked by passion, both for the music he has made and for the institution he has served. It makes sense: he's a passionate guy. I've seen him bathed in sweat after a performance. And, I've seen the Irish temper rise from time to time. But I've never seen one conducting gesture, nor one musical decision or programming choice that was not intended to make the La Jolla Symphony and Chorus a more excellent ensemble or a more welcoming home to its musicians and audience. And in the final analysis all of that passion is channeled through his impeccable skills as a choral conductor. David has extraordinary ears and the rehearsal chops to make them count.

And what a colleague! In my short handful of years with the La Jolla Symphony and Chorus—a mere cup of coffee by his standard—he has been a steadfast partner. In my first season or so I was the most dangerous musical animal in the orchestral world—a neophyte conductor with big ideas. But David never blanched, and in spite of every good reason to do so, he never patronized me. Early on I proposed programming the Bernstein *Mass*, utterly without the faintest idea of the logistical peril with

which I was threatening all of us. He said simply, yes, let's do it, and joined me in six months of long meetings and the sleepless nights of worry as we worked through a mountain of problems and choices.

Above all, I have followed David's lead in the way he treats the La Jolla Symphony and Chorus not as a gig, but as a family. A warm, high-functioning family of community musicians and students. Families are great of course, especially when they are happy. And for a while I waited for the other half of the famous Tolstoy dictum about unhappy families to emerge. But the musical equivalent of drunken recriminations over Thanksgiving dinner never materialized. Thanks to David and to my predecessor, Tom Nee, we are a real and a happy family.

In light of the importance of family, it seems fitting that the season intended to honor forty years of impact will start with a concerto appearance by Ann and David's daughter Claire, and the International Contemporary Ensemble, the crackerjack group she founded

a decade ago. (Creative vision and a sense of musical adventure do seem to run in the family!) We'll perform the Mozart *Sinfonia Concertante* for winds and orchestra and offer the second only performance of Dai Fujikura's *Mina*, a concerto for flute, oboe, clarinet, bassoon and percussion that ICE premiered last year with the Seattle Symphony.

Over the course of the season we'll hear lots of great music, with an emphasis, as you might imagine, on choral music. I'll write more about that later. But right now, I will return to my original question: How does a musician measure impact? We answer that question with the title we have given our season: "Life." In David Chase's case that means a life full of concerts and community. It means a life of striving to be better at what we do and in return being kind to ourselves when we have given everything we can. It means a life spent making music and making friends, and the wisdom of knowing that you should never do one without doing the other.

Now that's what I call impact! Thank you, David. ■

Steven Schick conductor

For more than 30 years Steven Schick has championed contemporary music as a percussionist and teacher by commissioning and premiering more than 100 new works. Schick is a professor of music at the University of California, San Diego and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002). He has served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland, and as consulting artist in percussion at the Manhattan School of Music. Schick is founder and artistic director of the acclaimed percussion group, red fish blue fish, a UCSD ensemble composed of his graduate percussion students that performs regularly throughout San Diego and has toured

internationally. He also is founding artistic director (June 2009) of "Roots & Rhizomes"—an annual international course for percussionists hosted by the Banff Center for the Arts in Canada.

As a percussion soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues.

Schick is a frequent guest conductor with the International Contemporary Ensemble (Chicago and New York City), and in 2011 he was appointed artistic director and conductor of the San Francisco Contemporary Music Players. Schick has been music director and conductor of the La Jolla Symphony & Chorus since 2007.

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Program Notes

by Eric Bromberger

Sinfonia Concertante in E-flat Major

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna



For generations this lovely music has been a favorite of audiences (and of wind-players!), but the *Sinfonia Concertante in E-flat Major* may not be by Mozart at all. A great deal of mystery continues to surround this music, and the twists and turns of that mystery are very interesting. In September 1777 Mozart and his mother set out on the long journey that would take them to Mannheim in western Germany and then on to Paris the following spring. Mozart loved Mannheim, with its excellent orchestra and superb soloists, and was reluctant to leave, but back in Salzburg father Leopold was anxious for him to try his fortunes in the City of Light. Mozart arrived in Paris on April 5, 1778, and quickly made contact with Joseph LeGros, the director of the Concert Spirituel. They agreed that Mozart would write several works for that series, and the young man set to work. He was particularly enthusiastic about one of these pieces, and he wrote it with some of Mannheim's musicians specifically in mind. To his father he wrote: "I am now going to compose a sinfonia concertante for flute, Wendling; oboe, Ramm; horn, Punto, and bassoon, Ritter."

Mozart appears to have completed this work by April 20, and then things turned sour. LeGros refused to perform the works Mozart had written for him, and—worse—he hung onto the manuscripts. Mozart described the situation to his father: "There appears to be a hitch with regard to the sinfonia concertante, and I think that something is going on behind the scenes and that doubtless here too I have enemies."

LeGros kept Mozart's manuscripts, and on October 3, 1778, Mozart wrote to his father: "He thinks that he alone has them, but he is wrong, for they are still fresh in my mind and, as soon as I get home, I shall write them down again." But Mozart got back to Salzburg in January 1779 in a very unhappy frame of mind: his mother had died in Paris, and the sixteen-month trip had brought him no position. There is no record of his having written down the lost manuscripts from memory, and in fact the *Sinfonia Concertante for Flute, Oboe, Horn, and Bassoon* vanished, never to be seen again.

Then, nearly a century later, a copy of a *Sinfonia Concertante for Oboe, Clarinet, Bassoon, and Horn* was discovered among the papers of the Mozart scholar Otto Jahn. Scholars were quick to assume that it must be an arrangement of the piece written in 1778, but there is nothing to confirm this. The copy was not in Mozart's hand, nor was there any explanation of where it had come from or of why the flute in the Paris version had been replaced by a clarinet. Could this arrangement date from another period, perhaps after Mozart had moved to Vienna and come into contact with the clarinetist Anton Stadler? Could it be by a different composer altogether? There are no conclusive answers to these questions, and we are left with a measure of mystery surrounding this work, including the question of who wrote it.

But the fact remains that this is very pleasing music, it certainly sounds like Mozart, and it appears to come from a time when he was interested in writing works for multiple soloists and orchestra. The *sinfonia concertante* was a form popular in the late eighteenth century that existed somewhere between a concerto and a symphony. It is similar to a concerto, but instead of setting an individual soloist with virtuoso display passages in opposition to the orchestra, a *sinfonia concertante* integrates its soloists—usually two or more—more fully into the orchestral texture: the soloists rise from the orchestra and then return to it.

Mozart's *Sinfonia Concertante for Violin and Viola* is one of the greatest examples, and Haydn and many others used the form during this period.

The *Sinfonia Concertante in E-flat Major* is scored for what might be called a "standard" orchestra of pairs of oboes and horns plus strings, but those modest forces are capable of making a grand sound. From the first instant of the *Allegro*, with its powerful opening gesture and quick dynamic contrasts, we feel the influence of the Mannheim school. The exposition, with its wealth of themes, is extended, and the four soloists make a firm unison entrance. The writing, here and throughout, is nicely suited to the individual character of those four instruments, and near the close comes a cadenza based on all this movement's themes.

The *Adagio* has been described as the glory of this music, but those who question the authenticity of this work note that Mozart almost never wrote a middle movement in the same key as the outer movements, and all three movements here are in E-flat major. But this is also the movement that sounds most like Mozart—it is glorious music, and special attention should be drawn to the entrance of the soloists, whose expressive music is marked *dolce* and sings with an Olympian grace. This movement might be described as accompanied chamber music: it belongs largely to the four soloists, and the accompaniment is understated.

The finale is in theme-and-variation form: a bucolic opening theme undergoes ten variations that spotlight the different soloists, sometimes individually, sometimes in combinations. In the extended *Allegro* coda, the opening theme is re-barréd from 2/4 to 6/8 (something Mozart liked to do), and this music dances home in a rush of shining energy.

NOTE: At these concerts, ICE performs the *Sinfonia Concertante* in a new arrangement for flute, oboe, horn, and bassoon that attempts to recreate what was apparently Mozart's original conception of the piece (reconstructed by Robert D. Levin.) ■

Density 21.5

EDGARD VARÈSE

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



French-born Edgard Varèse considered himself an American composer, though he did not come to this country until 1915, when he was 28. One of the greatest innovators in the history of music, Varèse is nevertheless remembered for an

extraordinarily small body of work: his catalog lists only fifteen completed pieces. Varèse was a visionary, a composer who heard new sounds in his head and then searched—sometimes with great frustration—for the instruments and musical means to make those sounds heard. It was not until the invention of tape and electronically-generated sounds after World War II that Varèse found the freedom he had sought for so long—his term for this new music was “Organized Sound.” Varèse’s *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.

Varèse’s *Density 21.5*, however, came from much earlier in his career. Varèse greatly admired the music of Debussy, and when he came to compose a work for solo flute, he inevitably was conscious

of Debussy’s *Syrinx*. Both *Syrinx* and *Density 21.5* are for solo flute, they are of about the same length, and the Varèse comes only 23 years after the Debussy. But they might be from widely-separated centuries, so different are they in mood, technique, and expression. Where the Debussy looks to the misty mythological past, the Varèse is very much of the present. Where the Debussy is restrained (the loudest dynamic in *Syrinx* is *mezzo-forte*) and dies away to nothing, the Varèse is built on violent contrasts, pitching between *pianissimo* and *fortississimo*. Where the Debussy is rhythmically very free (there were no bar lines in the manuscript), the Varèse is notated exactly; the composer admonishes the performer: “Always strictly in time—follow metronomic indications.” Where Debussy emphasizes the languorous, glowing sound of the flute, Varèse extracts a full range of contrasted sounds from the instrument.

Varèse wrote *Density 21.5* in January 1936 for the flutist Georges Barrère, who played a platinum flute. The density of platinum is 21.5, and this is the source of the name (whether the title should be adjusted when this music is played on flutes made of different metals is an issue Varèse did not address). The opening three-note figure will recur throughout *Density 21.5*, which drives—with increasing tension and more and more violent dynamic contrasts—to the piercing high B that brings the piece to its close. One of the many innovations in this music is Varèse’s instruction to the performer, about halfway through, to strike the keys of the flute in such a way as “to produce a percussive effect.” ■



Claire Chase is active as a soloist, collaborative artist, curator and as CEO/founder of ICE. Over the past decade she has given the world premieres of more than 100 new works for solo flute, many of them tailor-made for her, and she has produced and curated more than 500 concerts of contemporary music. First Prize Winner of the

Claire Chase flute

2008 Concert Artists Guild International Competition, she has given solo recitals recently at Weill Recital Hall at Carnegie Hall, Avery Fisher Hall, and throughout the US. Claire released her debut solo album in October 2009 on the New Focus Recordings label featuring world premieres by emerging composers, which was named one of the Top Ten Releases of the Year by TimeOut Chicago. In 2012, Ms. Chase was recognized with a MacArthur Fellow “genius award.”

Mina

DAI FUJIKURA

Born April 27, 1977, Osaka, Japan



The composer has supplied a program note for this work:

This is the first piece I composed after the birth of my first child. I started a month after she ("Mina") was born.

When I completed the piece, she was a five-month-old baby!

I was truly inspired by attending the childbirth (not that I did anything there), especially by the sight of a newborn baby. I was amazed how one's life on earth starts so suddenly. This piece also begins as if it starts in the middle; the soloists play together at first, as if they were one instrument. I wanted to show how rapidly the mood of the music shifts from one mood to another, just as if you were looking at the baby's face, which displays four expressions in one second...

Also in the middle of the piece, the bass flute solo is accompanied by prepared dulcimer and bells and so on; I imagined it as a dreaming section. It is strange, looking at a one-month-old baby: you can tell clearly she

About ICE

With a flexible roster of 33 leading instrumentalists performing in forces ranging from solos to large ensembles, the International Contemporary Ensemble (ICE) functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and pursuing groundbreaking strategies for audience engagement.



PERFORMING THIS CONCERT

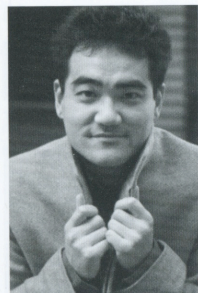
Joshua Rubin is a founding clarinetist and the Program Director of ICE. ♦ Percussionist and composer **Nathan Davis** makes music inspired by natural processes, acoustic phenomena, and the abstraction of simple stories. He has received commissions from ICE, the Calder String Quartet, the Ojai Festival (for Eighth Blackbird and an installation by sound-sculptor Trimpin), Ethos Percussion Group, TimeTable, and the Moving Theater Dance Company, and received awards from Meet The Composer's Commissioning Music/USA, the Jerome Foundation, American Music Center, MATA, the Argosy Foundation, ASCAP, and the ISCM. ♦ **Nick Masterson** is the Principal Oboist of the Pennsylvania Ballet Orchestra and a member of the Philadelphia Chamber Orchestra. Nick has been a member of ICE since 2003 and can be heard on the group's recording of John Adam's *Son Of Chamber Symphony* released on Nonesuch Records. ♦

Praised for her "flair" and "deftly illuminated" performances by the New York Times, bassoonist **Rebekah Heller** is a uniquely dynamic chamber, orchestral and solo musician. Equally comfortable playing established classical works and the newest of new music, she is a fiercely passionate advocate for the bassoon. ♦ **David Byrd-Marrow**, horn, received his bachelor's degree from The Juilliard School, where he studied with the late Jerome Ashby. For his master's degree, he went on to study with William Purvis at the State University of New York at Stony Brook. He was then selected for fellowship in the Juilliard-Carnegie Hall Academy Ensemble ACJW. He has also played with groups such as Carnegie Hall's "Zankel Band," The Orchestra of St. Luke's, The Orpheus Chamber Orchestra, The Tokyo Symphony, The New York and Atlanta Operas and The New York Philharmonic. ♦ **Claire Chase**, flute (see previous page).

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is dreaming, but about what, I wonder. She has only been here for a month; what can she see, to make her smile or cry, so vivid is her dream. I found this experience both mysterious and peaceful, looking over the crib she is sleeping in.

Mina was commissioned by the Seattle Symphony Orchestra and co-commissioned by Bamberg Symphony Orchestra and Nagoya Philharmonic Orchestra. This piece was written for an orchestra with five soloists who are from ICE—a chamber ensemble with whom I have long-standing relationship and with whom I can work most intimately. Despite the fact we have a vast ocean between us (I live in London, ICE is in New York), we communicated via

Skype and email, recording samples on phones and computers and sending them back and forth; I felt as if they were in my room in London while I composed. I think that this is the best composer-player relationship you can ask for!

The orchestra's role is to surround the soloists, almost like parents do to their children; they react, sometimes initiate the reaction, sometimes there are five different concerti playing simultaneously with specific coupling between the solo instrument and orchestral instruments.

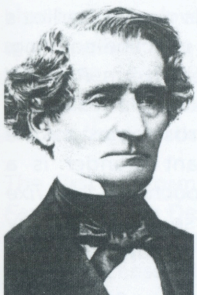
So obviously this piece was written in very special time of my life. ■

Symphonie Fantastique, Opus 14

HECTOR BERLIOZ

Born December 11, 1803, La Côte-St-André

Died March 8, 1869, Paris



It is impossible for modern audiences to understand how revolutionary Berlioz's *Symphonie Fantastique* was when it burst upon surprised listeners in Paris in 1830. The music

has become so over-familiar that we forget that it represented not only a brilliant new use of the orchestra but also an entirely new conception of the role of the composer. For Berlioz subtitled this symphony "Episode in the Life of an Artist" and based it on details of his own life. And what made the symphony so sensational was that these autobiographical details were so lurid, private, and painful. No longer was music an abstract art, at some distance from the psyche of its maker. When Berlioz created the nightmare journey of the *Symphonie Fantastique* out of his own internal fury, the art of music was all at once propelled into a new era.

In 1827 an English acting troupe visited Paris, where their performances of Shakespeare created a sensation. Nowhere did these performances have more impact than on a 23-year-old music student named Hector Berlioz, who was as much smitten with the company's leading lady, Harriet Smithson, as he was with Shakespeare. Berlioz himself recalled the effect of watching the actress play the part of Juliet: "It was too much. By the third Act, hardly able to breathe—as though an iron hand gripped me by the heart—I knew I was lost." Berlioz resolved on the spot to marry Harriet Smithson and soon mounted a concert of his own works as a way of attracting her attention; she never even heard of the concert. Plunged into the despair of his own helpless love, Berlioz came up with the idea that would—after much revision—become the *Symphonie Fantastique*: he would depict in music the nightmare mental adventures of a love-stricken young musician who took opium as a way to escape his pain.

Such an idea carries with it all sorts of dangers for unbridled self-indulgence, but in fact the *Symphonie Fantastique* is a tightly-disciplined score. Its unity comes from Berlioz's use of what he called (borrowing the term from the psychology of his day) an *idée fixe*, or "fixed idea"; today we would call it an obsession. In the symphony, this

obsession takes the form of a long melody which Berlioz associates with his beloved. This melody appears in each of the symphony's five movements, varied each time to suit the mood of the movement and the mental state of the suffering hero.

Berlioz, an unusually articulate writer, provided program notes of the symphony that are still worth quoting in detail (Berlioz's notes are in italics in the following paragraphs):

A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he had taken was too weak to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings, and his memories find utterance in his sick brain in the form of musical imagery. Even the Beloved One takes the form of a melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

First Movement: Dreams, Passions. At first he thinks of the uneasy and nervous condition of his mind, of somber longings, of depression and joyous elation without any recognizable cause, which he experienced before the Beloved One had appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation

The movement's opening, with murmuring woodwinds and muted strings, depicts the artist drifting softly into the drugged dream-state. The animated *idée fixe* theme, the musical backbone of the entire symphony, is soon heard in the first violins and flute. This undergoes a series of dramatic transformations (this opening movement is in a sort of sonata form) before the movement closes on quiet chords marked *Religiosamente*.

Second Movement: A Ball. In a ballroom, amidst the confusion of a brilliant festival, he finds the Beloved One again.

Berlioz here creates a flowing waltz, beautifully introduced by swirling strings and harps. Near the end, the music comes to a sudden stop, and the *idée fixe* melody appears in a graceful transformation for solo clarinet before the waltz resumes.

Third Movement—Scene in the Fields. It is a summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the ranz des vaches (the tune used by the Swiss shepherds to call their flocks). This pastoral duet, the quiet scene, the soft whisperings of the trees stirred by the zephyr wind, some prospects of hope recently made known to him, all these sensations unite to impart a long unknown report to his heart and to lend a smiling color to his imagination. And then She appears once more. His heart stops beating, painful forebodings fill his soul. "Should she prove false to him!" One of the shepherds resumes the melody, but the other answers him no more... Sunset... distant rolling of thunder... Loneliness... silence...

The *Scene in the Fields* is one of Berlioz's most successful examples of scene-painting, perhaps inspired by Beethoven's *Pastoral Symphony*, but nothing like it musically. The dialogue of the shepherds' pipes to the accompaniment of distant thunder is a particularly imaginative touch; the *idée fixe* is heard during the course of the dreamy summer afternoon in the woodwinds.

*Fourth Movement: March to the Scaffold. He dreams that he has murdered his Beloved, that he has been condemned to death, and is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession. The tumultuous outbursts are followed without modulation by measured steps. At last the *idée fixe* returns, for a moment a last thought of love is revived, which is cut short by the deathblow.*

This is the most famous music in the symphony, with its muffled drums giving way to the brilliant march. At the end, the solo clarinet plays a fragment of the *idée fixe*, then the guillotine blade comes down as a mighty chord from the orchestra;