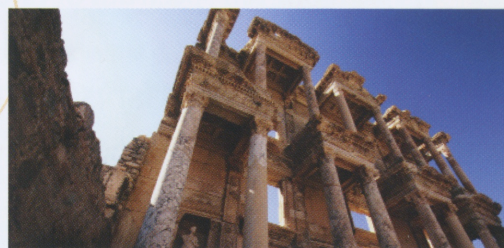
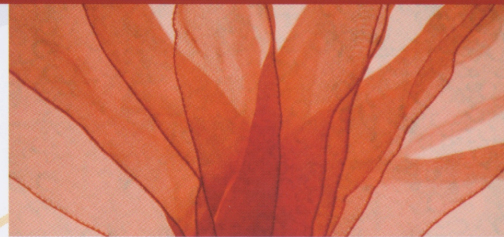


The DNA of Music

LA JOLLA SYMPHONY & CHORUS
2008-2009 SEASON

TIME
MOTION
HOME
PERSPECTIVE
PASSION
HOPE



Steven Schick Music Director | David Chase Choral Director

Steven Schick, *Music Director*

David Chase, *Choral Director*

MOTION

Mandeville Auditorium, UCSD

Saturday, December 6, 2008, 8PM

Sunday, December 7, 2008, 3PM

Steven Schick conducting

ZIPORYN

Frog's Eye WEST COAST PREMIERE

Lux Boreal Contemporanea Danza

SHOSTAKOVICH

**Cello Concerto No. 1
 in E-flat Major, Opus 107**

Allegretto

Moderato

Cadenza

Allegro con moto

Margaret Zhou, cello

INTERMISSION

STRAVINSKY

Petrushka

First Tableau: The Shrovetide Fair

Second Tableau: Petrushka's Room

Third Tableau: The Moor's Room

*Fourth Tableau: The Shrovetide Fair
 (Toward Evening)*



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



**During this performance, unauthorized audio
 and/or video recording are prohibited.**

**We gratefully acknowledge
 Drs. Joan Forrest & Michael Latz
 Milton & Jeanne Saier
 for underwriting this concert.**

FROM THE CONDUCTOR



After "time" comes "motion." And so the second link in our chain of musical DNA deals with music that moves, and makes us move, and by extension, moves us.

So, what is the quality of music in motion? Is it the presence of pulse? Is it a sense of propulsion, of forward momentum? Is it sheer vitality of rhythm or color or story-line?

In the case of Evan Ziporyn's *Frog's Eye* motion comes from a system of overlapping pulses and melodic lines reiterated at every level from simple repeating percussion parts to waves of melodic foam that rise from the mists of the orchestra. Evan speaks poetically about the "frog's eye," a view of the world that is both dryly observant, almost outside the action, while simultaneously stuck right in the middle of the swampy fertility of life's many options. We seek to amplify the motions of a "Frog's Eye," literally by adding movement. We are extremely pleased to welcome Tijuana's fascinating young dance company Lux Boreal Contemporanea Danza who will take the teeming plenty of Ziporyn's composition and translate it into dance. Likewise we are very pleased to have the composer himself present for these concerts. Evan's musical roots are both broad and deep: he is an extraordinary clarinetist, as well as a gifted composer whose music represents the diversity of his fascinations from contemporary classics to minimalism to the traditional music of Indonesia.

Shostakovich's *Cello Concerto* deals less with a vocabulary of pulse and more in the language of momentum. From the sharp opening notes of the solo cello, everything in the piece seems in motion towards a goal. It's as though the piece was born with its weight on one leg, always looking forward towards its next step. Shostakovich cloaks his forward propulsion with a solo cello line of enormous virtuosity and an orchestration that is sometimes raw and rhythmic and at other times wistful or even comical. But for all of its compositional refinements the piece is essentially a shark: restless and yearning, believing fully that living is equivalent to moving forward and that to stop is to die. We are pleased to welcome as soloist for this weekend's performances the winner of the 2008 Young Artist Competition, cellist Margaret Zhou.

If *Frog's Eye* is a tale of our multiple lines (and stories) and Shostakovich signals an inexorable momentum,

STEVEN SCHICK conductor

Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than one hundred new works for percussion. Schick is Distinguished Professor of Music at the University of California, San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. In 2008 Schick received the "Distinguished Teaching Award" from UCSD. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002, and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of the percussion group, "red fish blue fish," and in 2007 assumed the post of Music Director and conductor of the La Jolla Symphony & Chorus.

Steven Schick recently released three important publications. His book on solo percussion music, "The Percussionist's Art: Same Bed, Different Dreams," was published by the University of Rochester Press; his recording of *The Mathematics of Resonant Bodies* by John Luther Adams was released by Cantaloupe Music; and, a 3 CD set of the complete percussion music of Iannis Xenakis, made in collaboration with red fish blue fish, was issued by Mode Records. Steven Schick has appeared as a percussion soloist in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall (Los Angeles) among many other national and international venues.

Stravinsky's great ballet *Petrushka* is an injection of sheer vitality. In his story of a puppet brought to life, Stravinsky literally takes a lifeless thing and gives it hope, love and the quest for life. For Stravinsky *Petrushka* was a bridge—between a static puppet and a whirling ballet; and for the composer personally between the colors and sound of his Russian past and his first steps towards a beckoning modernity. Stravinsky's *Petrushka* is a kaleidoscopic universe, a preview of the 20th century's life in the fast lane.

We hope that you will enjoy this concert. So if your world is still a Newtonian one, then your first law is clear: these musical bodies will always remain in motion. ■

In Memory of Howard Bresner

The La Jolla Symphony & Chorus lost a valued member on October 17 when its long-time controller, Howard Bresner, died suddenly of a heart attack. Howard had worked with the LJS&C Board and staff for nearly 10 years. During that time he became an advocate, a friend and trusted advisor. He will be missed by all who knew him.

The DNA of Music

Saturday, February 7 at 8:00 pm
Sunday, February 8 at 3:00 pm
Mandeville Auditorium



Cecil Lytle, narrator

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HOME

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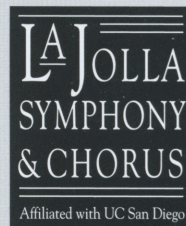
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JOINING US...

EVAN ZIPORYN

Evan Ziporyn's work is colored by his 30-year involvement with Balinese music and other non-Western genres. His groundbreaking cross-cultural compositions have been performed at venues around the world by Yo Yo Ma's Silk Road Project, Maya Beiser, Wu Man, Ethel, the Kronos Quartet, and Gamelan Galak Tika, the Boston-based ensemble he founded and directs. He is also a founding member of the Bang on a Can All-stars, Musical America's 2005 Ensemble of the Year, and a member of the Steve Reich Ensemble.

Ziporyn's music has been commissioned and performed by the American Composers Orchestra, Boston Modern Orchestra Project, the American Repertory Theater (2004's *Oedipus Rex*), and Orkest de Volharding. With the All-stars, a partial list of collaborators includes Brian Eno, Ornette Coleman, Thurston Moore, Meredith Monk, Iva Bitova, Philip Glass, Terry Riley, Don Byron, Louis Andriessen, Cecil Taylor, Henry Threadgill, Matthew Shipp, Wayan Wija, Kyaw Kyaw Naing, and Pamela Z. His music has been recorded on Sony Classical, New World, New Albion, and Cantaloupe Music. As a soloist, Ziporyn has recorded for Nonesuch, Sony Classical, and Cantaloupe; his playing was also featured in Tan Dun's soundtrack for the film "Fallen."

In 2004 Ziporyn received American Academy of Arts and Letters Goddard Lieberman Award, and in 2007 the USA Artists Walker Fellowship. He is currently Kenan Sahin Distinguished Professor at the Massachusetts Institute of Technology. His new opera, *A House in Bali*, will be premiered in Bali and Berkeley next season.

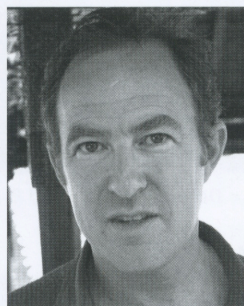
PROGRAM NOTES

BY ERIC BROMBERGER

Frog's Eye

EVAN ZIPORYN

Born 1959, Chicago



The composer has supplied a program note:

"I'm quite convinced in some ways that the camera has given us a somewhat blinkered look. We're looking at the world through a hole—we're getting a bit of tunnel vision. And so I'm trying to widen it, trying to put in more than just looking ahead. And when you do, the viewer is pulled in more. So I get quite excited by that. I spent rather a long time experimenting with optics, and actually now my intention is to throw them away and use my two eyes and what I think of the world and look at it, look at the real world. I don't watch television much, I look at the garden, that's the real world I think, so that's what I'm going to do."
—David Hockney on NPR's *Weekend Edition*, December 9, 2001

As a relative newcomer to New England (a mere 12 years), I still allow myself the luxury of being overwhelmed by local nature, specifically summer's rampant fecundity. Swimming across lakes and ponds, the view is as with a camera obscura, one's small humanity dwarfed by water and sky, ringed by innumerable trees and leaves. It's hard to feel important at such moments, but also impossible not to feel wondrously alive. As it turns out, this is close to the frog's eye view: perched on rocks in shallow water, 99 percent immersed, only their huge panoptic eyes above the water line. Perfect stillness, perfect contemplation, patience, serenity, all that good Zen stuff. Keeping cool while maintaining absolute vigilance. They are in fact hard at work, staring intently, waiting for a moment of action and violence, for insects, for food. The view is incidental as far as they're concerned.

Meanwhile, back among the humans, we live our directed lives, cutting across the sensory present, intersecting with it, ignoring it, misapprehending, misinterpreting. This is undoubtedly our own biological necessity. We strive for a certain type of awareness, for multilayered perception, and occasionally we get there, but we seem to be built for subject narrative. We've got to catch the fly to survive. I personally don't have a problem with this, but—like Mr. Hockney—I'm trying to look at my surroundings while still advancing the story line. ■

Young Artists Winners Recital

Winners of our Young Artists Competition perform their award-winning pieces at this intimate recital and benefit for the LJS&C Young Artists program. Recital sponsor: Dr. James Swift & Suzanne Bosch-Swift

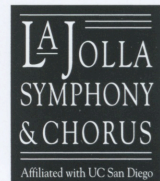
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Private Venue • Reception Follows

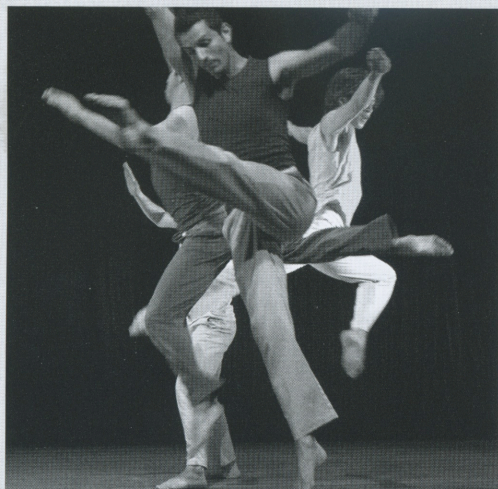
Tickets: Adult/Senior \$25 • Student \$12 • Reserved Seating: \$50

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LUX BOREAL



Lux Boreal was founded in 2002 by dancers and choreographers from the School of Contemporary Dance of Mazatlan. At the time, dance in Mexico was going through a transition on many levels, including political and cultural. The members of Lux Boreal joined the movement to decentralize dance and chose the City of Tijuana, Baja California, in which to develop as a young company. Thanks to the support granted by Casa de la Cultura de Tijuana, the Municipal Institute for Art and Culture, the Baja California Institute of Culture, and the Cultural Center Tijuana, Lux Boreal has been able to develop in a fertile land for the contemporary artistic movements, in a city that today is becoming a cultural shaft in Mexico, with unimaginable reaches beyond its frontiers. Co-directors of the company are Henry Torres Blanco and Ángel Arámbula Ochoa.

"Lux boreal are the northern lights, and that radiance in the sky...came from Compania Lux Boreal, whose four dancers generated enough electricity to light up a city." *San Diego Theater Scene*

How to Reach Us

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Margaret Zhou

cello

Sixteen-year-old Margaret Zhou has been playing cello since the age of five and is currently studying with Mr. Ruslan Biryukov. She has served as principal cellist of the San Diego Civic Youth Orchestra, under direction of Mr. Robert Gilson, for three years.

Margaret was the first place winner in the junior division of the 1998 San Diego Music Teachers Association of California (MTAC) V.O.C.E. Competition, a winner in the Associated Arts competitions in 1999, and the first-place winner in the ASTA/NSOA and Junior Instrumental Goodlin Scholarship Competitions in 2000. In 2001, Margaret won first place in the String Division of the MTAC Concerto Competition, and consequently performed with the San Diego New City Sinfonia. Since then, Margaret has won numerous awards, including the 2005 San Diego Symphony Young Artists Competition, which featured her in a performance with the San Diego Symphony at the "Hot Shots" concerts. She placed first in the intermediate division of the 2006 San Diego MTAC V.O.C.E. Competition as well as in the 2006 Los Angeles Violoncello Society's Scholarship Audition. Margaret also placed first in the 2007 H.B. Goodlin Scholarship Competition, Senior Instrumental Division. In 2008, Margaret placed first in the La Jolla Symphony & Chorus Young Artists Competition, the Torrance Symphony Young Artists Competition, and the senior division of the San Diego MTAC V.O.C.E. Competition. Subsequently, she placed third at the state level of the V.O.C.E. Competition.

A senior at Westview High School, Margaret is an active member of Academic League, Peer Counseling, and the Classical Music Society, which organizes student performances in her community. Margaret also enjoys tutoring students, teaching cello, and volunteering weekly at UCSD's Thornton Hospital.

Cello Concerto No. 1 in E-flat Major, Opus 107

DMITRI SHOSTAKOVICH

Born September 25, 1906, St. Petersburg

Died August 9, 1975, Moscow



Shostakovich met Mstislav Rostropovich when the cellist was still a teenager and soon became the young man's composition teacher at the Moscow Conservatory. Even after Rostropovich went on to a brilliant solo career, he remained close to the composer, and in 1959 Shostakovich wrote a concerto for his former student. The *Cello Concerto No. 1*—dedicated to Rostropovich and conceived with his phenomenal abilities in mind—has become one of the most frequently performed and recorded of all cello concertos, but its creation produced problems for the composer. Normally a very fast worker, Shostakovich completed the first movement in the spring of 1959, but was then unsure about the shape of the rest of the concerto. He had originally planned a concerto in the standard three movements, but as he worked that summer this plan changed, and the remainder of the piece consists of three separate movements—a slow movement, cadenza, and finale—played without pause. Another striking feature of this concerto is its exceptionally lean scoring, for the orchestra consists of a string section with only eleven additional instruments: four pairs of woodwinds, one French horn, timpani, and celesta. The French horn, however, repeats and develops themes so prominently that at moments it rivals the solo cello in importance.

Shostakovich described the opening *Allegretto* as "a scherzo-like march," and in another original touch he dispenses altogether with the usual orchestral exposition: the solo cello itself opens the concerto with the four-note figure that will form the melodic basis of the first movement. The cello also announces the firm and driving second subject, and in the course of the active development the solo horn repeats both these ideas. This saucy, slightly sardonic movement comes to a sudden close on its opening theme.

The mood changes completely at the *Moderato*. Muted strings introduce the wistful main idea, quickly repeated by the solo horn. The cello, though, enters with different material: its simple tune is singing, almost innocent. The development grows gnarled and complex, but the horn leads to

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a haunting conclusion: Shostakovich has the cello play the final pages entirely in artificial harmonics and accompanies it with the softly-ringing sound of the celesta. On this lean and icy sound the movement flows directly into the third movement.

This lengthy cadenza develops themes from the second movement and makes virtuoso demands on the cellist, who at some points must bow with the right hand and simultaneously pluck doublestopped pizzicatos with the left. There is something almost grotesque about the skirling woodwind tune that opens the athletic finale. As this movement proceeds, the opening theme of the first movement begins to emerge from the busy texture, and—pushed on by prominent horn calls—the concerto rushes to its close on the theme with which it began.

Rostropovich gave the first performance of Shostakovich's *Cello Concerto No. 1* with the Leningrad Philharmonic on October 4, 1959. A month later, he and the composer made a visit to the United States and brought the concerto with them. Following the triumphant performance in Philadelphia, Rostropovich made a recording with the Philadelphia Orchestra and Eugene Ormandy, and Shostakovich was present to supervise the recording sessions. That recording, which preserves the excitement of that occasion, remains the finest ever made of this concerto. ■

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.

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Petrushka

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



Petrushka, Stravinsky's ballet about three puppets at a Russian Shrovetide carnival, actually began life as a sort of piano concerto. In the summer of 1910, shortly after the successful premiere of *The Firebird*, Stravinsky started work on a ballet about a pagan ritual sacrifice in ancient Russia. But he set the manuscript to *The Rite of Spring* aside when he was consumed by a new idea: "I had in

my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

When impresario Serge Diaghilev visited Stravinsky that summer in Switzerland to see how the pagan-sacrifice ballet was progressing, he was at first horrified to learn that Stravinsky was doing nothing with it. But when Stravinsky played some of his new music, Diaghilev was charmed and saw possibilities for a ballet. With Alexander Benois, they created a story-line around the Russian puppet theater, specifically the tale of *Petrushka*, "the immortal and unhappy hero of every fair in all countries." Stravinsky completed the score to what was now a ballet between August 1910 and May 1911, and *Petrushka* was first performed in Paris on June 13, 1911, with Nijinsky in the title role.

From the moment of that premiere, *Petrushka* has remained one of Stravinsky's most popular scores, and the source of its success is no mystery: *Petrushka* combines an appealing tale of three puppets, authentic Russian folk tunes and street songs, and brilliant writing for orchestra. The music is remarkable for Stravinsky's sudden development beyond the Rimsky-inspired *Firebird*, particularly in matters of rhythm and orchestral sound. One of those most impressed by *Petrushka* was Claude Debussy, who spoke with wonder of this music's "sonorous magic."



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A brief summary of the music and action, which divides into four tableaux separated by drum rolls:

First Tableau: The Shrovetide Fair To swirling music, the curtain comes up to reveal a carnival scene in 1830 St. Petersburg. The crowd mills about, full of organ grinders, dancers, and drunkards. An aged magician appears and—like a snake charmer—spins a spell with a flute solo. He brings up the curtain in his small booth to reveal three puppets: Petrushka, the moor, and the ballerina. At a delicate touch of his wand, all three spring to life and dance before the astonished crowd to the powerful Russian Dance. A drum roll leads to the

Second Tableau: Petrushka's Room This opens with the Petrushka being kicked into his room and locked up. The pathetic puppet tries desperately to escape and despairs when he cannot. Stravinsky depicts his anguish with two clarinets, one in C major and the other in F-sharp major: their bitonal clash has become famous as the "Petrushka sound." The trapped puppet rails furiously but is distracted by the appearance of the ballerina, who enters to a tinkly little tune. Petrushka is drawn to her, but she scorns him and leaves.

Third Tableau: The Moor's Room Brutal chords take us into the moor's opulent room. The ballerina enters and dances for the moor to the accompaniment of cornet and snare drum. He is charmed, and the two waltz together. Suddenly Petrushka enters (his coming is heralded by variations on his pathetic clarinet tune), and he and the moor fight over the ballerina. At the end, the moor chases him out.

Fourth Tableau: The Shrovetide Fair (Toward Evening) At the scene of the opening tableau, a festive crowd swirls past. There are a number of ballet set-pieces here: the *Dance of the Nurse-Maids*, *The Peasant and the Bear* (depicted respectively by squealing clarinet and stumbling tuba), *Dance of the Gypsy Women*, *Dance of the Coachmen and Grooms* (who stamp powerfully), and *Masqueraders*. At the very end, poor Petrushka rushes into the square, pursued by the moor, who kills him with a slash of his scimitar. As a horrified crowd gathers, the magician appears and reassures all that it is make-believe by holding up Petrushka's body to show it dripping sawdust. He drags the slashed body away, but the ghost of Petrushka appears above the rooftops, railing defiantly at the terrified magician, who flees. Quiet pizzicato strokes, taken from both the C major and F-sharp major scale, bring the ballet to an end that is—dramatically and harmonically—ambiguous.

SOME NOTES ON THE TEXT: Stravinsky published *Petrushka* the year after the premiere, but in 1947 he returned to the score and revised it. These revisions had several purposes: to reduce the size of the orchestra, to simplify some of the metric complexities, and to give greater importance to the piano, which had been the music's original inspiration but had faded from view in the ballet version. Each version has its proponents, some preferring the greater clarity of the revision, others the opulence of the original.

Stravinsky was aware that the ballet's ambiguous ending, however effective it is on stage, would be anti-climactic when *Petrushka* is performed in the concert hall, so he wrote an alternate ending for concert performance. This revised ending eliminates the action of the ballet's final minutes and instead concludes with *The Masqueraders*, to which Stravinsky appends an emphatic concert ending. These concerts present *Petrushka* in Stravinsky's original 1911 version and conclude with his concert ending. ■



Alexander Benois' costume design for *Petrushka*, danced by Nijinsky at the premiere in 1911.

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