The French Composer

Saturday, October 29, 2011, 7:30pm  |  Sunday, October 30, 2011, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

STRAVINSKY  Symphonies of Wind Instruments

DEBUSSY  Danse sacrée et danse profane
Charissa Barger, harp

RAVEL  Ma Mère L'Oye
Pavane of the Sleeping Princess
Hop O' My Thumb
Empress of the Pagodas
Beauty and the Beast
The Enchanted Garden

INTERMISSION

STRAVINSKY  The Rite of Spring
The Adoration of the Earth
The Sacrifice

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

We gratefully acknowledge our underwriters for this concert
Eric & Pat Bromberger / Gary & Susan Brown
FROM THE CONDUCTOR

How do you know whether to stay put or move on? Settle down or explore? Hold or fold? Questions of stability versus mobility lie at the root of life’s most fascinating dilemmas. We all know the excitement and the uneasiness that attend fundamental life-change. Change is a source of anxiety for stockbrokers and of joy and trepidation for nearly-finished graduate students; it’s the basis of Kenny Rogers’ songs. Most of the time deep changes in life seem incremental—you evolve at an imperceptibly slow rate and then one day awaken to the realization, not that things are changing, but that they have changed. However, every once in a while we engage in a more abrupt recalibration, a conscious decision to move things along.

“Stravinsky Circus,” the season of the La Jolla Symphony and Chorus that we embark upon this weekend, is a dual exercise in change and recalibration. On one hand we celebrate the early work of the seminal twentieth-century composer, Igor Stravinsky, and as such celebrate the very notion of change as formation to move things along.

Certainly it’s time to revisit this map, as the visual and literary arts have long since done. Our proposition is that the mid-line should be shifted ahead a hundred years or so to the first two decades of the 20th century. Again, we’ll feel free to program before and after. This season, you’ll hear works by Mozart, Brahms, and Verdi in addition to John Adams, David Lang, and Samuel Barber. Resting right in the middle as our new fulcrum is early Stravinsky and his glorious music of change and reconsideration.

We have chosen Stravinsky as the thread of this season’s La Jolla Symphony and Chorus concerts for lots of reasons. It’s music that is beautiful, breathtaking, often very moving, and always extremely provocative. It is also music that defined its age so strongly that its echoes continue to propagate to the present time. If the century of Beethoven was one marked by the nascent ideologies of democracy and the desire to enjoin a powerful universal vision of life, Stravinsky’s world was fractured by the pull of multiple stylistic, cultural, and political pathways. Today we live fully in just this world. I own a Swedish car, wear a Japanese suit to conduct in, and probably have eaten Persian, Thai, or Mexican food within the last few days. That this seems like a normal rather than a culturally schizophrenic aspect of life demonstrates the extent to which the cultural fault lines, first made widely evident in Stravinsky and the early 20th century, have permeated our daily existence.

We propose to you that by looking at early Stravinsky, we are also looking at ourselves, at this time and in this place. We don’t claim that Stravinsky is the only mirror we could have used, but it is one that makes sense to us. And, we also don’t claim that the world of Mozart and Beethoven; Bach and Berlioz is irrelevant. To the contrary! This is vital music that you will often hear us play. But join us as we look at the enormous invention, variety, and insight in the music of Igor Stravinsky. Look deeply into this music with us. We think you’ll find that what it reflects is true.

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 & Rhythms”—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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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.

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Stravinsky composed his *Symphonies of Wind Instruments* during the summer of 1920, which he spent in a fishing village in Brittany. The music was written as the result of a request from the *Revue Musicale*, which had asked a number of composers for short pieces in memory of Claude Debussy, who had died two years before. Stravinsky had been friends with Debussy, although his own music had been a source of mixed pleasure to the older composer. Stravinsky noted that

> While composing my *Symphonies* I naturally had in mind the man to whom I wished to dedicate them. I used to wonder what impression my music would have made on him, and what his reaction would have been. I had a distinct feeling that he would have been rather disconcerted by my musical idiom...

According to my idea, the homage that I intended to pay the memory of the great musician ought not to be inspired by his musical thought; on the contrary, I desired to express myself in a language which should be essentially my own.

What emerged from Stravinsky's wish to remember Debussy was a brief (nine-minute) piece for wind instruments only. The *Symphonies of Wind Instruments* remains one of Stravinsky's less-known works, as the composer knew it would be:

> I did not, and indeed I could not, count on any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of heterogeneous instruments.

Stravinsky's choice of title should be understood carefully, for it does not denote a series of small symphonies in the formal sense of that term. Rather, *symphonies* should be understood in its literal sense: the playing together of a group of instruments. Stravinsky said that what he meant by the title was “the togetherness of wind instruments.”

This music is scored for what might be called a symphony orchestra minus its strings and percussion: the 23-member ensemble consists of three flutes, alto flute, two oboes, English horn, clarinet, alto clarinet, three bassoons (the third doubling contrabassoon), four horns, two trumpets in C, trumpet in A, three trombones, and tuba. The work divides into three sections played without a break, and the opening and closing sections are built on a slow chorale. Stravinsky's description of the *Symphonies* as “an austere ritual” is accurate: throughout, the music is somber and subdued, its gravely ceremonial tone appropriate to its function as a memorial.

Stravinsky revised the *Symphonies* in 1947, making some small changes that involve instrumentation and metrical notation. At these concerts, the original version of 1920 is performed.
DANSE SACRÉE ET DANSE PROFANE
CLAude Debussy
Born August 22, 1862, Saint-Germain-en-Laye
Died March 25, 1918, Paris

The Pleyel company of Paris had long been famous for its pianos (Chopin particularly admired the Pleyel piano), and in 1897 the firm introduced a new instrument, the chromatic harp. Previous harps had been able to manage only seven notes in an octave and had to use pedals to create the other notes, but the chromatic harp dispensed with pedals and instead offered strings tuned to all twelve notes of the chromatic scale. The company naturally wanted to show off its new instrument, and Pleyel and the Brussels Conservatory jointly commissioned a new work for the harp version of Debussy in 1904.

That year was one of the most important, productive, and turbulent in the composer’s life. Deep in work on La Mer, Debussy left his wife that year for Emma Bardac, the estranged wife of a wealthy banker; under the spell of this new affair, Debussy composed one of his finest pieces for piano, L’Isle joyeuse. But Debussy’s distraught wife attempted suicide, and during the resulting scandal many of his friends angrily deserted him. Doubtless the commission for the new harp piece was welcome to the composer, who was almost destitute at this point—he stopped work on La Mer to write it.

The Danse sacrée et danse profane are scored for chromatic harp and string orchestra. This is music of delicacy and understatement, and Debussy keeps the harp firmly in the spotlight: the string accompaniment is lean (and in fact the Danses are sometimes performed as chamber music, with the harp accompanied by string quartet). Listeners should be a little wary of Debussy’s title, which is intentionally vague and probably meant simply to be evocative. There is nothing distinctly sacred about the first, while the second evokes no images of pagan ritual. Instead, this is intimate and sometimes haunting music, well-calculated to show off the new instrument and to please audiences. The somber Danse sacrée—based on a melody by Debussy’s friend, the Portuguese composer-conductor Francisco de Lacerda—

is poised and formal in its lean-lined melodies. The music flows without pause—and with an almost imperceptible quickening of pace—into the Danse profane, which is brighter, more relaxed, and more animated. Sparkling runs show off the possibilities of the new instrument and finally drive the dance to its emphatic concluding pizzicato.

The Danse sacrée et danse profane were first performed in November 1904 at one of the Concerts Colonne in Paris by the harpist Mme. Wurmser-Delcourt. Reviewers, still outraged by Debussy’s domestic scandal earlier that year, gave it only a lukewarm welcome. Debussy, still pressed for money, may have worried that the music would have few performances in its harp version, and that same year he arranged it for two pianos; it is still sometimes performed (and recorded) in this arrangement. The dedication, however, is to Gustave Lyon, the inventor of the chromatic harp.

CHARISSE BARGER
harp, 2010 Young Artists Winner

San Diego native Charissa Barger, 25, has established herself as an inspiring performing artist and dedicated arts educator in Southern California. Her technical mastery and expressive playing keep her in high demand as a soloist, chamber and orchestral musician. As an ambassador for new music, she has premiered numerous works, collaborated with composers and performed for innovative concerts and recordings. She is passionate about arts education and community outreach and is the founder of Harp for Little Hearts, a creative approach to music education that will launch a concert series for families in Spring 2012.

Ms. Barger currently lives in Los Angeles where she is a candidate for the Master of Music degree at the University of Southern California. She received an Artist Diploma from the prestigious Colburn Conservatory of Music and a Bachelor of Music degree from the University of Michigan, where she was a Rogel Scholar.

In 2010, Ms. Barger won first-place instrumental in the La Jolla Symphony & Chorus Young Artists Competition. This is her debut performance with the orchestra, and she is thrilled to be performing one of her favorite pieces, Claude Debussy’s Danse sacrée et danse profane.

MA MÈRE L’OYE
MAURICE RAVEL
Born March 7, 1875, Ciboure, Basses-Pyrénées
Died December 28, 1937, Paris

Ravel was a strange mixture as a person. A man of enormous sophistication and intelligence, he nevertheless felt throughout his life a strong longing for the world of the child: he collected toys and was fascinated by the illustrations in children’s books. Not surprisingly, he made friends easily with children and sometimes abandoned the adults at parties to go off and play games with their children.

Ravel’s fascination with the world of the child found expression in his art: he wrote music for children to hear—such as his opera L’enfant et les Sortileges and music for them to play. His Ma Mère l’Oye (“Mother Goose Suite”) for piano-four hands dates from 1908. Ravel wrote it for Jean and Mimi Godebski, aged 8 and 10, the son and daughter of some of his friends, though it was two other children—aged 7 and 10—who played the premiere in Paris in 1910. Each of the five movements was inspired by a scene from an old French fairy tale; the suite, however, should be understood as a collection of five separate scenes rather than as a connected whole. In an oft-quoted remark, Ravel described his aim and dedication, however, is to Gustave Lyon, the inventor of the chromatic harp.

The Enchanted Garden brings the suite to a happily-ever-after ending. The opening—for strings alone—is simple, almost chaste, but gradually the music assumes a broad, heroic character and—decorated with brilliant runs—drives to a noble close in shining C major.
In the spring of 1910, while completing the orchestration of The Firebird, Igor Stravinsky had the most famous dream in the history of music: “I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dancing herself to death. They were sacrificing her to propitiate the god of spring.” This idea became The Rite of Spring, which Stravinsky began composing in the summer of 1911, immediately after the premiere of Petrushka. For help in creating a scenario that would evoke the spirit of pagan Russia, Stravinsky turned to the painter-archaeologist-geologist Nicholas Roerich, who summarized the action:

The first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to impart his sacred kiss on the new-flowering earth. During this rite the crowd is seized with a mystic terror. After this upsurge of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance on the sacred hill amid enchanted rocks; they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in rocks; they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man’s ancestor. Then the greybeards dedicate the victim to the god Yarilo.

This story of violence and nature-worship in pagan Russia—inspired in part by Stravinsky’s boyhood memories of the thunderous breakup of the ice on the Neva River in St. Petersburg each spring—became a ballet in two parts, The Adoration of the Earth and The Sacrifice.

In the music, Stravinsky drew on the distant past and fused it with the modern. His themes (many adapted from ancient Lithuanian wedding tunes) are brief, of narrow compass, and based on the constantly-changing meters of Russian folk music, yet his harmonic language can be fiercely dissonant and “modern,” particularly in the famous repeating chord in Dance of the Adolescents, where he superimposes an E-flat major chord (with added seventh) on top of an F-flat major chord. Even more striking is the rhythmic imagination that animates this score: Stravinsky himself confessed that parts were so complicated that while he could play them, he could not write them down. And beyond all these, The Rite of Spring is founded on an incredible orchestral sense: from the eerie sound of the high solo bassoon at the beginning through its use of a massive percussion section and such unusual instruments as alto flute and piccolo trumpet (not to mention the eight horns, two tubas, and quadruple woodwind), this score rings with sounds never heard before. The premiere may have provoked a noisy riot, but at a more civilized level it had an even greater impact: no composer writing after May 29, 1913, would ever be the same.

Stravinsky came to prefer The Rite of Spring as a concert piece rather than a ballet, but some reference to the events of the ballet may be useful in following this music. The Introduction is scored almost exclusively for woodwinds: from the famous opening bassoon solo through its intricately twisting woodwind figures, the music is Stravinsky’s effort to suggest the wriggling of insects as they unfold and come to life in the spring thaw. This is suddenly interrupted by Dance of the Adolescents, driven along by stumping, dissonant chords and off-the-beat accents. The Mock Abduction, full of horn calls and furious rhythmic energy, rides a quiet trill into Rounds of Spring, where together the E-flat and bass clarinets outline the haunting principal melody, another of the themes Stravinsky derived from ancient folk music. Deep string chords (which in the ballet accompany the male dancers’ lifting the girls onto their backs) soon build to a cataclysmic climax full of the sound of tam-tam and trombone glissandos. The return of the wistful opening melody rounds this section off quietly, but that calm is annihilated by the timpani salvos and snarling low brass of Games of the Rival Cities. The eight horns ring out splendidly here, and the music rushes ahead to the brief Procession of the Wise Elder and then to one of the eeriest moments in the score, Adoration of the Earth. Only four measures long, this concludes with an unsettling chord for eleven solo strings, all playing harmonics, as the Wise Elder bends to kiss the earth. At that kiss, the music explodes—without the faintest relaxation of tension or tempo, Dance of the Earth races to the conclusion of the ballet’s first half.

The second part, The Sacrifice, might be thought of as a gradual crescendo of excitement as it moves from a misty beginning (which has been an inspiration to generations of film composers) to the exultant fury of the concluding Sacrificial Dance. Along the way come such distinctive moments as the solo for alto flute in Mysterious Circles of Young Girls, where the sacrificial maiden will be chosen; the violently pounding 11/4 measure that thrusts the music into Glorification of the Chosen One; the nodding, bobbing bassoons that herald Evocation of the Ancestors (another folk-derived theme of constricted range yet of great metric variety); and the shrieking horns of Ritual of the Ancestors. A solitary bass clarinet plunges us into the Sacrificial Dance, whose rhythmic complexity has become legendary: this was the section that Stravinsky could play but at first not write down, and in 1943 (thirty years after composing this music) he went back and rebarred it in the effort to make it easier for performers. This music is dauntingly “black” on the page, with its furious energy, its quite short (and constantly changing) bar lengths, and its gathering excitement. It dances its way to a delicate violin trill, and The Rite of Spring concludes with an upward sweep of sound and the brutal chord that marks the climactic moment of sacrifice.

A NOTE ON THE TITLE: Stravinsky gave this music the Russian title Vesna svyashchen-naya, which the painter Leon Bakst (who had designed some of the costumes for Firebird) rendered in French as Le sacre du printemps. This in turn has been translated literally into English as The Rite of Spring, a title that did not wholly please the composer. Stravinsky felt that The Consecration of Spring or The Coronation of Spring would be more accurate; Stravinsky’s biographer Eric Walter White suggests either Sacred Spring or Holy Spring.
La Jolla Symphony & Chorus

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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.

DID YOU KNOW?
• LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
• LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians “just for fun” and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
• LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
• The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, Mexico, and Ireland, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
• LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
• LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.

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Founded in 1954 by Peter Nicoloff

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