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Music Director

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Choral Director

2013-2014 Season
La Jolla Symphony & Chorus
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We gratefully acknowledge our underwriters for this concert Janet & Steve Shields / Julie & Don MacNeil / in Memory of Dr. Nora La Corte
From the Conductor
by Steven Schick

We call this concert, “Life is bursting with promise.” But is it? Really?

Russian troops have pushed through the Crimean border. A weary American president is hounded by critics at home and embroiled in conflict abroad. The world seems poised on the brink of cataclysmic change.

I am talking about the summer of 1944. Sergei Prokofiev was holed up in the relatively peaceful confines of an artist’s colony at Ivanovo, near Moscow, putting the finishing touches on his Symphony No. 5, a work completed in a breathless month of work. Life looked grim then, but by the time the symphony was premiered in January of 1945, Soviet troops had crossed the Vistula and the tide of the war had turned. The Nazis were doomed.

Was Prokofiev prescient? Did he somehow see through the storm clouds of one of the 20th century’s darkest moments and see the coming of dawn? And how could he have conceived of a work, which was in his words the “ultimate expression of the grandeur of the human spirit,” at one of the least humane moments in the history of our species?

The response to these questions has much to do with the mysterious qualities of the symphony: more with what is hidden rather than what is revealed. A listener searching for an uncomplicated and uplifting narrative will be disappointed. It’s true the upwardly moving melodic lines of the first movement do seem to strive for spiritual high ground. And they would sound truly uplifting if only their harmonies were not so dark. And, the fast second and fourth movements do indeed generate a kind of euphoric electricity, but the music often seems to be spinning in place—a mechanical avatar of joy rather than real and unbridled joy itself. No. A listener searching for a simple story will not find it there. But a listener searching for deeper answers, someone who will dig into the piece, will eventually find in the tightly wound core of contradictory impulses, a kind of truth.

The contradictions in Prokofiev rub and spark. They urge us to dig deeper and fly higher. Happiness does not fall into our laps in Prokofiev’s world, but like the owl in John Haines’s great poem, we “soar above the Alder flats, searching with tawny eyes.” That’s why we call this concert “bursting with promise,” rather than “fat, happy and contented.”

Perhaps the same contradictions are also there in Leonard Bernstein’s Chichester Psalms. The piece is a setting of some of the most inspirational and joyous texts of the Bible. And the music—rhythmic and buoyant—follows suit. You know that Bernstein gets it when he sets the text from the twenty-third Psalm: “Surely goodness and mercy shall follow me all the days of my life and I will dwell in the house of the Lord forever.” But among Bernstein’s compositions Chichester Psalms, immediately follows his Third Symphony, (“Kaddish”), a work perched at the edge of the abyss of despair. The two works are rightly considered the composer’s most overtly Jewish statements, and they operate very much like a pair. Merge them and you get close to the often-incongruous impulses that lie at the root of prayer: pleas and praise. I hear the exuberance of the Chichester Psalms and revel in its rhythmic vitality, just like a generation of listeners has. But I can’t forget that its spiritual twin is the “Kaddish.” Here, like Prokofiev, Bernstein leads us directly into the fickle heart of humankind, capable of the highest and lowest orders of thought and deed.

This concert, including a lovely outlier in the form of Heitor Villa-Lobos’s Saxophone Fantasia, performed by 2012 Young Artists winner, Chika Inoue, is not about arrival but about struggle. It’s not about fulfillment but about the search for—and the promise of—fulfillment. That’s how Prokofiev could write a symphony of spiritual triumph at a time of despair.

Once again Russian troops are at the Crimean border. Once again the world seems poised on the precipice of chaos. And now, as before, our moment bursting with promise.
Program Notes
by Eric Bromberger

Fantasia for Soprano Saxophone and Chamber Orchestra, W490

HEITOR VILLA-LOBOS
Born March 5, 1887, Rio de Janeiro
Died November 17, 1959, Rio de Janeiro

Villa-Lobos’s *Fantasia for Soprano Saxophone* had a rocky beginning. He composed it in Rio de Janeiro in 1948 and dedicated it to the great French saxophonist Marcel Mule, whom he had met during his years in Paris. But Mule (1901-2001) was not particularly attracted to the *Fantasia* and never performed it. And so Villa-Lobos turned to Waldemar Szilman, who was interested in the *Fantasia*, but Szilman played the tenor saxophone and did not own a soprano sax. Anxious to have this music performed, Villa-Lobos recast the *Fantasia* for tenor sax, changing the key signature and the orchestration slightly in the process, and this was the version Szilman performed at the premiere in Rio de Janeiro on November 17, 1951, with the composer conducting. The *Fantasia* quickly became popular, and today it is most often performed in its original version for soprano saxophone, as it is at the present concert.

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The *Fantasia* is in three brief movements, and Villa-Lobos accompanies the soprano saxophone with an unusual orchestra made up of a strong section plus three horns. The title *fantasia* implies a freedom from specified forms, and this music takes its character from the virtuosity of the solo part and the Latin American flavor generated by its unusual meters. The opening movement, marked *Animé*, gets off to a blistering start that features brisk writing for the orchestra, octave leaps from the soloist, and long runs that take the soprano saxophone throughout its range; a rocking, languorous second theme offers momentary relief from all this busy energy. The second movement, marked *Lent*, begins with a long and wistful viola solo. The saxophone takes up this idea and plays throughout the movement, which leads without pause into the finale, marked *Très animé*. This is the most virtuosic of the movements, and it races along its asymmetric 7/4 meter (the basic pulse is 3/4 + 4/4). Things settle briefly into 4/4 in the central episode, but Villa-Lobos goes back to his original meter for the rush to the raucous concluding chord.

Joan Forrest Young Artists Performance Fund

Chika Inoue’s performance fee for this concert weekend is generously underwritten by the Joan Forrest Young Artists Performance Fund. This endowed fund is in memory of long-time LJS&C violinist Joan Forrest and dedicated to Joan’s love of life, enthusiasm for young musicianship, and unwavering support of La Jolla Symphony and Chorus. We are honored and grateful that her family has provided this gift, which will fund, in perpetuity, the performance fee for our first-place winners who perform on our concert series.

Ms. Inoue is a first-place winner of the La Jolla Symphony and Chorus’s 2012 Young Artists Competition, instrumental division. This is her debut performance with the orchestra.

Chika Inoue, a native of Osaka, Japan, spent most of her youth in Frankfurt, Germany, and San Diego, California. She is a prize-winner in many competitions, including First Place at the La Jolla Symphony and Chorus’s 2012 Young Artists Competition, Special Adjudicators Award and Honorable Award at the Japan International League of Artists, the Bell T. Ritchie Fresno Musical Award, and official selection of the Beverly Hills Recital Series. She attended the 4th International China Clarinet and Saxophone Music Festival in Taiyuan, China, as an invited artist where she gave recitals and taught master classes. Ms. Inoue has given concerts at Walt Disney Concert Hall and Sumida Triphony Hall in Tokyo, and been featured as recitalist at international festivals including the Idylwild Arts Summer Program, the Yamaha Saxophone Festival in Japan, and the Faenza International Saxophone Festival in Italy. She has studied with Douglas Masek, Alan Durst, James Rotter, Mario Marzi, Yasuto Tanaka, Bruno Totaro, and Marco Albonetti.

Ms. Inoue began her university saxophone studies at UCLA’s Herb Alpert School of Music. She is currently pursuing her doctoral degree at USC’s Thornton School of Music. Though her focus has been on the classical saxophone, she also enjoys performing jazz, rock, electronic, film music, and ethnic folk music.
**Chichester Psalms**

**LEONARD BERNSTEIN**

*Born August 25, 1918, Lawrence, MA*  
* Died October 14, 1990, New York City*

During the 1964-65 season, Leonard Bernstein took a much-needed sabbatical from his duties as Music Director of the New York Philharmonic. It was a time to rest and recuperate, and he devoted much of that year to composition. Bernstein had received a commission from the Dean of the Cathedral of Chichester, the Very Reverend Walter Hussey, for a piece to be performed at a music festival during the summer of 1965 that would feature the combined choirs of the Chichester, Winchester, and Salisbury Cathedrals. The work was to be for choral and orchestra, and the commission specified the exact instrumentation: three chorus and orchestra, and the commission percussion, and strings. The combination of trumpets, three trombones, two harps, brass, percussion, and strings suggests music that is festive, dramatic, and lyric, and

**Chichester Psalms** fits that description perfectly. Bernstein chose to set three complete psalms and parts of others, and the score is full of the trademarks of his music: unabashedly romantic melodies, jazzy and bouncy rhythms, the sound of varied percussion, and brilliant writing for brass. Bernstein completed the *Psalms* on May 7, 1965, and led the premiere with the New York Philharmonic on July 15; the first performance in Chichester followed on July 31. Nearly half a century after its premiere, *Chichester Psalms* remains one of Bernstein’s finest—and most frequently performed—scores.

*Chichester Psalms* is also one of Bernstein’s most tightly-focused scores. Despite the wide range of expression in this music—from the dramatic beginning to the peaceful close—the entire score is built on a simple five-note motif that recurs in various guises throughout the work. The motif is heard in the first instant as the chorus sings it to the five syllables: “Urah, heaneve!” This figure is audible throughout the *Psalms*: in the surging rhythms of the first movement, in the smashing conclusion to that movement, in the introduction to the third, and at many other points.

The music explodes to life on a biting dissonance as the chorus sounds the “Awake” from Psalm 108, and this movement embodies the spirit of the opening line of Psalm 100: “Make a joyful noise unto the Lord of all ye lands.” Built on a tricky 7/4 meter, the music bounces along energetically, full of the affirmation of that psalm. The second movement features a boy alto, who sings the complete Psalm 23. The atmosphere of acceptance that marks this text and music is ripped apart by an eruption from the chorus—“Why do the nations rage?”—but the voice of the boy completes the 23rd Psalm on a note of faith. The final movement opens with an intense introduction for strings, which are then joined by the chorus in a peaceful setting of Psalm 131. This leads to the closing section on verses from Psalm 133, sung by the *a capella* choir. *Chichester Psalms* concludes on a note of utter affirmation and peace, a vision of the unity of all humankind, and as choir and strings hold the long final *Amen*, high above them a solo trumpet sings the five-note motif one final time.

**Aaron Segal**

Aaron Segal is 12 years old and a sixth grader at Avila Oaks Middle School in Carlsbad, CA. Aaron has been singing with the North Coast Singers in north San Diego County for five years and currently performs with their advanced treble choir, Caprice, under the direction of Sally Dean, and with their all-boy choir, Ragazzi, under the direction of David Chase. Aaron has most recently been seen in productions of *Alice in Wonderland* and in *Honk Jr.* where he played the lead role of ‘Ugly’.

**David Chase**

Conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten’s *Spring Symphony.*
Introduction Psalm 108, vs. 2

Urah, han Evel, v’chinor!
A-irah shaḥar!

Awake, psaltery and harp!
I will rouse the dawn!

First Movement Psalm 100

Hari l’Adonai kol haaret.
Iv’du et Adonai b’simḥa
Bo-u l’Tanav bir’nahann.
D’u ki Adonai Hu Elohim.
Hu asanu, v’lo anahnu.
Amo v’tson mar’ito.
Bo-u sh’arav b’todah,
Hatseirotav bit’hilah,
Hodu lo, bar’chu sh’mo.
Ki tov Adonai, l’olam has’do,
V’ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

Second Movement Psalm 23 – Psalm 2, vs 1-4

Adonai ro-i, lo eḥsar.
Bin’ot deshe yarbitseini,
Al mei m’nuḥot y’na h aleini,
Naf’shi y’shonev,
Yan’heini b’ma’aglei tsedek,
L’m’a’an sh’mo.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name’s sake.

Third Movement Psalm 131

Adonai, Adonai,
Lo ira ra,
Ki Atah imadi,
Shiv’t’cha umishan’techa
Hemah y’naḥamuni.

Ta’aroch l’fanai shulchan
Neged tsor’rai
Dishanta vashemen roshi
Cosi r’vayyah.

Ach tov vahesed
Yird’funi kol y’mei bayai
V’shav’ti b’velt Adonai
L’orech yamim.
Lamah rag’shu goyim
Ul’immim yeh’gu rik?
Yit’yats’vu malchei erets,
V’roznim nos’du yahad
Al Adonai v’al m’shiho.
N’natkah et mos’roteimo,
V’nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis’bak, Adonai
Y’il’ag lamo!

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.
Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

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Finale Psalm 133, vs. 1

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
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Composing two works that many have felt Shostakovich was also there that summer, Prokofiev turned to the most serious of orchestral forms and wrote with vision and force. His Fifth Symphony builds across an effective sequence in its four movements: a broad-scaled and conflicted first movement gives way to a propulsive scherzo, which is in turn followed by a painful Adagio; the symphony concludes with an almost happy-go-lucky finale that takes themes from the first movement and transforms them to suit its mood of celebration. The symphony’s themes are simple, even singable, its orchestration masterful. Some of Prokofiev’s early scores had been brutal in their impact (the young composer had taken delight in outraging audiences), but now at age 53 he handles the orchestra with distinction: the scoring here ranges from the most delicate effects (the majority of the themes are introduced by solo woodwinds) to some of the loudest music ever written. The combination of dramatic content, attractive themes, skillful orchestration, and formal control makes this music almost unique among Prokofiev’s works, and one observer has gone so far as to describe Prokofiev’s Fifth as “Shostakovich’s finest symphony,” a remark that—however witty—is unfair to both composers.

The very beginning is deceptively innocent: Prokofiev’s Fifth Symphony opens with the pastel sound of two flutes and a bassoon playing the simple opening idea, and the other themes—all introduced quietly and lyrically—appear quickly. This movement is an Andante rather than the expected Allegro, but while the pace may be measured, it is also inexorable, and the music gathers force as it proceeds. In its closing moments, skies blacken over what had been a generally serene landscape, and the climax is shattering, one of the most impressive in all symphonic music: tunes that had seemed genial on their first appearance now explode as the strength pent up in those simple figures is unleashed.

The ticking accompaniment heard at the very beginning of the Allegro marcato continues throughout—this near-demonic tick-tack-tick-tack is so pervasive that the ear seems to hear it even when it is not there. Solo clarinet leads the way in this music, full of rhythmic energy and instrumental color. Much of this color comes from Prokofiev’s imaginative handling of percussion, particularly snare drum, woodblock, piano, and tambourine. The piercing sound of oboe and clarinet herald the arrival of the good-natured trio, but the return of the opening material brings a surprise: over the halting (almost suppressed) sound of staccato trumpets, timpani, and pizzicato strings, the opening theme now sounds lugubrious. Gradually the tempo accelerates, and the Scherzo makes its way to the close.

While Prokofiev would not make a specific connection between this symphony and the war that had raged across Russia for three years when it was written, it is hard not to feel that the Adagio is touched by the events of those years. This grieving music opens with a simple clarinet melody that quickly turns impassioned, and a range of melodic material follows, including a broad spanned theme that rises up over a span of four octaves and a grotesque march that sounds like something straight out of a Mahler symphony. Much of the writing here, particularly for the strings, is very high, yet for all this movement’s pain, its quiet closing moments are among the most beautiful in the symphony.

The concluding Allegro giocoso is well named, for this truly is fast and happy music. Prokofiev re-introduces several themes from the first movement here, but now he transforms them—ideas that had sounded poised in the first movement become rollicking in this finale. Violas lead the way into the main section, full of sweep and high spirits—it takes little imagination to hear the sound of laughter at moments in this music of celebration. The ending is particularly effective. With the music racing along, Prokofiev suddenly reduces his forces to just a handful of players, and for a few moments this mighty symphony becomes chamber music. In the last seconds, the entire orchestra leaps back in for the ear-splitting rush up the scale that drives Prokofiev’s Fifth Symphony to its exultant close.

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**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.
La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

David Chase, Choral Director
Kenneth Bell, Assistant Conductor | Victoria Heins-Shaw, Accompanist

Mea Daum, Chorus Manager | Marianne & Dennis Schamp, Chorus Librarians | Marty Marion, Chorus Facilities

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<td>Kirsten Wiest</td>
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<td>Susan Taggart**</td>
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*Section Leader
**Asst. Section Leader
La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Steven Schick, Music Director

R. Theodore Bietz, Orchestra Manager | Ulrike Burgin, Orchestra Librarian | Yeung-pong Chen, Production Assistant

Violin I
Peter Clarke, Co-Concertmaster
David Buckley, Co-Concertmaster
Deborah Ahn
Natalie Schenker-Ahmed
Evan Carpenter
Amy Darnell
Pat Gifford
Susana Han-Sanzi
Jonathan Ma
Ina Page
Jeanne Saier
Catherine Shir
Heidi Thomas
Ted Tsai
Alexander Wang

Violin II
Andy Helgerson, Principal
Marl Chrislock-Lauterbach, Assistant Principal
Gary Brown
Carolyn Chen
Peter Cheng
David Cooksley
Judy Gaukel
Vivian Han
Stephanie Kim
Igor Korneitchouk
Karen Leung
Clarence Mah
Brad Peters
Arielle Straus
Timothy Wong

Viola
Daniel Swem, Principal
Nancy Swanberg, Assistant Principal
Andrew Chen
Tong Cheng
Loie Flood
Anne Gero-Stillwell
Jun Heo
Ari Le
Roark Miller
Rachel Simpkins
Cynthia Snyder
Sheila Podell
Thaddeus Wiktor

Cello
Caitlin Fahey, Principal
Max Fenstermacher, Assistant Principal
Alana Borum
Ulrike Burgin
Curtis Chan
Melissa Chu
Toriana Dabkowski
Jonathan Ho
Carolyn Sechrist
Clifford Thrasier
Carol Tolbert

Contrabass
Christine Allen, Principal
Scott Steller, Assistant Principal
Darrell Cheng
Bill Childs
Pat Fitzpatrick
Lance Gucwa
Jessica Kovach

Flute
Joey Payton, Principal
Eugene Mortison

Piccolo
Erica McDaniel

Oboe
Carol Rothrock, Principal
Heather Marks

English Horn
Tim Martin

Clarinet
Jenny Smerud, Principal
Fran Tonello

Eb Clarinet
Gabe Merton

Bass Clarinet
Steve Shields

Bassoon
Tom Schubert, Principal
Jim Swift

Contrabassoon
Jennifer Bleta

Horn
Ryan Beard, Principal
David Ryan, Assistant Principal
Buddy Gibbs
Jonathan Rudin
Dave Tuttle

Trumpet
Ken Fitzgerald, Principal
Tim Brandt
Nick Hansinger

Trombone
R. Theodore Bietz, Principal
Devon Burnworth

Bass Trombone
Brandon Jagow

Tuba
Kenneth Earnest, Principal

Timpani
Daniel Pate

Percussion
Daniel Pate, Principal
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