



La Jolla Symphony & Chorus

2018-2019 Season

May 4-5, 2019
Mandeville Auditorium, UCSD









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Looking to the Future

Saturday, May 4, 2019, 7:30pm ■ Sunday, May 5, 2019, 2:00pm
Mandeville Auditorium, UCSD

JULIA WOLFE

Fuel
with film by Bill Morrison

CAMILLE SAINT-SAËNS

Piano Concerto No. 2 in G Minor, Opus 22

*Andante sostenuto
Allegretto scherzando
Presto*
Anne Liu, piano

INTERMISSION

JEAN SIBELIUS

Symphony No. 5 in E-flat Major, Opus 82

*Tempo molto moderato; Allegro moderato
Andante mosso, quasi allegretto
Allegro molto*

Cover photos by Bill Dean, Gary Payne, Tom Peisch

*Unauthorized photography and audio/video recording are prohibited during this performance.
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We gratefully acknowledge our underwriters for this concert

Stephen L. Marsh ■ Dr. James Swift & Suzanne Bosch-Swift ■ Patricia and Christopher Weil Foundation

From the Conductor

If you are like me, springtime in 2019 has been a dizzying, breathtaking affair with one kaleidoscopic burst of color after another vying for our attention. My near-daily walks at the Torrey Pines State Park have become meditations on beauty and gratitude. Yes, let's hear it for the rain!

And, in the midst of this year's riotous blooming and blossoming, we at the La Jolla Symphony and Chorus are hard at work on what seems, at first glance, to be the least spring-like musical program imaginable.

We start with the urban grit of Julia Wolfe's *Fuel*, another in the collaborations between Wolfe and film-maker Bill Morrison. (Some audience members may remember our performance of Michael Gordon's *Gotham* with a film by Morrison in 2016.) In *Fuel* for string orchestra, driving rhythms laced with noisily over-pressured string noises and whip-like glissandi, compete for space in a saturated musical environment. The message is clear, our drive for "fuel" is crowding the planet. And the psyche.

It's a delicate musical metaphor that's easy to get wrong. But, Wolfe a 2017 MacArthur Fellow, succeeds in creating both message and music. Julie is a close friend, dating back to the 1990s and my decade as the percussionist of the Bang on a Can All-Stars. I remember countless rehearsals spent trying simply to harness the extraordinary amount of energy she unleashes in every score. With some composers the secret to interpretive success is pruning—see orchestral music from Berlioz to Philip Glass that requires careful sculpting to avoid over-saturation. With Julie's music, the goal is not to prune, but to cultivate focus. This means, explicitly, not backing away from the turbulence of her musical textures (as one might in "pruning-mode") but by leaning in to create shape-shifting sonic masses and intense colors. Think of this music as an English rather than a French garden!

If elegance, not excess, is what you crave, you'll need only to wait for Camille Saint-Saëns' popular *Second Piano Concerto*. There is lightness here and grace as pianist and orchestra weave lines around one another. (We are thrilled to welcome Anne Liu, the 2017 Young Artists Competition winner as our soloist!) And though a self-proclaimed lover of "modern" music (think mid-19th century France), Saint-Saëns rarely left an impression of speed or restlessness, which were so often the calling-cards of the proto-revolutionaries of the mid- to late-century. Aside from a short period as a child, Saint-Saëns spent his entire life in Paris—an urbanite just like Julia Wolfe, more than a century earlier. But his was a compact urbanism: consistent and not disruptive; stately not unprincipled. He was the prototypical figure of the *Belle Époque*—refined and decorous—but imagine the world he saw in 1921, the year of his death, and what he may have thought about it. What might he have made of the seeds he planted?

An unintended side theme of this concert is the surprisingly late death dates of the two male composers. Jean Sibelius, born in Finland in 1865,

was practically a contemporary of Saint-Saëns. And like Saint-Saëns he considered a rebellious path only to back away from it and embrace the conservative options of his day. And when you hear his unabashedly beautiful melodies and surging waves of consonant harmonies, you might be surprised that he lived until 1957.

Much of what we know about Sibelius seems contradictory. He has been called, diplomatically, a "keen" smoker and drinker and spoke of the need for alcohol to live life fully. But in fact, alcoholism and smoking nearly killed him several times. Though he was a Finnish national hero, he was often reclusive, and though he was immensely popular during his lifetime he was often troubled and alone. He expressed his disdain for what he called Richard Wagner's pomposity and vulgarity, but at the same time his overly close relationship with German National Socialists has come under critical scrutiny by some recent scholars.

Perhaps because of these contradictions, Sibelius's *Fifth Symphony* is a masterful, though thoroughly unconventional work, as though he were underlining the estrangement the Finns have always felt relative to "Europe." The problems in interpretation are likewise not to be solved by conventional strategies—so useful in Beethoven—of clarifying the form or elucidating harmonic movement. The performative issues are nearly all in the arena of pacing: in timing the surges of emotion to coincide with changes of texture; of crafting just the right control over moments of surprise and, conversely, stabilizing things when steadiness is in order.

But returning to springtime: what does this music—by the edgy New Yorker, the whiskered Parisian, the hard-drinking Finn—have to do with May in San Diego? It lies in the confidential beauty inherent in unexpected growth. San Diego is a gray-green *xeriscape* for most of the year. So, the sudden appearance of color is truly shocking. The beauty of springtime in San Diego lies in the unexpected "Rivers of Ranunculus," to use a phrase by the poet Wendy Labinger. But its emotional impact comes from the sure knowledge that soon—probably before you read these words—the colors will have faded and the rivers will have run dry again. Likewise, when we hear a light moment in Julia Wolfe (marked, "Like Vivaldi" in the score), the sudden brightening helps us frame the moment. *Fuel* is not all dystopic metaphor; it can enlighten as well as instruct. And, Saint-Saëns can look up from his desk and through the daily grime of mid-19th century Paris see the sun.

And Sibelius: From the secluded cabin that he called "Ainola," after his wife, Aino, he saw the yearly miracle of spring and summer in Scandinavia. Under nearly 24 hours of sun a day, no place on the planet grows as furiously, as riotously, as the sub-Arctic taiga. It's a place of conflicting impulses and a delicate balance: It is often dark, sometimes muted under heavy snow, often the home of somber thoughts. But when it blooms. Oh, when it blooms... ■

Program Notes by Eric Bromberger

Fuel JULIA WOLFE Born December 18, 1958, Philadelphia



© Peter Serling, 2009

Julia Wolfe trained first at the University of Michigan, earned her M.M. at Yale and a Ph.D. at Princeton, and has gone on to become one of this country's leading composers. Her *Anthracite Fields*, for chorus and instruments, won the Pulitzer Prize for Music in 2015, and the following year she was named a MacArthur Fellow. Wolfe's music combines several powerful strands: not just the great classical tradition, but such diverse forces as American folk music, rock, minimalism, and others. She has written for orchestra, chamber ensembles, keyboard, and voice, and her music—which is often informed by a strong social conscience—has been performed around the world. Wolfe has been drawn particularly to multi-media works, and she has collaborated with a number of filmmakers.

Fuel, composed in 2007, was a joint project with the American filmmaker Bill Morrison (born 1956). Their collaboration came about as the result of a commission from the Ensemble Resonanz, a string orchestra based in Hamburg. The composer has offered an introduction to this project:



Photo: Bill Dean

Steven Schick music director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 12th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also co-artistic director of the Banff Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival.

The idea for *Fuel* began in conversation with filmmaker Bill Morrison. We talked about the mystery and economy of how things run—the controversy and necessity of fuel—the global implications, the human need. The music takes its inspiration from the fiery strings of Ensemble Resonanz. The members of the group challenged me to write something rip roaring and virtuosic, asking me to push the group to the limit. This request merged with the sounds of transport and harbors—New York and Hamburg—large ships, creaking docks, whistling sounds, and a relentless energy. *Fuel* was premiered in a multi-media performance with a film by Bill Morrison at the Kaispeicher B Warehouse at the port of Hamburg, Germany, in 2007.

Wolfe's description is exactly right: *Fuel* is high-energy, high-intensity music that explodes to life and then never lets up—throughout, the music rides along a shaft of white-hot sixteenth-notes. Wolfe's instructions to the performers are precise: they are instructed at some points to play with a "scratch sound," at others to sound "like singing," and about halfway through, the violins are sent off on an ebullient episode that Wolfe marks *Strong and Joyful (like Vivaldi)*. Her highly-energized music becomes a perfect correlative to Morrison's time-lapse vistas of busy waterfronts, in which loading cranes cavort along the docks like gigantic insects, shipping containers rise in perfectly-balanced stacks, trucks grind past, humans are reduced to insignificant specks, and heavily-laden ships ease delicately forward before a backdrop of towering skyscrapers. ■

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble (ICE), and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.

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Mission Statement

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

SAVE THE DATE

La Jolla Symphony & Chorus

Gala 2019

September 28th, 2019, 6pm
The Westgate Hotel

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for LJS&C events this season.

Piano Concerto No. 2 in G Minor, Opus 22

CAMILLE SAINT-SAËNS

Born October 9, 1835, Paris

Died December 16, 1921, Algiers



Saint-Saëns wrote this popular concerto in the space of seventeen days in the spring of 1868. The Russian composer-pianist Anton Rubinstein was visiting Paris and wanted to show off his abilities as a conductor. He and Saint-Saëns, then 32 years old, struck a deal: Saint-Saëns would compose a piano concerto and be soloist at the first performance, while Rubinstein would conduct. Saint-Saëns worked very quickly,

not only composing but learning his own music, and he was soloist at the first performance on May 13, 1868.

The concerto as finished, however, contained a number of surprises. The first movement, marked *Andante sostenuto*, opens with an extended cadenza for solo piano rather than the orchestral exposition of the classical concerto. But this cadenza is not so much a bravura showcase as it is an act of homage to Bach: its neoclassical poise pays tribute to a composer Saint-Saëns very much admired. The orchestra makes its own dramatic entrance, and the movement then develops in more normal form, with a graceful second subject that flows easily between unexpected keys. The movement is quite brilliant (this concerto was a particular favorite of that other piano-playing Rubinstein, Artur), and Saint-Saëns offers the soloist a further cadenza just before the close.

The second movement is not the expected slow movement, but is instead very fast. Marked *Allegro scherzando*, this movement is a rondo: the piano's dancing opening theme is repeated by the strings and develops through a series of repeated episodes. This movement, which might be mistaken for one of Mendelssohn's scherzos, has all the grace of that earlier composer's best fast movements.

The finale, marked *Presto*, is a *tarantella*, a blazing dance in 6/8 meter that sweeps across the range of the keyboard. The music sparkles and bubbles along, leading one very witty pianist to remark that this concerto "begins with Bach and ends with Offenbach." ■



Anne Liu piano 2017 Young Artists Winner

Seventeen-year-old pianist Anne Liu began playing piano at the age of four and currently pursues her music studies under the tutelage of Ethan Yi Dong and guidance from Ariel Yang at Opus119 Conservatory of Music. Her teachers also

have included Russian pianist Inessa Litvin and American pianist Karen Joy Davis. Ms. Liu was one of two musicians in the nation to win Presidential Recognition and the accompanying 2018 Davidson Fellow Scholarship. She also was named a 2018 National YoungArts finalist and received U.S. Congressional recognition for this honor. She has won top prizes in numerous competitions including the Young Musicians Foundation David Weiss Memorial Scholarship, Musical Merit Grand Prize Scholarship with full Aspen Scholarship, H.B. Goodlin Scholarship Competition, La Jolla Symphony & Chorus Young Artists Competition, Grossmont Music Scholarship Competition, Los Angeles International Young Musician Competition, Los Angeles International Liszt Competition and the 8th Bosendorfer and Yamaha USASU International Piano Competition for Young Artists.

Ms. Liu has performed extensively in the U.S., China and Italy. She has been a featured soloist with the South Coast Symphony, the San Diego Great Chamber Orchestra, and the Southern California Philharmonic. This is her debut with the La Jolla Symphony orchestra.

Joan Forrest Young Artists Performance Fund

Anne Liu's performance fee for this concert weekend is generously underwritten by the Joan Forrest Young Artists Performance Fund. The 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 the 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 subscription concert series.

Ms. Liu is the first-place winner of the La Jolla Symphony and Chorus's 2017 Young Artists Competition, instrumental division. This is her debut performance with the orchestra.



Ruben Valenzuela Named LJS&C Choral Director

After a recently concluded nationwide search, we are very pleased to announce the appointment of Dr. Ruben Valenzuela as the La Jolla Symphony & Chorus's new Choral Director. Valenzuela is artistic director and conductor of Bach Collegium and conductor of Bach Collegium San Diego, a music performance ensemble he founded in 2003. He also maintains an active career as a guest conductor, keyboardist and musicologist. Valenzuela will begin his tenure with LJS&C on July 1, 2019.

"Ruben Valenzuela is a consummate musician with great collaborative energy, deep roots in the community, and a superb artist's keen insight to all aspects of music-making," says Music Director Steven Schick. "We are thrilled he'll be joining us as Choral Director."

Valenzuela has led Bach Collegium in local premieres of historically informed performances of music of the Renaissance, early and high Baroque, and Classical periods. Under his leadership, the choral and instrumental ensemble has achieved local, national and international acclaim. He frequently appears as a guest director and performer with ensembles such as Bach Vespers at Holy Trinity Lutheran Church in New York City, the Bach Experience at Marsh Chapel at Boston University, and Emmanuel Music in Boston. He also serves as Director of Music and organist at All Souls' Episcopal Church in San Diego. Valenzuela holds a Ph.D. in Musicology from Claremont Graduate University.

"I'm thrilled to work alongside Maestro Steven Schick and the entire La Jolla Symphony and Chorus community in shaping the future of this organization," says Valenzuela. "Additionally, I'm looking forward to diving into the unique programming tradition of La Jolla Symphony and Chorus and keeping excellence at the forefront as we forge ahead!"

2018-2019 Season

Mandeville Auditorium, UCSD

Lineage: A MEMORY PROJECT



La Jolla Symphony & Chorus

Remembrance of Things Past

Saturday, June 8 at 7:30pm

Sunday, June 9 at 2:00pm

Mandeville Auditorium, UCSD

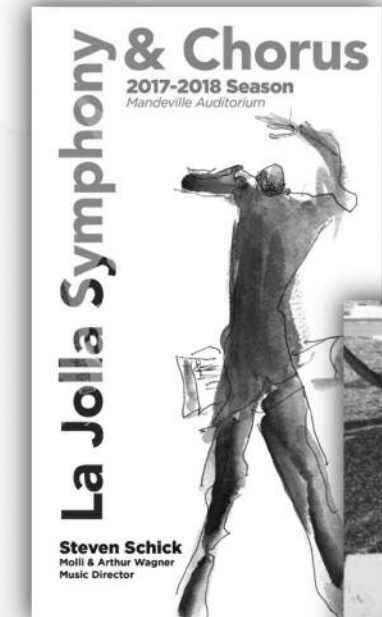
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Soloists: Eden Tremayne, *soprano* / Anthony Whitson-Martini, *baritone*

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The Art of Music



MEET JAY WOLF SCHLOSSBERG-COHEN

Fine artist Jay Wolf Schlossberg-Cohen is in his third season as artist-in-residence at La Jolla Symphony & Chorus. Jay sketches live performances in pen and ink, later adding watercolor, to capture the excitement of live performance. Jay, who lives in Baltimore and works with other nonprofits such as the Baltimore Symphony, generously donates his work to LJS&C to help support our organization. Like the illustration above, which graced our 2017-18 Season Brochure, each image is full of life and memories of our concerts. Past images auctioned at our annual Gala have raised thousands of dollars for LJS&C.

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Symphony No. 5 in E-flat Major, Opus 82 JEAN SIBELIUS

Born December 8, 1865, Tavastehus, Finland
Died September 20, 1957, Järvenpää, Finland



World War I threatened the western consciousness in a way that it had never been assaulted before—for the first time it dawned on the human imagination that it might be possible to destroy civilization. That war, which leveled so much of western Europe, left Scandinavia untouched, and the residents of those countries were left watching warily as the horror unfolded to the south. In 1915, the first full year of the war, two Scandinavian composers drafted powerful symphonies. Neither composer connected his symphony directly to the war, but it is hard not to feel that both works register some response to that traumatic time. In Denmark, Carl Nielsen wrote his *Fourth Symphony*, which he called the “*Inextinguishable*”—it is a violent symphony that finally makes a statement of faith that life will prevail. In Finland, Jean Sibelius wrote his *Fifth Symphony*, which—while not so violent as the Nielsen—also drives to a heroic conclusion. Sibelius wanted his symphony understood only as music: for the London premiere in 1921, he specified that “The composer desires the work to be regarded as absolute music, having no direct poetic basis.” But while neither symphony may consciously be about the war, both make statements of strength and hope from out of that turbulent time.

The Sibelius *Fifth Symphony* had a difficult birth—it went through three different versions spread out over five years. Sibelius had made a successful tour of America in 1914, and he returned home to find Europe at war. A notebook entry from September 1914 brings his first mention of the new symphony, as well as an indication of how depressed he was: “In

a deep valley again. But I already begin to see dimly the mountain that I shall certainly ascend...God opens his door for a moment and His orchestra plays the Fifth Symphony.” He drafted the symphony across 1915 and led the premiere on December 8 of that year, his fiftieth birthday. But Sibelius was dissatisfied, and across 1916 he revised the symphony, combining its first two movements and so reducing the number of movements from four to three. But when this version was performed in December 1916, he was still unhappy, and he came back to the symphony three years later and revised it a third time. This final version was premiered in Helsinki on November 24, 1919, a year after the end of the war.

As completed, the *Fifth Symphony* has an unusual structure, and it blurs traditional notions of sonata form, which depends on the contrast and resolution of different material. Instead, the *Fifth Symphony* evolves through the organic growth of a few fundamental ideas. The most important of these is the horn call heard at the opening of the first movement. That shape sweeps up over an octave and falls back (commentators are unable to resist comparing this opening to the dawn), and this shape will recur in many forms over the course of the symphony. The movement rises to a great climax at which that horn-shape blazes out in the brass, then speeds seamlessly into the *Allegro moderato*. This is the symphony’s scherzo, and in the earliest version of the *Fifth Symphony* it was a separate movement (this movement also incorporates the fanfare-figure from the opening, and perhaps that unifying feature was what led Sibelius to fuse the two movements). The movement gathers strength on its driving 3/4 pulse and drives to a tremendous conclusion.

The central movement—*Andante mosso, quasi allegretto*—is in variation form, but even this old form evolves under Sibelius’ hands. Instead of a clear theme followed by variations, Sibelius instead offers a series of variations on a rhythm: a sequence of five-note patterns first stamped out by low pizzicato strings. Such a plan runs the danger of growing

repetitious, but Sibelius colors each repetition in a new way and at one point plunges into a rather unsettled interlude in E-flat major before returning to the home key of G major and a quiet close. In the movement’s final minutes come hints once again of the horn-theme from the symphony’s very beginning.

The concluding *Allegro molto* bursts to life in a great rush of energy from rustling strings, and soon this busy sound is penetrated by the sound of horns, which punch out a series of ringing attacks. In a memorable phrase, the English writer Donald Francis Tovey has described this moment as Thor swinging his hammer through the whistling wind, but it is a mark of the subtle unity of this symphony that this same figure had served as an accompaniment figure to the rhythmic variations of the middle movement. Over the cascading peal of those bright horn attacks, woodwinds sing a radiant melody, one so broad and grand that its effect has been compared to the last movement of Beethoven’s *Ninth*. This melody evolves through various forms and finally builds to a great climax and drives toward the powerful close.

Nielsen had concluded his “*Inextinguishable*” *Symphony* with a ferocious duel between two timpanists stationed at each side of the stage. By contrast, the end of Sibelius’ *Fifth Symphony* feels classic in its simplicity. Sibelius builds to a climax, cuts the music off in silence, and then finishes with six huge chords. The first four—widely and unevenly spaced—feel lonely and uncertain, and then every player on the stage joins together for the final two chords, which bring the *Fifth Symphony* to its smashing close.

Scandinavian composers were all too aware during World War I of the chaos sweeping across Europe, and both Nielsen and Sibelius responded with wartime symphonies that held out hope in the face of that destruction. If Sibelius refused to connect his *Fifth Symphony* directly to that war, he nevertheless made its moral message clear in his own description of its ending: “The whole, if I may say so, a vital climax to the end. Triumphant.” ■

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THERESE HURST PLANNED GIVING SOCIETY

The Therese Hurst Planned Giving Society is named in honor of La Jolla Symphony & Chorus's chief benefactor, Therese Hurst, who upon her death in 1985 left her house to the LJS&C. It was a transformative gift that created a cash reserve and endowment fund that live on today.

Profiles in Planned Giving



Stephen L. Marsh, Esq.

I have been singing almost 60 years, first in a boys choir at church in my native Detroit, in men's glee club in college and in the Naval Air Training Command Choir in the Navy. After moving to San Diego in 1984, I stopped singing to raise a family and build a career with my law firm; Luce, Forward, Hamilton & Scripps. Then, 16 years

ago, I first heard LJS&C sing. I was enthralled with the quality of the chorus. I studied, took the music theory test, auditioned and made the cut. I love singing in the Chorus. It brought back a joy I had been missing. I also served on the Board for 11 years, including 4 years as President, and still serve on committees.

I want to share the joy I have received from music. Making a planned gift allows me to help ensure the LJS&C will continue to provide the opportunity for future generations to participate and to enjoy listening to these wonderful ensembles perform such interesting and beautiful music for many years to come.

I chose to make LJS&C a beneficiary of my rollover IRA, which is my biggest asset. That way, upon my death, the specified percentage of my account will automatically be distributed to the organization without the need for probate.

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It's as simple as that to create your musical legacy. Contact Diane Salisbury at dsalisbury@lajollasympphony.com to learn more, or visit our Planned Giving page at www.lajollasympphony.com.

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Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.

About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Our Legacy

La Jolla Symphony & Chorus (LJS&C) recognizes the importance of nurturing the next generation of talent and new audiences in many ways:

- Our Young Artists Competition, now in its 59th year, awards scholarships and performance opportunities to young musicians from San Diego County and Baja California. Many of our winners also receive paid performance opportunities with LJS&C.
- The Thomas Nee Commission supports emerging composers by funding new works for orchestra or orchestra and chorus that are given their world premiere on our subscription series; 22 commissions have been awarded to-date.
- An annual Young People's Concert introduces young audiences to the symphony experience at no charge. Open dress rehearsals before each concert offer a family-friendly environment.
- LJS&C is fertile ground for new talent, music education and innovation at UC San Diego, where we have been an affiliate since 1967.

We could not accomplish this without you!

Thank you to all of our concert sponsors and annual fund contributors this season!

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