La Jolla Symphony
& Chorus
2017-2018 Season

November 4-5, 2017
Mandeville Auditorium

Steven Schick
Moll & Arthur Wagner
Music Director
Patrick Walders
Choral Director

Crossing the rue St. Paul
Saturday, November 4, 2017, 7:30pm
Sunday, November 5, 2017, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

GEORGE GERSHWIN
An American in Paris

DUKE ELLINGTON
Mood Indigo (arr. A.T. Chodos)
Cecil Lytle, piano

ASHER TOBIN CHODOS
Concertino for Two Pianos and Orchestra PREMIERE
Cecil Lytle and Asher Tobin Chodos, piano

INTERMISSION

AARON COPLAND
Quiet City
Stephanie Richards, trumpet
Carol Rothrock, oboe

DUKE ELLINGTON
Solitude (arr. A.T. Chodos)
Cecil Lytle, piano

GEORGE GERSHWIN
Rhapsody in Blue
Cecil Lytle, piano

We gratefully acknowledge our underwriters for this concert
Ida Houby & Bill Miller / Bloor Family / Dr. Robert Engler & Julie Ruedi, in memory of Joan Forrest

Unauthorized photography and audio/video recording are prohibited during this performance.
No texting or cell phone use of any kind allowed.
The next time you find yourself cueing up “The Blues Brothers” to pass a sleepless night, pay special attention to the scene in which John Belushi’s character moves in with Dan Aykroyd on a noisy El line in Chicago. “You won’t even notice.” That’s what happens when something is always there. We often fail to notice the omnipresent. But the power of the unnoticed norm is extraordinary. In fact you could say that an historical moment is less identified by what we pay attention to and more by what it takes for granted (the unnoticeably normal part of the texture of our lives.)

The crash of an airliner makes big news today, but future historians won’t talk about that nearly as much as they’ll talk about our increasing mobility—with all of its perils and rewards. Thanks to normal, boring air travel.

Music works the same way. The established composers on our repertoires—the reference points—we barely notice them. How many times have we heard music in the style of Aaron Copland used to sell a pick-up truck, hype a football game, or elect a political candidate? Ironically Copland’s music keeps, in Iowa and raised in a farming community, still just as fresh.

And speaking of air travel, I am approaching 2,000,000 miles with United Airlines, which means I must have heard their theme, Gershwin’s Rhapsody in Blue, thousands of times. So often I don’t even notice it.

But our goal in this concert is to ask you to notice again these staples of American cultural life: to hear Copland with fresh ears, and to allow his subtle but poignant shifts of harmony and texture to register as the sharp, well-crafted musical gestures they are. And we’ll listen into Gershwin’s standards, American in Paris and Rhapsody in Blue, not as sure-fire crowd pleasers, but as concise and beautifully framed musical essays that combine genres across a racial divide that was practically unbridgeable at the time.

Part of our strategy here is to pair these well-used master works with new music. We asked Asher Tobin Chodos to compose a work for two improvising pianists and orchestra—which he will perform today with the great Cecil Taylor. In addition he has made two arrangements of the music of Duke Ellington, actually arrangements of Thelonious Monk’s arrangements of Ellington. This act of translation—of removing music from its original context and repurposing it for our contemporary ears—is what gives us freshness. We sense the tension between how this music may have sounded at a first listening and how it sounds to us now. Solitude, once a comment on a romantic situation, could develop new resonance to those of us who live in the overcrowded corridors of coastal California. The social implications of Mood Indigo, a dreamy blues tune featured in dozens of movies and television shows, from The Cotton Club to The Sopranos, might tap deep reaches of our psyches in an age marked by African-American protests against violence.

By placing these works together in late 2017, we do not instruct you how to listen to them, but instead invite you to hear them as you wish. Each person’s individual and personal relationship with the act of listening is one of the least alienable of all our rights. We hope that you do hear. However often you may have heard the clarinet glissando at the opening of Rhapsody in Blue, however familiar the taxi horns in American in Paris may be, we ask you not to take them for granted.

We might be forgiven for taking things—music, ideas and even people—for granted. It’s easy to do. But we do so at our own detriment, because there is no guarantee of permanence, even with what is most familiar.

I’m thinking now of a good friend of all of ours, Ryoko Goguen, who attended practically every Music Department recital there was and who was at every La Jolla Symphony and Chorus performance. She was even present for most of the rehearsals, greeting me afterwards with a smile and a predictable, “Sounding good, Steve-san!” Ryoko was always stylishly dressed. Always covering her quick laugh with a gloved hand. Always open, sunny and kind. She was simply always there. Ryoko did that rarest and most valuable of things: she showed up.

I suppose that I did take her for granted a little bit. I took for granted seeing her more or less every day and in every concert. I took for granted her words of encouragement about our orchestra and our little conversations in support of my infantile Japanese. So when I got the e-mail at the end of August that she had died suddenly after a private illness, it was like a punch in the gut. How could she simply not be there anymore? How could we do without her constancy, her pervasive optimism?

I’m not yet sure how we will do without Ryoko. But I can say that we’re not ready to give her up just yet. We dedicate this performance to Ryoko Amadee Goguen. And as we play, we’ll imagine her there with us one more time, out in the audience, looking up from under a big hat, and smiling. Always smiling.

From the Conductor

Steven Schick
Conductor & 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. Schick was inducted into the Percussive Arts Society Hall of Fame in 2014. Steven Schick is artistic director of the La Jolla Symphony and Chorus. As a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, 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 co-artistic director, with Claire Chase, of the Summer Arts Society Hall of Fame in 2014.

Syndicated Wine Columnist

Robert Whitley
Publisher of www.winerewviewonline.com

For his generous donation of fine wines for LJS&C events this season.
Irvine's first student to become a triple-degree engineering the time) schools and was basically the only competent toward the technical world. Fortunately, I went to small (at his bassoon professionally, but, he notes, “Careers in the discovered he liked orchestra better than band and large instruments better than smaller ones. The bassoon was the Tom turned out to be good at it. He eagerly moved on to orchestra alone, without the starring role for piano that had helped make the earlier two works so popular. The composition of this music took place in the spring of 1928, when Gershwin, his sister Frances, his brother Ira, and Ira’s wife Leonore took an extended family vacation to Paris. Happily ensconced in the Hotel Majestic, Gershwin composed what he called a “Tone Poem for Orchestra”—a musical portrait of an American visitor to the City of Light—between March and June 1928, and it was first performed by Walter Damrosch and the New York Philharmonic on December 13 of that year. This is fun music, and from the moment of that premiere it has always been one of Gershwin's most popular scores, winning audiences over with its great tunes, breezy charm, and Gershwin's obvious affection for Paris. Musically, An American in Paris is a series of impressions strung together with great skill. Gershwin—anxious to insist on his abilities as a classical composer—tried to argue that the piece was in sonata-form, and he pointed to such general areas as exposition, development, and recapitulation. But such arguments protest too much. It is far better to take for resemblance to classical forms. For the New York premiere, Gershwin and po ms Taylor prepared elaborate program notes, explaining what was “happening” at each moment in the music. These were probably written with tongue slightly in cheek (in fact, Gershwin had made sketches for this piece several years before going to Paris), and they should not be taken too seriously. But it is worth noting that Gershwin structured the music around the idea of an American walking through the streets of Paris, and he included three of what he called “walking themes.” That program note describes the very beginning: “You are to imagine, then, an American visiting Paris, swinging down the Champs-Elysées on a mild, sunny morning in May or June. Being what he is, he starts without preliminaries and is off at full speed at once to the tune of The First Walking Theme, a straightforward diatonic air designed to convey an impression of Gallic freedom and gayety.” Along his way come piquant moments: a snatch of a Parisian popular song in the trombones and the strident squawk of Paris taxi horns—Gershwin had four of these imported for the premiere in New York. One moment—Gershwin called it “an unhallowed episode”—is rarely mentioned: the American is approached by a streetwalker, who bats her eyes at him seductively in a violin solo marked espressivo. Our hero waves briefly, then makes his escape on one of the walking tunes. At about the mid-point comes the famous “blues” section, introduced by solo trumpet: the American is feeling homesick, and his nostalgia takes the form of this distinctively American music. Matters are rescued by the sudden intrusion of a pair of trumpets that come sailing in with a snappy Charleston tune. The cheerful final section represents the various “walking” themes, and an American in Paris dances to its close on a great rush of happy energy.
Mood Indigo and Solitude
DUKE ELLINGTON
Born April 29, 1899, Washington D.C.
Died May 24, 1974, New York City
Arr. Asher Tobin Chodos

The following note has been supplied by the arranger.

In way, the familiarity of Ellington’s music today makes it hard to appreciate fully his gift as an orchestrator. It is important to see Ellington as part of a broader tendency in 20th century composition to treat sound and time—traditionally the province of the orchestrator—as essential elements in the composition of music. The intimacy and creativity with which Ellington wrote for the players in his group combined with his artistic integrity to produce a sonic texture so arresting that contemporary audiences already had a name for it: the “Ellington Sound,” or the “Ellington Effect,” as it was termed by his close collaborator Billy Strayhorn. It is as much part of his artistic legacy as his enormous catalogue of unforgettable melodies.

The fact that Ellington’s contributions cannot be parsed neatly into composition and orchestration makes it hard to approach his work as a traditional orchestration project. How can you arrange for orchestra something whose essence is so anchored to its original instrumentation, indeed to the very individuals for whom it was written? There is so much character in the Ellington sound that simply to arrange his pitches and durations, even remaining faithful to his disjunctive sense of balance and texture, feels inadequate.

A focus on Ellington the Orchestrator points to another feature of his oeuvre that is too easily forgotten: the performance. Ellington seems novel from the perspective of the symphony orchestra, but it is really nothing more than the everyday labor of jazz musicians all over the world. It is not, then, only my notional source materials that inform these arrangements. These songs are indicators, pointers to musical agglomerations to which meaning constantly accrues. “Mood Indigo” was, originally, “Dreamy Blues,” until Ellington’s manager, Irving Mills, re-titled it and, eventually, gave it lyrics—lyrics that Ella Fitzgerald would later imbue with a somber depth Mills may never have imagined. “(In My) Solitude” began as filler material, something Ellington supposedly composed in 20 minutes, “leaning against the studio’s glass enclosure.” Again, the title and the lyrics came later, and not from Ellington himself. Yet nobody who has heard Billie Holiday’s haunting rendition—

Concertino for Two Pianos and Orchestra
ASHER TOBIN CHOODS pianist, composer
Born 1986, Los Angeles

The following note has been supplied by the composer.

Like a semi-formal family dinner, this piece offers an environment for free interaction that is both structurally rigid and weirdly volatile. In this piece, the three principal actors—two solo pianos and a symphony orchestra—behave like relatives. We get along, we shout over each other, we stand at a respectful distance, and we shock each other into bemused and resentful silence. This is a work that calls for trust, sympathy and humor; I couldn’t have written it unless I felt for the people involved a musical kinship verging on the familial.

Asher Tobin Chodos has a practice that combines composition, performance and music scholarship. He has been named a fellow of the Dave Brubeck Institute, the Asian Cultural Council, and the Ucross Foundation. He holds a degree in Classical languages and literature from Columbia University, and is a doctoral candidate in the UC San Diego Department of Music, where he is writing a dissertation about automated music recommendation.
Dear Friends,

We thought we could, and we did!

Last June, we weren’t so sure. We ended the 2016-17 season $50,000 short of completing the Endowment goal.

But the Endowment Committee, staff and Board of Directors worked through the summer and early fall and, in early October, the final gifts came in and took “Sostenuto” over the top. Thanks to a flurry of activity to “fill the gap,” we’ve raised gifts and pledges totaling $1,502,473. Of that amount, $1,330,000 has already been received and is invested in the Endowment fund, earning income that is used to pay the salaries of our artistic leadership.

The support of the 250+ donors who have contributed to this campaign is awe-inspiring. You’ve proven what a value the La Jolla Symphony & Chorus has to you and to our community, and we are forever grateful.

Thank you!

Ameé Wood
Ameé Wood, Endowment Chair

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## Donations as of May 23, 2017

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Celebrating 50 Years at UC San Diego
1967-2017

Our 63rd season

Vectors

is inspired by the 50th anniversary of the affiliation of La Jolla Symphony & Chorus with the UC San Diego Music Department. During the 2017-18 season, we will celebrate by highlighting remarkable faculty and student performers and composers in our concerts as part of our season. And in these pages, we will remember some of the high points along the way.

November 2007:
Steven Schick Debuts as LJS&C Music Director

It was exactly 10 years ago this concert weekend that Steven Schick began his career as LJS&C Music Director.

For more information about ways to give to the “Sostenuto” endowment campaign, or to receive a brochure, please contact Executive Director Diane Salisbury at 858-832-3774.

Christmas Messiah
Community Sing

December 3, 2017 • 4:00 pm
St. Elizabeth Seton Catholic Church, Carlsbad

Patrick Walders conducts Handel’s Messiah (Christmas portion)
Soloists: Carron Martin, soprano; Gianna Hamilton, alto
Shahen Chalian, tenor; Michael Solodi, bass-baritone
Organist: Jacob Jacobsen
Tickets: General $18 • Student/Youth $10 (21 and under)
Reserve Your Tickets Now for this Holiday Tradition!
858-534-4637 or www.lajollasymphony.com

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Reserve Your Tickets Now for this Holiday Tradition!
858-534-4637 or www.lajollasymphony.com
In 1939 Aaron Copland was asked by his longtime friend Harold Clurman to provide incidental music for a production at the Group Theater in New York of Irwin Shaw’s experimental play Quiet City. Shaw (1913-1984) was then a struggling young playwright who later abandoned the stage and achieved his greatest success as a writer of fiction; among his works are a novel about World War II, The Young Lions, and a wonderful short story, “The Eighty-Yard Run.” Quiet City, however, was a failure. A combination of realism and fantasy, it tells of a young trumpeter, David Melnikoff, who (in Copland’s words) “imagined the night thoughts of many different people in a great city and played trumpet to express his emotions and to arouse the consciences of the other characters and of the audience.” After two dress rehearsals before unenthusiastic audiences, the play was dropped.

For that production, Copland wrote a brief work for clarinet, saxophone, trumpet, and piano, first performed at the initial presentation of the play on April 16, 1939. Copland liked the music enough that the following year he arranged it for trumpet, English horn, and strings orchestra. This version, premiered in New York on January 28, 1941, by the Saidenberg Little Symphony, has remained one of his most frequently performed works.

Quiet City may be thought of as urban nocturne, similar in its lonely mood to Edward Hopper’s famous painting Nighthawks. It is built on two themes: an evocative trumpet call, vaguely reminiscent of jazz trumpet music, and a dotted figure for strings, said by the composer to represent “the slogging gait of a dispossessed man.” To give the trumpet player a chance to rest, Copland included interludes for English horn, and that instrument’s haunting sound beautifully catches the lonely atmosphere of this little mood-piece. In the score, Copland states: “To provide incidental music for a production...”

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Rhapsody in Blue

GEORGE GERSHWIN

If—as Dvořák suggested—American classical music would have to come from uniquely American roots, then classical music. In it, Gershwin combined the European process created a piece of music that has become famous throughout the world—in addition to its many recordings by American orchestras, Australia, and Russia. Gershwin was in fact aware that pot, of our unduplicated national pep, of our blues, our metropolitan madness.

Classical purists argue that this is not a true piano concerto, and jazz purists argue that it is not true jazz. Of course both are right, but none of that matters—Gershwin was right to call this one-movement work a concerto. Soloist and orchestra are not so tightly

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**Rhapsody in Blue**

George Gershwin

If—as Dvořák suggested—American classical music would have to come from uniquely American roots, then Rhapsody in Blue is probably the piece of American classical music. In it, Gershwin combined the European idea of the piano concerto with American jazz and in the process created a piece of music that has become famous throughout the world—in addition to its many recordings by American orchestras, Rhapsody in Blue has been recorded by orchestras in England, Germany, Australia, and Russia. Gershwin was in fact aware that Rhapsody in Blue might become a kind of national piece; he said that during its composition he “heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness.”

Classical purists argue that this is not a true piano concerto, and jazz purists argue that it is not true jazz. Of course both are right, but none of that matters—Rhapsody in Blue is a smashing success on its own terms. Gershwin was right to call this one-movement work a concerto, with that term’s suggestion of a form freer than the concerto. Soloist and orchestra are not so tightly

integrated as in a concerto, and the Rhapsody tends to be episodic: the piano plays alone much of the time and then gives way to orchestral interludes; only rarely does Gershwin combine all his forces.

Gershwin wrote the Rhapsody in the space of less than a month early in 1924, when he was only 25. Because he was uncertain about his ability to orchestrate, that job was given to Ferde Grofé, who would later compose the Grand Canyon Suite. At the premiere on February 12, 1924, Gershwin was soloist with a small jazz ensemble, but performances today almost always use Grofé’s version for full orchestra.

The Rhapsody has one of the most famous beginnings in all of music: the clarinet trill that suddenly spirals upward in a sequele. Geasy glissando leads directly into the main theme, which will recur throughout. The various episodes are easy to follow, though one should note Gershwin’s ability to move so smoothly from episode to episode—these changes in tempo and mood seem almost effortless. Also noteworthy is the big E-major string tune marked Andantino moderato con espressione; near the end Gershwin gives this to the brass and transforms its easy flow into a jazzy romp that ends in one of the most ear-splitting chords ever written.

---

**Rhapsody in Blue**

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