La Jolla Symphony & Chorus

2017-2018 Season

February 10-11, 2018
Mandeville Auditorium

Steven Schick
Moli & Arthur Wagner
Music Director
GUSTAV MAHLER

Symphony No. 4 in G Major
Bedächtig. Nicht eilen.
Im gemächlicher Bewegung. Ohne Hast.
Ruhevoll. (Poco Adagio.)
Sehr behaglich
Tasha Koontz, soprano

INTERMISSION

ROLAND AUZET

M.Along: a theatre and percussion concerto for Fiona Digney
Fiona Digney, percussion
video by Kyle Johnson

Concert partner with San Diego Symphony’s "It’s About Time" festival

We gratefully acknowledge our underwriters for this concert
Gary & Susan Brown / Eric & Pat Bromberger / Bob & Judy Gaukel / Family of Joan Forrest
From the Conductor

We started with time and now we have clocks. Earliest humans were confronted with time as a dark river that flowed uncharted through their lives, coursing through a landscape of crop cycles, tide levels, and eclipses. Large and small, these temporal structures shaped every aspect of our existence. Human beings, even of relatively recent historical periods, never dreamed that they might actually shape time. But now we have clocks. Everywhere. Wristwatches, iPhones, time stamps on checks. And now we think we can control time. It's kind of cute.

I also am a denizen of the 21st century. I also am increments. My farmer great-grandparents probably didn’t think much further ahead than the next planting or harvest; I think of as the simplest song in the world, and, whatever else is going for it, it will have an extraordinarily sophisticated relationship with time.

When one then takes a truly sophisticated piece, like the Mahler Fourth Symphony, the explorations of musical time are like an interplanetary expedition. In Mahler, there is metric time, nearly always in flux, as strong beats occur where you least expect them and the resulting temporal flow is rarely steady. Harmonic points of arrival exert a kind of magnetic force on tempo, sometimes slowing it, and other times swinging it by like a comet accelerating around the sun. A thorough analysis of the symphonies of Mahler, just for their tempo implications, is a lifetime’s work.

And then there is narrative time. Mahler often seems suspended between his present—often with the undertones of someone not completely at ease with his own generation—and a past that is reluctant to ease its hold. Sounds of his past: folk melody, birdsong, cowbells, and sleigh-bells decorate his scores. The poignancy that one often senses in Mahler comes, at least for this listener, from this temporal ambiguity. Here is the sense of being constantly on the cusp of change, from the ineffable sense of twilight he creates.

Roland Auzet’s new work, M’Alone: a theatre and percussion concert for Fiona Digney, which will receive its first performance tonight with the extraordinary and charismatic Fiona Digney as soloist, might seem far from Mahler, but it really isn’t. We have the need to manage multiple time streams—tempo changing rapidly, intricate interlocking rhythms in the ensemble—just as Mahlers asks of us. And, through the dramatic action on stage—Fiona is as much an actor at times as she is a musician—we get an exploded narrative time that also feels related to Mahler.

But what Auzet offers that no one else can is this far-fung and eccentric background. He is a percussionist himself and a composer; but he also has run a theater company in Lyon and is a circus artist and producer. And perhaps some of you saw his recent one-person performance on this stage using a car? There is very little that one can do on a stage that Roland Auzet has not done. And he brings all of this to bear in M’Alone.

We are pleased to welcome him to San Diego, not just because he is one of my oldest and dearest friends, but his engagement with time—musical and dramatic, political and poetic—is deep and probing. Perfect for this moment. At the time of this writing, I cannot tell you much about what his piece will sound like: isn’t that the magic of a first performance? But, I can tell you it will be riveting!

So listen carefully to musical time in all of its guises tonight. Soak it in. And when you next have a moment of quiet, imagine yourself out there in the world, surrounded by time, and play with it in your head. As Mahler would have you:

In April 1897 Mahler was named director of the Vienna Court Opera, the most prestigious post in the world of music. But the fierce demands of that position brought his composing to a standstill, and from the summer of 1896 until the summer of 1899 he composed no new music. Finally established in Vienna, he could return to creative work, and during the summer of 1899 he retreated to the resort town of Alt-Aussee in the Styrian Alps and composed the first two movements of his Fourth Symphony. He completed the symphony the following year at his new summer home on the shores of the Wörthersee and led the premiere in Munich on November 25, 1901.

The Fourth is Mahler’s friendliest symphony—every person who claims to not like Mahler takes this music to their hearts.

Program Notes by Eric Bromberger

Symphony No. 4 in G Major
GUSTAV MAHLER
Born July 7, 1860, Kalisch, Bohemia
Died May 18, 1911, Vienne

At just under an hour in length, it is also the shortest of Mahler’s ten symphonies, and it is scored for an orchestra that is—by his standards—relatively modest: it lacks trombones and tuba. Mahler claims that the Fourth never rises to a fortissimo is not literally true, but it is figuratively true, for even at its loudest this symphony is Mahler’s most approachable work. Much of its charm comes from the text sung by the soprano in the last movement, with its wide-eyed child’s vision of heaven. In fact, several recordings use a boy soprano in place of a woman in the finale, because the sound of a child’s voice is exactly right in this music. This sense of a child’s vision—full of wonder, innocence, and radiance—touches the entire Fourth Symphony.

The symphony opens with the sound of sleighbells, and violins quickly sing the graceful main subject. Mahler marks this movement Badočnig (“Deliberately”), and it is remarkable for the profusion of its melodic material: a jaunty tune for clarinet and oboe, a lyric melody for cellos, a poised and dramatic; political and poetic—is deep and probing. Perfect for this moment. At the time of this writing, I cannot tell you much about what his piece will sound like: isn’t that the magic of a first performance? But, I can tell you it will be riveting!

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than dramatically—there are no battles fought and won here—and at the end the opening violin theme drives the movement forward in a ringing close on great G-major chords.

The second movement—In gemächlicher Bewegung (“Moving leisurely”)—is in a rather free form; it might be described as a scherzo with two trios. Mahler requires here that the concertmaster play two violins, one of them tuned up a whole step to give it a whining, piercing sound—Mahler asks that it sound Wie Fiedler: “like a fiddle.” Mahler said that this movement was inspired by a self-portrait by the German painter Arnold Böcklin in which the devil—in this case a skeleton—hears a violin (with only one string!) in the painter’s ear. Despite all Mahler’s suggestions of demonic influence, this music remains genial rather than nightmarish—in Donald Francis Tovey’s wonderful phrase, the shadows cast here “are those of the nursery candlelight.”

However attractive the second movement may be, it finds its match in the third, marked Ruhevoi (“Peaceful”), which begins with some of the most beautiful music ever written: a long, glowing melody for cellos and its countertheme in the violins. This on a more somber second subject, sung first by the alto. Near the close, violins suddenly leap up and the gates of heaven swing open: brilliant brass fanfares and smashing timpani offer a glimpse of paradise, but that finale must wait for this movement to reach its utterly peaceful close.

Out of the silence, solo clarinet sings the main theme of the finale, marked Sahrruhig ("Very comfortable"), and soon the soprano takes up her gentle song. Mahler had originally composed this song, titled Das himmlische Leben ("The Heavenly Life."). In 1892 when he was conductor of the Hamburg Opera. Its text, drawn from Das Knaben Wunderhorn, offers a child’s vision of heaven. Mahler said that he wished to create a portrait of heaven as “clear blue sky,” and this vision of heaven grows with a child’s sense of wonder. It is a place full of apples, pears, and grapes, a place where Saint Martha does the cooking, Saint Peter the fishing, where there is music and dancing and joy. The sleighbells from the symphony’s opening now return to separate the four stanzas, and at the end the soprano sings the key line: “Kein Musik ist ja nicht auf Erden” (“There is no such music on earth.”) For this truly is heavenly music, music of such innocence that it feels as if it must have come from another world, and at the end of this most peaceful of Mahler symphonies the harp and contrabasses draw the music to its barely-audible close.

Das himmlische Leben (aus Des Knaben Wunderhorn)

Wir genießen die himmlischen Freuden,
Die Englein, die backen das Brot.
Saektor Unsa das Köchin muß sein.
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Ermuntern die Sinnen,
Daß alles fu

Wir genießen die himmlischen Freuden,
Die Englein, die backen das Brot.
Die Gärtner, die alles erlauben.
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Kein’ Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.

Wir genießen die himmlischen Freuden,
Die Englein, die backen das Brot.
Die Gärtner, die alles erlauben.
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
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M. Alone: a theatre and percussion concerto for Fiona Digney
ROLAND AUZET
Born November 27, 1964, Cavaillon, France

The composer has supplied the following program note.

Tom New with orchestra at Sherwood Hall

The writing of a musical project very often is linked to the meeting of a composer with an interpreter. The history of Art tells us, and once again, we check it. With Fiona Digney, the meeting triggered this desire to write a concerto or rather a musical and theatrical concertante form between an orchestra and a percussionist who travels between a musical and theatrical expression.

The form of the project is theatrical and musical. Everything is the result of extreme listening.

Fiona is a fabulous musician, a virtuoso percussionist, and an extraordinary performer. The confrontation with the orchestra is an exciting challenge.

Poetry comes from the strange manipulation that plays on exchange, magic, illusion, and relationships between her and the orchestra. She is thus a strange tamer of musical objects. She positions her fingers out of mood with strange sounds. The tension comes from the friction between this voluntary body and the resistance of things, the whole facing the "animal" that is an orchestra, as a set of prejudices of the crowd, and even the crowd itself, in the form of the opinion.

This relationship is about jousting, confrontation and dialogue with the orchestra on the stage.

Just as the sound environment of nature sometimes comes from the symphony, the music played on the stage is the most appropriate relationship between the musical or choreographic gesture and the theatrical relationship.

First, the silence, and little by little, under the fingers, the beat, the mission of Fiona is the fate of objects generating sounds, habituated by a proper vibration.

In the space gradually multiplied by moving and mobile objects, Fiona implements a community of gestures, which are close to ancestral traditions, summoning repertoires and answering fundamental questions, human, solitude, the powerful, knowledge, strength, virtuosity and doubt...

Poetry comes from the strange manipulation of instruments and objects that plays on exchange, magic, illusion. Illusion of the relationship between her and the orchestra, but also hands that strike, only as the force of despair...

The project questions the tradition of music and the tradition of contemporary writing while confronting these different worlds so far from each other but so close…

French composer, percussionist, and theater director Roland Auzet defines himself as a stage writer. An artist and performer with many interests and talents, Auzet received the Chevalier des Arts et Lettres from the French Ministry in 2007 for his remarkable body of work in contemporary music, circus, dance, opera, and theater. Auzet has collaborated with leading composers (Iannis Xenakis, Pierre Boulez, Luc Ferran, and Heiner Goebbels), circus artists (Jérôme Thomas and Mathurn Bolz), visual artists (Giuseppe Penone), choreographers (Angélique Prevocat), François Raffinot, and Merce Cunningham, and playwrights (Rainald Goetz, Eduardo Arroyo, Fabrice Miquicot, and Laurent Gaudé).

Auzet studied music at the Conservatoire National de Marseilles, Rueil Malmaison and Paris, and was invited by the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) to participate in the program Composition and Musical Computing in 1997. He was awarded first prize at the international music competition in Darmstadt and by the Marcel Bleustein Blanchot Foundation. Auzet has composed and produced twenty operas, plays, and musical works that have been premiered in national theaters and opera houses in France and internationally.

Fiona Digney is an Australian-born multi-faceted percussionist who holds both education and performance degrees from Australia, The Netherlands, and USA, and is currently based in California while she undertakes doctoral studies under the guidance of Prof. Steven Schick. She has enjoyed a wide-ranging freelance career performing in solo, ensemble, and theatrical settings in Australia, China, Canada, The Netherlands, Sweden, England, Mexico, and the United States. As an avid proponent of new music, she has commissioned and premiered various percussion works from composers across the globe, and has been involved in many new and experimental music ensembles. Theatre credits include Caliguila with Cripple Creek Theatre Company in New Orleans, The Cherry Orchard and Perestroika in San Diego, Caesar with Hot Zuckerline Tneapel in The Netherlands and Belgium, Perestroika in San Diego, the European premiere of Anne Washburn’s highly acclaimed post-electric play, Mr. Burns at the Almeida theatre, London. Fiona has performed with West Australian Symphony Orchestra, San Diego Symphony, La Jolla Symphony, Tetrads percussion quartet (AUS), Ensemble 64.8 and red fish blue fish (USA), as well as a soloist at Club Zoo and the launch of the Totally Huge New Music Festival (AUS). Fiona is also currently Associate Producer for the Ojai Music Festival 2018, and Faculty Member/Artistic Associate for the 2018 Barbies Summer Music programs.
Vector Efficient Arrays

2017-2018
La Jolla Symphony & Chorus

Friday, March 16 at 7:30pm
Saturday, March 17 at 7:30pm
Sunday, March 18 at 2pm
Mandeville Auditorium, UCSD

P ATR I C K  W AL D E R S  c o n d u c t i n g

F R A N Z  L I S T Z  T h e  P r é l u d e s

C A R L  O R F F  C a r m i n a  B u r u n a

G U E S T  A R T I S T S :  T a s h a  K o o n t z ,  s o p r a n o ;
J o h n  R u s s e l l ,  t e n o r ;  K y l e  F e r r i l l ,  b a r i t o n e ;
N o r t h  C o a s t  S i n g e r s  “ C a p r i c e ”  y o u t h  c h o r u s

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La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicolloff

Steven Schick, Mollé & Arthur Wagner Music Director
Michael Gerdes, Assistant Conductor

R. Theodore Bietz, Orchestra Manager • Ryan Beard, Orchestra Librarian • Celeste Oram, Production Assistant

Violin I
Peter Clarke, Concertmaster
David Buckley, Assistant-Concertmaster
Angelo Arias
Raina Borum
Pat Gifford
Jennifer Khoe
Marianne Lalouf-Thom
Alyssa Iano
Ana Luisa Diaz de Cossio
Anna Matuszczak
Wendy Patrick
Jeanne Saier
Ted Tsai

Violin II
Andy Halpern, Principal
Gary Brown, Assistant Principal
Aram Akhavan
Catherine Chyi
David Cooksley
Savanna Dunaway
Betsy Faust
Loie Flood
Judy Gaskel
Igor Kornatchook
Peter Ouyang
Ina Page
Angela Xing

Viola
Daniel Swart, Principal
Nancy Swanberg, Assistant Principal
Emily Banta
Madison Carmichael
Byron Choy
Anne Gero-Stillwell
Roark Miller
David Phan
Shaila Poddell
Sarah Quemada
Rachel Simpkins
Cynthia Snyder
Paul Wang

Cello
Caitlin Fahey Crow, Principal
Peter Stoffer, Assistant Principal
Alana Borum
Curtis Chan
Valerie Chen
Sarah Gongaware
Carolyn Sechrist
Wesley Tang
Carol Tolbert
Chikako Watanabe

Contrabass
Christine Allen, Principal
Darrin Cheng, Assistant Principal
Bill Childs
Lance Guerra
Erik Johnson
Bryan Lowe

Flute
Elena Yaitilu, Principal
Erica Gamble
Michael Matsuno
Vanessa Miller

Piccolo
Michael Matsuno
Vanessa Miller

Oboe
Carol Rothrock, Principal
Heather Marks-Sosady
Samantha Stone

English Horn
Heather Marks-Sosady

Clarinet
Jenny Smeirud, Principal
Gabe Martinez
Steve Shields

Bassoon
Arnold Barron, Principal
Mary Calo
James Swift

Contrabassoon
Mary Calo

Horn
Cynthia McGregor, Principal
Ryan Beard
Buddy Gibbs
Jonathan Rudin

Trumpet
Ken Fitzgerald, Principal
Marcy Allain, Assistant Principal
Marcelo Braunstein
Andrew Harrison

Trombone
R. Theodore Bietz, Principal
Naoko Hira

Tuba
Kenneth Earnest

Timpani
Daniel King

Percussion
Daniel King

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C A R L  O R F F  C a r m i n a  B u r u n a

G U E S T  A R T I S T S :  T a s h a  K o o n t z ,  s o p r a n o ;
J o h n  R u s s e l l ,  t e n o r ;  K y l e  F e r r i l l ,  b a r i t o n e ;
N o r t h  C o a s t  S i n g e r s  “ C a p r i c e ”  y o u t h  c h o r u s

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Igor Kornatchook
Peter Ouyang
Ina Page
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Emily Banta
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Roark Miller
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Sarah Quemada
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Darrin Cheng, Assistant Principal
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R. Theodore Bietz, Principal
Naoko Hira

Tuba
Kenneth Earnest

Timpani
Daniel King

Percussion
Daniel King

Harp
Laura Vaughan-Angelova

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J o h n  R u s s e l l ,  t e n o r ;  K y l e  F e r r i l l ,  b a r i t o n e ;
N o r t h  C o a s t  S i n g e r s  “ C a p r i c e ”  y o u t h  c h o r u s

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