La Jolla
Symphony & Chorus
2018-2019 Season
May 4-5, 2019
Mandeville Auditorium, UCSD

Lineage:
A MEMORY PROJECT

STEVEN SCHICK
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HELP at home

Stephen Sturk
Interim Choral Director

David Chase
Choral Director Emeritus

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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

We gratefully acknowledge our underwriters for this concert

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

Cover photos by Bill Dean, Gary Payne, Tom Peisch

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Looking to the Future

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

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If you are like me, springtime in 2019 has been a dizzying, breathtaking compact urbanism: consistent and not disruptive; stately not urbanite just like julia Wolfe, more than a century earlier. But his was a short period as a child, Saint-Saëns spent his entire life in Paris— an cards of the proto-revolutionaries of the mid- to late-century. aside from music (think mid-19th century France), Saint-Saëns rarely left an English rather than a French garden!

Perhaps because of these contradictions, Sibelius’s fifth Symphony is a masterful, though thoroughly unconventional work, as though he were underestimating 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 Grafting 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 York Times music critic, or the hard-drinking Finnish— have to do with May in San Diego? It lies in the confidential beauty inherent in unexpected growth. San Diego is a gray-green enrosé for most of the year. So, the sudden appearance of the new. The bold 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 again. Likewise, when we hear a light moment in julia Wolfe (marked, “keen” smoker and drinker and spoke of the need for his husband’s help to quit 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 and beloved of his music. He composed his own violin concerto for which he called Richard Wagner's pompous and vulgarly, but at the same time his over-closely related with German National Socialists has come under critical scrutiny by some recent scholars.

The idea for Fuel began in conversation with filmmaker Bill Morrison. We talked about the mystery and economy of how things might change. The controversy and necessity of fuel— the global implications, the human need. The music takes its inspiration from the fiery ensembles of ensemble Resonanz. The members of the group challenged me to write something rip-ripping, 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, cranking; barking, whistling; the relentless energy. fuel was premiered in a multimedia performance with a film by Bill Morrison at the Kaiserper B Warehouse at the port of Hamburg, Germany, in 2005.

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 "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 views of busy waterfronts, in loading cranes 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 backward before a backdrop of towering skyscrapers.
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 "Allegro scherzando," is an extended cadenza for solo piano rather than the orchestral exposition of the classical concerto. But this cadenza is not so much a cadenza as a bravura showcase for the soloist. The music sparkles and bubbles along, leading one very witty pianist to remark that this concerto "begins with Bach and ends with Offenbach."

The finale, marked Presto, is a razzle-dazzle 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."

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 violonist 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 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!”

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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From Hanover Square North
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Donna Nobis Pacem
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Solistos: 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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View and purchase Jay’s illustrations on our website and support LJS&C.
https://lajollasymphony.com/support-ljsc/
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 with the feelings of that time—Nielsen wrote his violent symphony that finally makes a statement of faith that life will prevail. In Finland, Jean Sibelius wrote his 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 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 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 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 composing 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 bubbles 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 repetitious, but Sibelius colors each repetition in a new way and at one point plunges into a rather unsettling 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 casting seal 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 Fifth. This melody evolves through various forms and finally builds to a great climax and drives toward the powerful close.

Sibelius had concluded his “Inextinguishable” Symphony with aferocious 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—wieldy 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 smacking 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, is a vital climax to the end. Triumphal!”

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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, Lucas, Forward, Hamilton & Scripps. Then, 16 years ago, I first heard LJSc 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 LJSc 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 LJSc 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.

Planned giving is actually incredibly easy and painless. It doesn’t take away anything from funds I might need for living expenses now. It only transfers after I am gone, when I certainly won’t have any need for money. And it will definitely help the organization to live on.

Plan Now. Give later.

It’s as simple as that to create your musical legacy. Contact Diane Salisbury at dsalisbury@laajollasymphony.com to learn more, or visit our Planned Giving page at www.lajollasymphony.com.
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La Jolla Symphony & Chorus (LJŠ&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 LJŠ&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.
- LJŠ&C is fertile ground for new talent, music education and innovation at UC San Diego, where we have been an affiliate since 1967.

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