La Jolla Symphony & Chorus
2018-2019 Season
February 9-10, 2019
Mandeville Auditorium, UCSD

Lineage:
A MEMORY PROJECT

STEVEN SCHICK
Music Director
DETAILS

PHILIP GLASS

Cello Concerto No. 2 "Naqoyqatsi"

1. Naqoyqatsi
2. Massman
3. New World
4. Old World
5. Point Blank
6. Epilogue

Katinka Kleijn, cello

LJ WHITE

Community Acoustics

BRENDA AND STEVEN SCHICK COMMISSION / WORLD PREMIERE

INTERMISSION

ANTON BRUCKNER

Symphony No. 3 in D Minor

Massig bewegt
Adagio (etwas bewegt) quasi Andante
Scherzo: Ziemlich schnell
Finale: Allegro

Cover photos by Bill Dean, Gary Payne, Tom Peisch

Unauthorized photography and audio/video recording are prohibited during this performance.
No texting or cell phone use of any kind allowed.

We gratefully acknowledge our underwriters for this concert

Gary & Susan Brown  ●  Family of Joan Forrest  ●  Bob & Judy Gaukel
By this point in our season-long exploration of memory and lineage, I have become convinced that memory is really about the future and not the past. To avoid repeating our mistakes. and, when we try to remember the great joke we just heard or the great meal we just ate, it's less about reliving the past and more about how we'll use it in the future. The memorist in all of us lives.

We anchor our concerts with Bruckner's Third Symphony, which among its many charms is one of the composer's most revised works. The various versions, of which there are at least five and all quite different from each other, seem to imply that he understood the piece as an ongoing process rather than a fixed entity. Perhaps this reflected his evolving friendship with Richard Wagner, to whom the work is dedicated. And, perhaps he thought, as many of us do, that a piece of music, no matter what its date of composition, should be fluid and evolving not fossilized and unreachable.

Whatever his motivations for revising may have been, Bruckner included in every version the hefty textures and grand musical statements that we associate with his music. This is especially evident in the first movement, with its majestic trombone-powered melodies. Like so much music written at the end of the 19th century—you hear the fifth revision of the piece, finalized in 1896—the piece feels like it has one foot in the old and the other in the new. On one hand there is the slow unrolling of the sectional improvisation and the harmonies and burnished textures, an approach akin to Wagner or early Mahler. On the other hand, sudden jump-cuts, occasionally producing dizzying changes of direction, seem more aligned with the mercurial modern pieces of the 20th century.

I have often wondered where the Bruckner historical line led. Where in the 20th and 21st centuries do we find a similar combination of ecstatic harmonic movement and sectional localized textures? My (quite personal) mercurial modern pieces of the 20th century.

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

I have been invited to conduct the concert with Bruckner's Third Symphony, for which my performance technique and repertoire are well known and appreciated.

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

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 Bardt Centre for Arts and Creative Economy Summer Music Program and artistic director and conductor of the Breckinridge Music Festival.

Katie Klein

Hailed as “Chicago’s first lady of the cello” by the Chicago Magazine, Dutch cellist Katie Klein defies today’s traditional definition of a cellist, transitioning comfortably through the styles of classical, experimental, contemporary, improvisatory, folk and progressive rock, as well as across the traditional fields of solo chamber and orchestral performance.

Most recently, she appeared as soloist in the World Premiere of Dai Fujikura’s Cello Concerto at the 2011-12 season, Glass served as Creative Director of the Cincinnati Symphony Orchestra, and — working with a generous commission from that orchestra — he orchestrated music that he had composed for Naqoyqatsi into his Cello Concerto No. 2. This involved dropping four sections of the film score and reshaping the remaining music to give a more prominent, virtuosic role to the solo cello. Matt Haimovitz was soloist and Dennis Russell Davies the conductor at the premiere in Cincinnati on March 30, 2012, and a recording of that performance has been released.

Glass had written his first Cello Concerto in 2001 for cellist Julian Lloyd Webber, who premiered it in Beijing of that year. The La Jolla Symphony gave the American premiere in 2007 with Wendy Sutter as soloist. The First Cello Concerto is a fusion of the movement styles of the traditional concerto, but Glass abandoned that form in his Second Cello Concerto, which is a much more dramatic and varied piece, as befits the subject of the film Naqoyqatsi. It inspired it. Though it consists of seven sections, the Second Cello Concerto is actually in five movements that encompass two brief interludes; these interludes, titled New World and Old World, are scored for solo cello and minimal accompaniment. Glass calls for a large orchestra—one that includes piano, harp, and five percussionists—and it creates an extremely difficult part for the cellist who must master the score’s rhythmic complexities and its (often) very high writing while still projecting the dramatic sweep of this music across its forty-minute span. The stylistic features we associate with Glass’s music—pulsing rhythms, rapidly changing meters, clean textures, and shifting colors—are very much a part of this score. Through the movements have evocative titles, listeners should not attempt to associate them with images from the movie—this is not music that “tells” a story—but should approach the Second Cello Concerto as a purely musical experience. Glass provides no program notes, and the concert program includes only a title for each movement with a metronome indication, and most of the movements are performed without pauses between them.

A brief overview of the seven sections: the opening Naqoyqatsi establishes the foreboding tone of much of this concert, characteristically, the cello’s intrasolic is on a sequence of arpeggios that constantly switch between 4/4, 5/8, and 12/8. Massman opens with a long orchestral introduction that sets rhythmic pulses of 8, 6, and 4 against each other before the solo cello makes its entrance. New World is the first of the two solo interludes here; the cello’s long solologue is accompanied only by very quiet cymbals and tam-tams. The massive, intense introduction is introduced by a long and richly textured solo, with the cello taking up this theme on its entrance. The second interlude, Old World, is set high in the register of the cello, and its ethereal, delicate cello ruminations set in 7/4, though the meter settles into 4/4 at the entrance of the orchestra. Themes heard earlier are revisited in this movement, which ends not with the angry gesture that might be expected, but given the music’s original inspiration, but with a gradual fade into utter silence.

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The memorist in all of us lives.
Community Acoustics
LJ WHITE
Born August 7, 1984, Springfield, Massachusetts

The phrase Community Acoustics is a name used by some scientists for the phenomenon of acoustic niche separation, in which sounds within an ecosystem organize themselves into distinct frequency layers and interlocking patterns, allowing for communication within species and overall ecosystem function. My composition of this title is inspired by field recordings from the natural world that display acoustic niche separation, including many compiled by David Dunn in his book Do Whales and Children Sing?: A Guide to Listening in Nature, which discusses the phenomenon and the ill effects wrought when it is disrupted. The piece is also informed by my experience at the Banff Arts Centre in the summer of 2017, where, along with Steven Schick, the International Contemporary Ensemble, and other musicians from around the world, I hiked and meditated in the Canadian Rockies, was surrounded by the work of Sonic Meditation Composer Pauline Oliveros, and allowed the pristine natural surroundings and collective spirit of deep listening to seep into my creative process. Additionally, the spirit of the anton Bruckner’s music and is influenced by the Second Cello Concerto; Naqoyqatsi, which whose score by Philip Glass evolved from the film ties humans’ sense of place and capacity for effective communication to our ancient relationship with our natural surroundings, which has steadily eroded in the modern era. The piece combines harmonic and linear musical events with material reminiscent of natural sounds, creating a sort of sound ecosystem out of the orchestra, in which the audience gets to participate at the end.

With the composition of Community Acoustics, I sought to challenge the typical hierarchy of the orchestral concert experience, and to create, in its place, a communal order in which everyone listens and contributes. The instrumentalists have the power, in many cases, to decide when to begin and cease playing. Their musical contributions are egalitarian; rather than melody and accompaniment, all players create sounds that are of relatively equal importance to the greater soundscape. The conductor exerts less control over the content and timing of the music than usual, allowing players to have agency, and the audience, rather than listening passively, actively adds to the sonic environment of the room. This piece facilitates a collective act of occupying sonic space, one that can perhaps serve as a model for how we all might choose to exist in the world, in touch with our own needs, those of others, the environment, and the greater good.

LJ White’s music serves ideals of direct, focused and socially relevant expression, assimilating an unrestricted array of influences through unpredictable-yet-contagious rhythms, strange and evocative sonorities, self-evident gestures, and apposite forms. He has worked with some of the most exciting players in contemporary music, including Alarm Will Sound, Ensemble Signal, Ensemble Dal Niente, the Jack Quartet, the Spectral Quartet, Third Coast Percussion, Volti, and members of the International Contemporary Ensemble, Roomful of Teeth, the Talea Ensemble, and the Bang on a Can All-Stars. White lives in St. Louis and teaches composition and music theory at Washington University.

Brenda and Steven Schick Commission Established
This weekend’s concert marks the first of a new annual commission for La Jolla Symphony & Chorus, which will fund new symmetric music that embraces values of social and environmental optimism. The Brenda and Steven Schick Commission, established by Music Director Steven Schick and his wife, is guided by the premise that music can be a proponent of diversity, inclusivity, and respectful stewardship of the environment.

“Brenda and I are thrilled that the wonderful composer LJ White has agreed to compose the first of these commissions. His piece, Community Acoustics, is not only beautiful and evocative music, but it reminds us that one of our fundamental goals is to listen carefully to each other and to the world around us.”

La Jolla Symphony & Chorus
 Bernstein Centennial
Saturday, March 16 at 7:30pm
Sunday, March 17 at 2:00pm
Mandeville Auditorium, UCSD

STEVEN SCHICK, conducts

Laurie San Martin **nights bright days**
Ludwig van Beethoven **Symphony No. 8**
Leonard Bernstein **Symphony No. 3 (Kaddish)**

Guest Artists: Stacey Fraser, soprano / Eva Barnes, narrator
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2019 Young Artists Winners Recital
February 24, 2019
Performance at 2:00 pm
Reception follows

Introductions by Steven Schick

La Jolla Symphony & Chorus showcases winners of its 2019 Young Artists Competition in an intimate recital venue. Come hear the award-winning performances by these talented young musicians. The Recital begins promptly at 2:00 pm, followed by a reception to meet the young winners. Complimentary valet parking provided.

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Symphony No. 3 in D Minor
ANTON BRUCKNER
Born September 4, 1824, Ansfelden
Died October 11, 1896, Vienna

Success came very slowly for Anton Bruckner. When he began work in 1872 on what would officially be his Third Symphony; he was already 38 years old. The following summer, when he had much of the Third Symphony in manuscript, Bruckner was invited to meet his idol, Wagner in Bayreuth. There, overwhelmed in the presence of the master, the terrific Bruckner showed Wagner the manuscript, which—on this draft—contained a number of quotations from Tristan and Isolde and Die Walküre. Wagner was impressed, particularly by the striking trumpet theme at the very beginning of the symphony, and offered fulsome praise to the overwhelmed Bruckner, who asked for—and received—permission to dedicate the symphony to Wagner. Bruckner completed the symphony and revised it extensively over the next several years, in the process eliminating the Wagner quotations. But the Third Symphony was for some years nicknamed the “Wagner Symphony,” and that is unfortunate—for all Bruckner’s veneration of the older master—there is no Wagnerian influence on this music.

The first performance of the much-revised Third Symphony on December 16, 1877, was a disaster. The regular scheduled conductor had died suddenly, and Bruckner—an inept conductor—was pressed into service. The Vienna Philharmonic hated the piece and made that clear, and the performance was accompanied by catcalls and whistling from the audience, which departed in such numbers that at the end only a handful of Bruckner’s admirers were left to console the despairing conductor. Bruckner, always painfully vulnerable to criticism (he had several nervous breakdowns as a result of stress), was close to tears and cried out in despair: “No one wants anything of mine!” He did not have to wait long to have his fears confirmed. Eduard Hanslick’s review described the work as “a monstrous work.” No one wants anything of mine!” He did not have to wait long to have his fears confirmed. Eduard Hanslick’s review described the work as “a monstrous work.”

A NOTE ON TEXTS: Bruckner’s symphonies existed in different forms even during his lifetime. Desperate for success, the composer allowed himself to be pushed into revisions by those who wanted to make his work more “popular.” This effort continued even after his death, when new editions were prepared by well-intentioned but ill-advised enthusiasts. The result has been chaos, and modern editors have had to try to cut through the various revisions to determine what Bruckner himself wanted (time has shown that Bruckner was a shrewder judge of his music than all his well-meaning friends and their ideas about popularity).

The case with the Third Symphony is particularly confusing, and one critic has counted nine separate versions of this symphony. There are in fact three main versions, and all have been recorded. The first is Bruckner’s original manuscript of 1872-74, with the explicit quotations from Wagner—this version lasts nearly 90 minutes and is almost never heard. Even before the first performance, Bruckner completely revised the symphony—this second version is the one that was performed at the disastrous premiere in 1877. The third version comes from late in Bruckner’s life. With his student Franz Schalk, Bruckner returned to the symphony one more time in 1890, shortening it and making it more concise. Both the second and third versions have their proponents today, some conductors preferring the longer second version, others the more concise 1890 version. At these concerts, the final version—the Schalk edition—is performed, but even this is heard in a version revised by Bruckner’s disciple Joseph von Wess in 1924.
Founded in 1954 by Peter Nicoloff

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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 LJ&S&C. It was a transformative gift that created a cash reserve and endowment fund that live on today.

Profiles in Planned Giving

Monique Kunewalder

As an Alto with the La Jolla Symphony & Chorus for seventeen delightful years, I was grateful to be involved with weekly rehearsals and almost monthly performances. La Jolla Symphony & Chorus’s European travels to the Dordogne, to Warsaw, Krakow and Prague are among my most memorable experiences! Many in our choir have been faithfully singing for La Jolla Symphony & Chorus for many, many years—that in itself, speaks to the marvelous musical treasure offered by our musicians!

My interest has always been the development of young musicians and singers, particularly our young contestants of the La Jolla Symphony & Chorus Young Artists Competition. The exposure to hard work, a disciplined education and wonderful results has always given me special appreciation and hope for our future musicians! I am proud to contribute to this legacy of nurturing future talent with a planned gift through my estate to the La Jolla Symphony & Chorus.

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La Jolla Symphony & Chorus
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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 winter. 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 LS&CC’s unique commitment to performing new music and lesser-known works into an insuvable 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 diane@laussymphony.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 (LJ&S&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 LJ&S&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.

• LJ&S&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!

Thank You!

La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation. Tax ID 95-1962652