La Jolla Symphony & Chorus
2018-2019 Season
March 16-17, 2019
Mandeville Auditorium, UCSD

Lineage: A MEMORY PROJECT

STEVEN SCHICK
Music Director
Stephen Sturk
Interim Choral Director
David Chase
Choral Director Emeritus
Steven Schick
Music Director

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

LAURIE SAN MARTIN
nights bright days

LUDWIG VAN BEETHOVEN
Symphony No. 8 in F Major, Opus 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

INTERMISSION

LEONARD BERNSTEIN
Symphony No. 3 "Kaddish"
I Kaddish 1
II Din-Torah. Kaddish 2
III Scherzo. Kaddish 3. Finale

Stacey Fraser, soprano
Eva Barnes, narrator
North Coast Singers "Caprice" children’s choir

Cover photos by Bill Dean, Gary Payne, Tom Peisch
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We gratefully acknowledge our underwriters for this concert
Bloor Family  Bill & Cathy Funk  Steve & Janet Shields

Bernstein Centennial
Saturday, March 16, 2019, 7:30pm  Sunday, March 17, 2019, 2:00pm
Mandeville Auditorium, UCSD
**Symphony No. 8 In F Major, Opus 93**
**LUDWIG VAN BEETHOVEN**
Born December 16, 1770, Bonn
**Died March 26, 1827, Vienna**

The Eighth has always seemed out of place in the progression of Beethoven’s symphonies. It comes after the dramatic Fifth, Sixth, and powerful Seventh, and it precedes the grand Ninth. Within this sequence, the Eighth seems all wrong: it is both relaxed, and light; and in some of its small orchestral — apparently a conscious throwback to the manner of Haydn and Mozart. But the unexpectedness of the Eighth Symphony is also the source of its charm. Two things in particular mark this music: its energy (it has no slow movement) and its humor. The Eighth Symphony is one of those very rare things: a light and energetic music to a resounding close.

**Program Notes by Eric Bromberger**

The aptly-named Allegro scherzando brings some of the same rhythmic energy of the Scherzo of the Seventh Symphony, and its companion, the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015. It presents the main idea — built on both triple and duple rhythm — and the symphony heads off in the “wrong” key. The jokes come so quickly in this movement that many of them pass unnoticed: the “wrong” notes, the “com-pat” trills played for just a few bars in D minor, and the bassoon. So the very ending brings the best joke of all, for the coda almost refuses to quit. Beethoven’s Fifth Symphony had concluded with a coda that seemed to have no reason, but in the Eighth Symphony he extends the delay far into the opening theme. But one wonders if this symphony will ever end. It essentially does, and with massive chords for full orchestra at last wrenches this most good-natured and energetic music to a resounding close.

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At first glance, this concert program seems like a straightforward juxtaposition of light and dark: we have Leonard Bernstein’s magnificent “Kaddish”—his prayer for the dead—and, on the other hand, Beethoven’s genetic Eighth Symphony—“lyricism together—metaphorically played not musically—as Laurie San Martin’s evocatively entitled, nights bright days.

But there though are plentiful juxtapositions in this concert, they are not straightforward. Take the Kaddish. Every end-of-life celebration, from the solemn-to-protestant Catholic funeral, where death is mentioned, to the Balinese Nyepi that marks the death of the old year to Díe Munters serves in part to remind us of the immensity of our own demise. These rituals are often threaded with hearing memories of the dead, and how they function primarily to contextualize our smallness in the grand scheme of things, to demonstrate our vulnerability.

But the Kaddish is a special case among rituals of mourning. For starters, there is not a single mention of death anywhere in the prayer. on the contrary the far more frequent references are to life. Take the “nights bright days.” We sing of the new year, to the season of renewal, with the promise that we will be healed.

Bernstein, among the most popularly expressive musicians of the 20th century (some might say idiosyncratic), takes fully to heart the invitation for undifferentiated and personal communication with God. As he does in his more stylistically eclectic Mass, he pushes forward in the Kaddish with heated, dissonant music then Retreats in moments of suspended harmony. He gave the Kaddish a distinctly male, practically aggressive, perspective in his 1966 version with a part for narrator that spoke on behalf of the Balinese patriarchy. Then 15 years later, he reversed that idea in a more moderate small-town protestant funeral to a grand roman catholic Mass; from the event— is Laurie San Martin’s evocatively entitled, genial straightforward. Take the Kaddish.

As a conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Moderne, 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 2011 release of percussionist Phillip Venakas and its companion, “The Complete Early Percussive Works of Karlheinz Stockhausen” in 2014 (both on Mode). He received the “Diapason d’Or” as an conductor (Venakas) Ensemble Music with ICE; the Deutsche Schallplattenkritikpreis for his recording with 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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**nights bright days**
**Laurie San Martin**
Born December 8, 1968, Oakland, CA

The following note is provided by the composer.

nights bright days was written for the Composers Conference at Wellesley College. The conference is organized by Laurie San Martin and Davidovich, and the premiere of this piece was conducted by the late Efim Guigui. I was very excited to be invited to participate in the summer of 1998. The conference brings together composers and performers, and in many of the decades of its existence it’s served as an incubator for a wide variety of new pieces. I was thrilled to have the opportunity to write a new chamber orchestra piece for the excellent musicians in residence at the conference.

The single-movement piece is in an ABA form; the slow and lyrical opening section returns at the end, after a fiery middle section which features many wind solos. Much of the piece was written in the middle of the night, and so when it came time to name it, I was happy to get a recommendation from my partner to borrow a phrase from Shakespeare’s sonnet “Sonnet 43. The title nights bright days in 2005 and is a recent Ravello CD “Tangos for Piano” performed by Amy Briggs.

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 composers from around the world. 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 Bard Fermat Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival.

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At the beginning of the program notes, I would like to thank the musicians of the Breckenridge Music Festival for their dedication and hard work in preparing for this concert. I would also like to thank the administration and staff of the Breckenridge Music Festival for their support and encouragement. Finally, I would like to thank the audience for coming to this concert.

The Eighth Symphony was composed at the end of Beethoven’s life, in 1824. It was written for the composer himself, but it is also dedicated to his friend, the pianist Conrad Heyse. The work was completed just weeks after the assassination of President Abraham Lincoln, who was a fan of Beethoven’s music.

Beethoven’s many moments of existential uncertainty (witness as the composer tiptoes through a set of mysterious harmonies before finally declaring himself to B-flat major.) and the composer’s growing deafness. The common mistake is one of thinking of musical form as a static entity, whereas it is a dynamic process that changes throughout the performance. For example, the opening section of the Fourth Symphony is in an ABA form; the slow and lyrical opening section returns at the end, after a fiery middle section which features many wind solos. Much of the piece was written in the middle of the night, and so when it came time to name it, I was happy to get a recommendation from my partner to borrow a phrase from Shakespeare’s sonnet “Sonnet 43. The title nights bright days in 2005 and is a recent Ravello CD “Tangos for Piano” performed by Amy Briggs.

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Eva Barnes
narrator

Eva Barnes teaches Speech, Voice and Dialects (MFA, UC San Diego). She has taught at Circle in the Square Theatre School, The New Actors Workshop, City College of New York, The Juilliard School, and the University of Missouri, Kansas City. Ms. Barnes has professional coaching credits in film, on Broadway, at the Mark Taper Forum, the Ahmanson Theatre, the Shakespeare Theatre of Washington, D.C., The La Jolla Playhouse, the San Diego Opera, and the McCarter Theatre, The Acting Company, and the Los Angeles Shakespeare Festival. She has performed as an actor with the Mark Taper Forum, The South Coast Repertory Theatre, and the Missouri and Milwaukee Repertory Theatres. She was trained and certified in voice by Kristin Linklater. She was trained and certified in voice by Kristin Linklater.

Eva Barnes's own texts fly in the face of this ancient prayer, defying not not only the prayer's conceptual acceptance. It should be noted that Bernstein wrote the "Kaddish" Symphony, World War II and the Holocaust were recent memories, and the Berlin Critics, the Cuban Missile Crisis, and the Kennedy assassination all took place as he worked on this music—"the threat of nuclear annihilation was on everyone’s mind in those years." Bernstein’s narrator is not a humble supplicant but an angry and disillusioned soul, anxious to believe but unable to accept what life has become. Bernstein addresses God as "arrogant, wrinkled old Majesty," and questions whether "the dawn is chilly," and a long orchestral interface draws us toward the conclusion of this journey. The narrator proposes a new covenant with God, this one based on mutual dependence and mutual re-creation, and soprano, boys choir, and chorus sing the final prayer. Yet the fierce quest concludes and unsettled, even suggests that the "Kaddish" Symphony ends not in triumph but with its spiritual quest still ongoing.

A BRIEF OVERVIEW: “Kaddish” Symphony, Stacey Fraser sopranon

Described as having a “wonderfully controlled soprano voice” by Alex Ross of The New Yorker and “an astonishing presence” by Jennifer de Poyen of the San Diego Union Tribune, Canadian soprano Stacey Fraser’s eclectic musical interests have led her to sing on opera stages and theatre and cinema stages across the United States, Canada, Asia and Europe. In a recent review of the concert Sequenza-SEQUENZA at Tuesdays at Monkspace, Mark Swed of the San Diego Union-Tribune stated that “Stacey Fraser made Beethoven’s Sequence into a seamless aria, sure of musical direction while missing none of the humor or the frightening shocks of horror.” Recent credits include the role of Cleopatra in Donizetti’s Iphigénie en Aulide for the Grammy nominated and winner of the Los Angeles-based Brightwork New Music Ensemble, the starring role in a music film art filmed Still Life After Death by Los Angeles-based filmmaker Sandra Powers and director of the first university production of Einstein on the Beach by Philip Glass and Robert Wilson for California State University, Fullerton. She is currently Director of Opera Theater and Interim Chair of Music at California State University, San Bernardino.

North Coast Singers
“Caprice” children’s choir

San Diego North Coast Singers is recognized throughout Southern California for its exceptional artistic quality and the joyous and spirited performance of songs from the past and present. The non-profit youth choral program was founded in 1993 to provide an excellent choral music education and has grown to five ensembles; four youth choirs serving children and teens in grades two through twelve and Sorelle, a select women’s chamber choir.

The advanced treble chorus, Caprice, has performed at numerous festivals and conferences and made performance tours to Los Angeles, Denver, West Virginia, Italy, Austria and the Czech Republic. In June of 2016, twenty-three youth represented San Diego during a musical and cultural tour to Cuba.

Caprice has appeared with the La Jolla Symphony and Chorus numerous times performing such major works as Bernstein’s Missa Brevis, OffCs Carmen Burana, Bobcok’s Songs of Experience, Dvořak’s There Was a Child and Stravinsky’s Perséphone, to name a few. In 2012 the chorus traveled to New York City to perform Benjamin Britten’s Spring Symphony in Carnegie Hall with Dr. David Chase and The La Jolla Symphony Chorus.

Sally Husch Dean
Sally Husch Dean, founding artistic director of San Diego North Coast Singers has been a leader in the performing arts community of San Diego County for over thirty years. Her contributions to the cultural fabric of the area are reflected in music education in general and the choral music arena in particular. Ms. Dean holds a Bachelor’s degree in Voice Performance from the University of California, San Diego, and was a member of the University Choral Conducting from California State University, Los Angeles.

She served as adjunct faculty member at Palomar College in San Marcos California from 2007-2016, directing both the Palomar College Chamber Singers and the Palomar College Chorale. She is co-founder of the Choral Consortium of San Diego and member of the La Jolla Choral Festival 2019. Dean is a long-standing member of the sponsoring organization of the La Jolla Symphony Chorus.

Caprice Singers

Eva Barnes
narrator

Eva Barnes teaches Speech, Voice and Dialects (MFA, UC San Diego). She has taught at Circle in the Square Theatre School, The New Actors Workshop, City College of New York, The Juilliard School, and the University of Missouri, Kansas City. Ms. Barnes has professional coaching credits in film, on Broadway, at the Mark Taper Forum, the Ahmanson Theatre, the Shakespeare Theatre of Washington, D.C., The La Jolla Playhouse, the San Diego Opera, and the McCarter Theatre, The Acting Company, and the Los Angeles Shakespeare Festival. She has performed as an actor with the Mark Taper Forum, The South Coast Repertory Theatre, and the Missouri and Milwaukee Repertory Theatres. She was trained and certified in voice by Kristin Linklater.

Samantha Mickelson
Deborah Duran
Lara Perry
Riley Quigley
Karyen Rachow
Naiya Riggenbach
Samina Saad
Rayna Saay
Valentina Schneider
Noah Segal
Aviva Siewicki
Mia Thompkins
Zoe Thompson
Allysa Wishruff
Is there even time to consider the question? It could be here, while we are singing. That we may be stopped, once for all, Cut off in the act of praising You. But while I have breath, however brief, I will sing this final Kaddish for You, For me, and for all these I love Here in this sacred house. I want to pray, and time is short. Yirgadai v’yrkadosh sh’mel raba…

Translation (not sung)
(Magnified and sanctified be His great name, Amen
Throughout the world which He hath created according to His will,
And may He establish His kingdom
During Your life and during Your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.

May His great name be blessed, Forever and to all eternity.
Blessed and praised and glorified,
And exalted and extolled and honored,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings,
And hymns, praises and consolations,
That can be uttered in the world.
And say ye, Amen.

May there be abundant peace
From heaven, and life for us;
And for Israel;
And say ye, Amen.)

You, who juggle a space full of suns, bend light, spin moons,
Surely You can cause and command
A touch of order here below,
On this one, dazed spick,
And let us say again: Amen.

CHORUS
Ostch shalom bintromeu,
Hu ya-adsh shalom alnu
v’al kol Yis’raēl
v’im’ru: amen.

Translation
(He who maketh peace in His high places, May He make peace for us
And for all Israel;
And say ye, Amen)
**KADDISH 2**

**SOPRANO SOLO and WOMEN’S CHOIR**

Yirgadal v’tikudash sh’mela raba, amen, b’rjma d’riva’i chalut, amen, v’yam’lich mal’chutē b’ch’ayē alēnu v’chayim alēnu v’yomēkha v’chayēchon.

May His great name be blessed, Forever and to all eternity.

Translation (not sung)

(Magnified and sanctified be His great name, Amen)

Throughout the world which He hath created according to His will, And may He establish His kingdom During Your life and during Your days, And during the life of all the house of Israel, Speedily, and at a near time, And say ye, Amen.

Movement III

**SCERZO**

Now come back with me, to the Star of Regret: Come back, Father, where dreaming is real, And pain is possible—so possible You will have to believe it. And in pain You will recognize Your image at last.

Now I will show you a dream to remember. Real-life marvels! Genuine wonders! Dazzling miracles…

Look, a Burning Bush! Look, a Fiery Wheel!

A Ram! A Rock! Shall I smite it? There! It gushes! It gushes! and I did it!

Believe! Believe! Believe! Believe! Believe! Believe!

**CHILDREN’S CHOIR**

(Magnified and sanctified be His great name, Amen)

MaGNIFiE D…aN D SaNCTIFI E D…

Be tHe Great NaMe oF MAn!

The colors of my rainbow are blinding, Father, And they hurt Your eyes, I know. But don’t close them now. Don’t turn away. Look. Do You see how simple and peaceful it all becomes, once You believe? Believe! Believe! Believe! Believe! Believe! Believe!

**KADDISH 3**

(Throughout the world which He hath created according to His will, Amen, And may He establish His kingdom During Your life and during Your days, And during the life of all the house of Israel, Speedily, and at a near time, And say ye, Amen.)

**CH I LDRENS’ CH O IR**

(Magnified and sanctified be His great name, Amen)

Just as You planned. Believe…believe.

Lambs will trisk. Wheat will ripple. Believe. Sunbeams will dance, seraphim hover. See how my rainbow lights the scene. The voices of Your cherubim call From corner to corner, chanting Your praises.

**D r. Stephen Sturk**

**interim choral director**

Juggling careers as conductor, composer, tenor, and teacher, Stephen Sturk has been a fixture on the San Diego music scene for nearly three decades. He has been conductor/music director of several important churches and community choirs in Southern California. After serving on the faculty of the University of San Diego (1993-1998), where he was director of the Choral Scholars Program, he became the Founding Director of the Pacific Academy of Ecclesiastical Music (PACEM). He is a nationally recognized composer of church music with works published by Arista Music, C.F. Peters Corporation, Associated Music Publishers, and Oregon Catholic Press (Trinitas Series). He was composer-in-residence at St. Paul’s Episcopal Cathedral in San Diego from 2000 through 2016.

Before settling in California in 1991, Sturk was active in New York City where his principal positions were music director of The New York Motet Choir, associate conductor of the choir’s at the Cathedral Church of St. John the Divine, and director of The Juilliard Singers at the Juilliard School of Music. He was also a consultant and music copyist for the major New York publishing firms and for a host of composers, including Leonard Bernstein and Steve Reich.

Sturk appears as conductor or singer on more than 60 recordings, most notably the soundtrack of the Disney animated feature “Beauty and the Beast.”

Sturk was educated at North Central College in Naperville, Illinois (B.A. in Classics), which awarded him the college’s prestigious Fine Arts Medal in October 2008. He received the M.A. degree in music history and literature from San Diego State University, where his specialty was music of the California Missions. He earned the Doctor of Musical Arts degree in choral conducting from North Dakota State University.
We have both grown older, You and I.
And I am not sad, and You must not be sad.
Unfurrow Your brow, look tenderly again
At me, at us, at all these children.
Of God here in this sacred house.
And we shall look tenderly back to You.
O My Father, Lord and Lover!
Beloved Majesty, my Image, my Self!
We are one, after all, You and I.
Together we suffer, together exist.
And forever will recreate each other.
Recreate, recreate each other!
May his great name be blessed
Forever and to all eternity.

FINALE

La Jolla Symphony Chorus
Founded in 1965 by Patricia Smith

Stephen Sturk, Interim Choral Director
Luke Schulte, Assistant Conductor
Victoria Heins-Shaw, Accompanist

La Jolla Symphony & Chorus

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STEVEN SCHICK, conducts

JULIA WOLFE 
Fuel—with film by Bill Morrison

CAMILLE SAINT-SAENS 
Piano Concerto No. 2

JEAN SIBELIUS 
Symphony No. 5

Guest Artist: Anne Liu, piano (2017 Young Artists Winner)

TICKETS: $35 / $32 / $15
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Profiles in Planned Giving

Julia S. Falk

My husband and I moved to La Jolla almost twenty years ago when I began a two-year research assignment as phase-in to retirement from the linguistics faculty at Michigan State University. I discovered La Jolla Symphony and Chorus (LJS&C) within weeks of our arrival when I read an article in the La Jolla Light. We could walk to the symphony! The following season we subscribed, including a modest annual contribution that gave us satisfaction in supporting the incredible volunteer musicians who were enhancing our lives. When Steve Schick was appointed Music Director and we saw that contemporary music would continue to be an important part of the programming, we increased the amount of our annual donation. Later, shortly after my husband died, the Sostenuto campaign offered me another opportunity to contribute, for as Amee Wood wrote to me after receiving my gift, if Tom had still been with us, he would have been among the first to give.

Now in my estate plans, a trust includes LJS&C. I have made two designations: specified distribution of a cash gift upon my death; and, should I die without an heir, LJS&C will receive a percentage of my estate as one of several remote contingent beneficiaries. It is so easy to make these arrangements and the amounts can be as small or as large as one’s comfort allows.

I am not a musician and I cannot carry a tune, so singing (even in the shower) is out of the question. But it is one of the joys of my life that, nevertheless, I am part of La Jolla Symphony and Chorus.

Plan Now. Give later. It’s as simple as that to create your musical legacy. Contact Diane Salisbury at dsalisbury@lajollasymphony.com to learn more, or visit our Planned Giving page at www.lajollasymphony.com.
The La Jolla Symphony & Chorus (LJ&SC) is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance, and to the following contributors for their donations to the 2018-2019 season. While making every effort to ensure that our contributors’ names are listed accurately, if you find an error, please let us know and we will correct it. LJ&SC is a 501(c)3 non-profit corporation, making your donation tax-deductible.

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