

La Jolla Symphony & Chorus

2010-2011 Season

# CONTRAST

February 5, 2011

February 6, 2011

*Mandeville Auditorium, UCSD*

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MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

## CONTRAST

Saturday, February 5, 2011, 8:00pm | Sunday, February 6, 2011, 1:00pm  
Mandeville Auditorium, UCSD

*Steven Schick conducting*

**DEBUSSY**

**Nocturnes**

*Nuages*

*Fêtes*

**KLINE**

**A Dream and Its Opposite** WORLD PREMIERE

*Real Quiet*

INTERMISSION

**XENAKIS**

**Metastasis (Alpha Version)** U.S. PREMIERE

**DEBUSSY**

**Jeux**

Phil Kline's *A Dream and Its Opposite*  
was commissioned in part by funds from the Muzik3 Foundation

*Unauthorized flash photography and audio/video recording  
are prohibited during this performance.*

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**Ida Houby & Bill Miller**

## STEVEN SCHICK

conductor

For the past 30 years Steven Schick has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than 100 new works for percussion. Schick has been a professor of music at UCSD for 18 years and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate. He is Consulting Artist in Percussion at the Manhattan School of Music in New York City, and he is the founding Artistic Director of "Roots & Rhizomes" (June 2009)—an international course for percussionists hosted by the Banff Center for the Arts in Canada.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002), and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of red fish blue fish, UCSD's acclaimed percussion ensemble. As a soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues. In 2007, Schick was appointed as Music Director and conductor of the La Jolla Symphony & Chorus.

## FROM THE CONDUCTOR



It is safe to say that I learned how to play percussion music by playing the pieces of Iannis Xenakis. I loved (and still love) the percussion music of John Cage and Lou Harrison, of Karlheinz Stockhausen and Pierre Boulez, but it was through Xenakis that I learned a basic truth about percussion music: percussion is not about rhythm; it's about sound. This might make more sense once you know that Xenakis, a composer of Greek origin who lived his adult life in Paris and who died there ten years ago this week, was an engineer and an architect by training. To Xenakis sound was the material of musical construction. It had physicality and impact. Sound was not simply the means of conveying a musical idea; it was the idea.

We'll hear and feel his sounds again this weekend with the U.S. premiere of the original (Alpha) version of Xenakis's early orchestral masterpiece *Metastasis*, a work which is often cited as Xenakis's first mature composition. The seeds of *Metastasis* gestated at about the same time as Xenakis was working on the design of the Philips Pavilion at the 1958 Brussels World's Fair. It was a team led by the famed French architect Le Corbusier, but the sweeping arcs and hyperbolic trajectories of that building were all Xenakis. In a remarkable act of translation, the shapes of the architectural structures became the instrumental lines and massed sonorities of *Metastasis*, the piece of music. You'll hear more than forty independent string parts arc upwards and back, just like the ascending and descending lines of Xenakis's Philips Pavilion blueprint. And, you'll hear nearly opaque musical clouds of sound, which serve as the weight-bearing pylons of the musical structures, just as concrete served those functions in the Philips Pavilion.

The mythology of Xenakis represents him as a resistance fighter, architect, mathematician, and ancient Greek exiled to the 20th century. All of these things are true, but Xenakis was also fundamentally a French composer. Sentenced to death in Greece in absentia, Xenakis fled to France where he lived for a while as an illegal immigrant. There he was adopted, spiritually speaking, by two great French artists: Le Corbusier and the mystical French composer Olivier Messiaen. Although Xenakis's general aesthetic is loud, boisterous, and even rude—a far cry from the prevailing images of French music—he is in fact a per-

fect extension of early 20th century French ideals. Several decades earlier Claude Debussy, like Xenakis, fell in love with the power of sound itself. Debussy was criticized in the contemporary press for his "bizarre" creations and "experimental" tendencies. In fact the word "impressionism" itself was originally satirical, coined by art critic Louis Leroy to describe what he claimed were the superficial tendencies of certain painters—theirs was not real art, he averred, but merely impressions. But from impressionist and fauvist painters to symbolist poets like Stéphane Mallarmé to composers like Debussy and Maurice Ravel, the material surface of art—sound, color and impact—was getting unprecedented attention. In Debussy we hear this fascination with pure sound in the veiled textures and colors of *Nuages* or the brilliant enunciations of *Fêtes* from *Nocturnes*. And we hear in *Jeux* a fascination with the suppleness of line and color. The number of tempo changes in this seventeen-minute work surpasses sixty, which means that every few seconds Debussy redirects us. The temporal flux robs us of a consistent and on-going rhythmic or metrical basis for perception and in turn relocates our focus towards color and shape. The harmonic language

may be quite different, but the process of shaping the music around its sounds is remarkably similar to Xenakis's work forty years later.

In the midst of this love affair with sound we also present Phil Kline's *A Dream and Its Opposite*, commissioned by the Muzik3 Foundation for the slightly unusual combination of three soloists—piano, cello, and percussion—with full orchestra. Kline's earliest reputation was made as a composer/performer for massed boom-boxes, a compositional engagement that culminates every year in his "Unsilent Night," a procession through the streets of New York of more than a thousand people, each carrying his or her own boom-box. The result is a moving sound installation, a giant stereo system with legs. And in Kline's music, as with Debussy and Xenakis, sound has plasticity and texture.

So sound is at the center in these concerts—sounds that can seduce us or buoy us or even batter us. In the vision of Edgard Varèse, another great composer with roots in France, sound is an oxygenated medium with intelligence all its own. So dive in deeply this weekend. Dive into vastness of sound, into the universal ether of musical language. ♦

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## NOCTURNES

### CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye  
Died March 25, 1918, Paris



In the early 1890s, just as he was completing *Prelude to the Afternoon of a Faun*, Debussy began to plan a new orchestral work, a three-movement study in instrumental color. But Debussy was not thinking here of brilliant colors—in fact, his original working title was *Trois scènes au crépuscule* (“Three Scenes at Twilight”)—and he planned this as a piece for solo violin and orchestra, to be performed by the Belgian violinist Eugene Ysaÿe. In a letter to Ysaÿe in September 1894, Debussy explained his aims more fully: “It is, in short, an experiment with the different combinations that can be obtained from one color—like a study in gray in painting.” This remained the plan as late as 1896, but once Debussy began to work in earnest on this music, in 1899, this conception evolved sharply: he eliminated the solo violin and instead composed three orchestral movements. He called the completed work *Nocturnes*, and under this title the first two movements were successfully premiered at the Concerts Lamoureux in Paris on December 9, 1900. (The third movement, *Sirènes*, employs a wordless female choir as part of the orchestration; it was not performed until the following year and is often omitted from performances, as it is on this occasion.)

The title *nocturne* needs some explanation. The traditional meaning of “nocturne” is music that evokes the atmosphere of night. But Debussy’s music has nothing to do with the night, and he appears to have borrowed the conception of the nocturne from the work of his friend, the American painter James MacNeill Whistler, who himself had pre-empted the term from music. Whistler used the term “nocturne” to suggest a harmonious relationship of color, shape, and form, as in his famous *Nocturne in Blue and Gold*, which is in fact a painting of

the misty Battersea Bridge. And so Debussy uses the title *nocturne* not to denote a musical form, but to suggest a visual experience. The composer himself wrote a useful program note to this music:

The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of a nocturne, but rather all the impressions and the special effects of light that the word suggests. “Nuages” renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones slightly tinged with white. “Fêtes” gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the rhythm.

*Nuages* (“Clouds”) is Debussy’s “study in gray.” Gently-twining woodwinds open this quiet movement, and their line is soon taken up by the strings. Along the way come bits of woodwind and brass calls that Debussy said were suggested by the sound of horns on the boats on the Seine in Paris. Musically, this movement is almost static: just as with the movement of clouds, tints of color shift slowly and subtly. By contrast, *Fêtes* (“Festivals”) blazes with activity. Debussy said that it was inspired by a festival in the Bois de Boulogne during which the brass band of Garde Républicaine marched through. *Fêtes* explodes to life with fast triplets in the strings. In its center section, over steady march rhythms from the harps, muted trumpets mark the appearance of the military band in the distance, and as the band approaches the music rings with the sound of brass and rolling snare drums. The band passes, but—as Debussy notes—the festive spirit remains behind, and *Fêtes* preserves its rhythmic energy, right through the quiet close where the music winks out before us.♦



## Join Us in Creating a Lasting Legacy

Have you ever wondered how the La Jolla Symphony and Chorus (LJS&C) has been able to ride out tough economic times and continue sharing great music with our community? No, we have not been given a free ride. Mandeville Auditorium rental, music costs, guest artist fees, office rent, phone bills, postage, advertising, staff – we have bills to pay just like any other business.

Thanks to Therese Hurst, a former chorus member who bequeathed her house to the LJS&C in 1985, we have had the benefit of a modest cash reserve to help tide us over the lean times when belt tightening wasn’t enough. This cash reserve will not last forever. That is why we created the Therese Hurst Musical Heritage Society for those fans of LJS&C who want to ensure that our music-making continues.

We fully expect to live long and healthy lives. But when our time is up, the four of us have included the LJS&C among our beneficiaries so that there is always a home for passionate musicians and music lovers alike in San Diego.  
Won’t you join us?

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**Please contact Diane Salisbury at 858-822-3774 for a brochure and more information on naming the LJS&C in your will or trust.**  
*La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation.*

## A DREAM AND ITS OPPOSITE

### PHIL KLINE

Born February 10, 1953, Pittsburgh, PA

*The following program note has been supplied by the composer.*



What is the opposite of a dream? Something that is not a dream? A different dream? Maybe it is whatever is next, nearest the dream that opposes it?

The title is a self-imposed conundrum, brought about when I was asked for the title of the piece months before it was written.

There were two pre-hypnotic suggestions. One was knowing that the program would include Debussy's *Jeux*, with its fantastic, kaleidoscopic continuity, just about the greatest thing ever.

## JOINING US...

### Composer PHIL KLINE

Phil Kline makes music in many genres and contexts, from experimental electronics and sound installations to songs, choral, theater, chamber and orchestral music.

Raised in Akron, Ohio, he came to New York to study English Literature at Columbia. After graduation, he joined the downtown New York arts scene: founding the rock band The Del-Byzantines with Jim Jarmusch and James Nares, collaborating with Nan Goldin on the soundtrack to *The Ballad of Sexual Dependency*, and playing guitar in the notorious Glenn Branca Ensemble.

His early compositions grew out of his solo performance art and often used boombox tape players as a medium, most notably in the Christmas piece *Unsilent Night*, which debuted in the streets of Greenwich Village in 1992 and is now performed annually in cities around the world.

Other compositions include *Zippo Songs*, a song cycle based on poems Vietnam vets inscribed on

The other was the last page of Beckett's *Unnamable*, where the voice in the closed space wanders from thought to thought, each one eroding into the next in a kind of sideways meditation, a travelogue of a lost traveler. The voice wonders if "it" is a dream but is unable to identify even what "it" is.

So I was thinking about the continuity of thoughts and dreams, in the sense of our eternal, waking dreams. And I was thinking about getting lost. Although my piece was written for the members of Real Quiet, it is not a triple concerto, but rather a tone poem with featured players who appear and disappear, singly and in ensemble, as moving figures in a lush but somewhat spooky landscape.

*A Dream and Its Opposite* is comprised of a sequence of sensations, of slowly breathing, sailing and flying, creeping apprehension and rising passion, dancing and running to the brink of a precipice. After a reflective cadenza, we are back where we began, more or less. ♦

their Zippo lighters, *The Blue Room and Other Stories*, written for string quartet Ethel, and *Exquisite Corpses*, commissioned by the Bang on a Can All-Stars.

More recent works include the choral Mass *John the Revelator*, written for vocal group Lionheart; a piano sonata, *The Long winter*, written for Sarah Cahill; and scores for three evening-length dance pieces by Wally Cardona: *Everywhere*, *Site and Really Real*. The sound installation *World on a String* opened the season at the Krannert Center in Champaign-Urbana, Illinois, in September 2007 and *SPACE* for string quartet and electronics was performed by Ethel at the gala reopening of Alice Tully Hall in 2009.

2011 will see the premieres of *A Dream and its Opposite*, written for the La Jolla Symphony & Chorus, and *Canzona a due Cuori*, commissioned by the St. Luke's Chamber Ensemble. Kline is currently working on an opera, *Tesla*, in collaboration with writer-director Jim Jarmusch. His music is available on the Cantaloupe, CRI and Starkland labels.



## REAL QUIET (RQ) Contemporary Ensemble

Real Quiet is a three-man band dedicated to an exclusive repertoire of hard-edge acoustic and electric music created by today's leading composers. The three members—pianist Andrew Russo, percussionist David Cossin\*, and cellist Felix Fan—are each highly accomplished soloists and chamber musicians whose careers have been dedicated to the advancement of contemporary music. Since their debut in 2004, RQ has appeared in the U.S., Europe and Asia with premieres of works by numerous composers. Their first commercial recording, *Tight Sweater*, featured the works of Marc Mellits and was an NPR Pick of the Week.

Real Quiet's work with David Lang includes the 2006 world premiere of *Work*, a video installation by Suzanne Bocanegra with music by David Lang. "*Work* felt like a significant occasion...It's a piece somehow both vaporously subtle and emotionally powerful—the best kind of artistic effect." (*L.A. Times*). Lang then wrote RQ a triple concerto, *Pierced*, which subsequently had its premiere with the Munich Chamber Orchestra at the 2007 Avantgarde Festival. Real Quiet recently toured Russia performing its own repertoire, as well as arrangements of *Manorexia* by Jim Thirlwell (Foetus) with Thirlwell on the sampler. They also gave the première of Gordon Chin's *Uncertain Skies* at the National Concert Hall in Taiwan and led a three-concert residency of Steve Reich's music (attended by the composer) in Upstate New York. Another recent tour featured the world premiere at Philadelphia's Kimmel Center of *Fear and Loathing*, a new song cycle by Phil Kline based on the writings of Hunter S. Thompson. A joint commissioning project by La Jolla Music Society's Summerfest and the Santa Fe Chamber Music Festival resulted in new works written for Real Quiet by Marc Neikrug, Kaija Saariaho, Huang Ruo, George Tsontakis and Chinary Ung.

Phil Kline's *A Dream and Its Opposite* was commissioned by Real Quiet. \*Justin DeHart substitutes for David Cossin in these performances.

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## METASTASIS (ALPHA VERSION)

### IANNIS XENAKIS

Born May 29, 1922, Braila, Romania

Died February 4, 2001, Paris

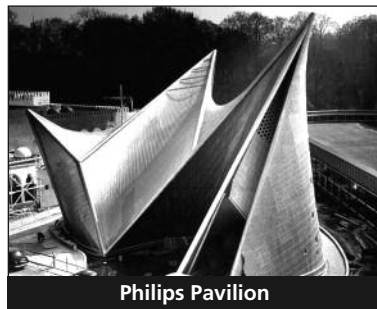


Iannis Xenakis trained as an engineer and an architect, but his studies were interrupted by Germany's invasion of Greece in 1941. A member of the Greek resistance, Xenakis suffered a facial wound so serious during the final year of the war that he lost an eye. Caught up in the civil war that followed the

German occupation, Xenakis was captured and sentenced to death, but he escaped and made his way to Paris in 1947. There he studied music with Honegger, Milhaud, and Messiaen, but he went to work as an architect, joining the firm of Le Corbusier. Over the next thirteen years, Xenakis worked on projects as varied as low-income housing, the convent of La Tourette, and the Baghdad stadium.

However successful he may have been as an architect, Xenakis remained interested in music, and he began to explore whether it might be possible to base his creations, both musical and architectural, on mathematical models. Xenakis was not interested in serial music, with its precise manipulation of tone-rows, or in aleatory music, with its randomness. Instead, he was attracted to what he eventually called "stochastic" music. Basing his music on concepts as diverse as game theory, set theory, algebra, and other models, Xenakis embraced a theory of art in which the behavior of large systems could be predicted, even if the activities of the individual elements within those masses could not. Xenakis conceived a music in which the outer shape of the music would remain constant and clear, even as the interplay of its individual component elements might not be discernible.

Xenakis' theories of mathematical models for both music and architecture came together to produce two of his best-known creations. Le Corbusier was asked to design the Philips Pavilion for the 1958 Brussels World's Fair, and he turned the design of that building over to Xenakis. Xenakis designed a striking building with huge sweeps of reinforced concrete set in vast curves. Xenakis discovered that these curves,



Philips Pavilion

which he referred to as "hyperbolic paraboids," could be generated by the endless extension of a single straight line. As completed, the Philips Pavilion had several musical connections. The Philips Corporation wanted to use the world's fair to demonstrate their electronic equipment: they mounted 350 small speakers within a central space in the pavilion and commissioned a brief electronic piece by Edgard Varèse that would be played through those speakers. Varèse's piece, *Poème électronique*, has become one of the classics of electronic music.

At roughly the same time he was conceiving the design of the pavilion, Xenakis composed *Metastasis*. Xenakis felt that *Metastasis* was based on the same models that had governed the design of the Philips Pavilion, in which a single initial impulse can be extended into a vast structure of extraordinary complexity, a structure in which the individual components may be obscured but in which the overall structure remains constant. Xenakis translated the title *Metastasis* as "dialectical transformations" and scored *Metastasis* for 65 performers: twelve winds, seven percussionists, and 46 string-players. Each of the 65 performers has an individual part—in a sense, each player is a "soloist"—but their individuality can at times be obscured as the music evolves into the sound-masses that Xenakis loved so much (he referred to these as "clouds" or "galaxies" of sound). *Metastasis* begins very quietly with a soft unison for the massed strings, but this opening order dissolves as the string-lines flare out over meshed glissandos to create masses of sound. The "process" of this piece has been described as order giving away to complexity (in *Metastasis*, this is represented by the rapid interplay of a number of instrumental solos); this complexity evolves into disorder, but the music concludes with a return to the order of the beginning.

Composed in 1953-54, *Metastasis* was first performed on October 15, 1955, at the Donaueschingen Festival, where it was conducted by Hans Rosbaud. Thirty years later, for the 1984 induction of Xenakis as a member of Académie des Beaux-Arts in Paris, Olivier Messiaen offered a formal introduction of Xenakis

that took measure of his achievement in *Metastasis*. Recalling his first meeting with Xenakis, Messiaen said:

He told me that he wanted to be a composer. When I found out that he was Greek, that he had studied mathematics and that he was working as an architect with Le Corbusier, I told him, 'Keep going with all that! Be Greek, be a mathematician, be an architect, and out of it all make music!' Without realizing it, I had just given an almost exact definition of the music he was to write...

On the question of the connections between music and architecture, I will say only that the preparatory sketches for the extraordinary clouds of glissandi in *Metastasis*... were the same sketches that underlay the building of the Philips Pavilion in Brussels. For a single creative artist to be able to bring together an orchestral work and an architectural one in the same geometrical pattern was something new in the history of music, and few are the intelligences of today capable of bringing off such a synthesis...♦

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# JEUX

## CLAUDE DEBUSSY

As part of the visits of the Ballets Russes to Paris early in the last century, the impresario Serge Diaghilev arranged for the famed dancer Vaclav Nijinsky to choreograph a ballet based on Debussy's *Prelude to the Afternoon of a Faun*. Its premiere in May 1912 was not a success: Debussy was outraged by the way Nijinsky's choreography ignored his music, and a rather-too-graphic erotic gesture by that dancer caused a scandal. Nevertheless, when Diaghilev and Nijinsky proposed a new collaboration with Debussy, the composer accepted, perhaps in part because of the extremely generous fee of 10,000 francs.

Diaghilev and Nijinsky came up with a curious scenario for the new ballet: they wished it to have a modern setting and to be "a plastic vindication of the man of 1913." This modern subject took the form of a game of tennis played on a court lit by electric lights, and for the premiere they prepared a summary of the action:


The scene is a garden at dusk: a tennis ball has been lost; a young man and two girls are searching for it. The artificial light of the large electric lamps shedding fantastic rays about them suggests the idea of childish games: they play hide and seek, they try to catch one another, they quarrel, they sulk without cause. The night is warm; the sky is bathed in a pale light; they embrace. The spell is broken by another tennis ball thrown in mischievously by an unknown hand. Surprised and alarmed, the young man and the girls disappear into the nocturnal depths of the garden.

This may seem an unlikely scenario for a ballet, but Debussy wrote an impressive score for it. He began work immediately, sketching the ballet in Paris during the hot summer of 1912. When Diaghilev and Nijinsky showed up unexpectedly one day to see how the music was coming along, he refused to play any of it for them and threw them out, "not wishing these barbarians to poke their noses into my experiments in personal chemistry." He completed the orchestration the following spring, and the premiere took place on May 15, 1913 in Paris. It fell flat. Audiences were mystified by the story,

and Debussy was once again angry about the way Nijinsky's choreography bore no relation to his music and its rhythms. Exactly two weeks after the first performance of *Jeux*, Stravinsky's *The Rite of Spring* was premiered in Paris, and the ballet about a tennis game essentially vanished in the resulting explosion.

The score that Debussy wrote for that rather slight scenario, however, has gone on to a successful life in the concert hall, for it is remarkable in many ways: for its harmonic daring (some heard premonitions of Schoenberg here), for its rhythmic subtlety and fluidity, and for its continuous evolution of a series of simple thematic motifs. Just as striking is the palette of orchestral color. Debussy writes for a large orchestra, but then uses that orchestra with extreme subtlety. To a friend he wrote: "I must find an orchestra 'without feet' for this music. Don't believe that I am considering an orchestra made up exclusively of legless cripples! No! I am thinking of that orchestral color which seems to be illuminated from behind, of which there are such marvelous examples in *Parsifal*!"

Some have claimed to be able to make out the details of the ballet in this music (the ball being hit back and forth and so on), but it may be more useful to set aside the rather slight ballet story and instead listen to *Jeux* simply as music. That title implies both the game of tennis and the game of love, and this is a very sensual score. Debussy called it a "poème dansé" and his "danced poem" moves from its eerie whole-tone beginning to build up to the great waltz at the climax, then dissolves into an ending that seems to flicker out in front of us. This music is not well known, and the ballet that inspired it has vanished (perhaps deservedly), but *Jeux* itself survives as one of the most subtle, colorful, and original scores Debussy ever wrote. ♦



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Elena Yarritu, *Principal*  
Rachel Beetz  
Cathy McAllister  
Erica McDaniel

### OBOE

Carol Rothrock, *Principal*  
Gene Kang  
Brendi Rawlin

### ENGLISH HORN

Tim Martin

### CLARINET

Jenny Smerud, *Principal*  
Laura Gross  
Fran Tonello

### BASS CLARINET

Steve Shields

### BASSOON

Tom Schubert, *Principal*  
Daniel Freilich  
Jim Swift

### CONTRABASSOON

William Propp

### HORN

Ryan Beard, *Co-Principal*  
Cynthia McGregor,  
*Co-Principal*  
Nicolee Kuester,  
*Associate Principal*  
Buddy Gibbs  
Jonathan Rudin

### TRUMPET

Elizabeth Meeker,  
*Principal*  
Rachel Allen  
Stephanie Gobrecht  
Paul Seaforth

### TROMBONE

R. Theodore Bietz,  
*Principal*  
Kyle Schaffer

### BASS TROMBONE

Andrew Moreau

### TUBA

Ken Earnest

### TIMPANI

Bonnie Whiting Smith

### PERCUSSION

Bonnie Whiting Smith,  
*Principal*  
Ayaka Ozaki  
Daniel Pate  
Eleasa Sokolski  
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### CELESTE

Loie Flood

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