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February 11-12, 2012
Mandeville Auditorium

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CHORAL DIRECTOR DAVID CHASE

THE POPULIST

Saturday, February 11, 2012, 7:30pm | Sunday, February 12, 2012, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

VERDI Overture to *La forza del destino*

ADAMS The Wound Dresser

Michael Blinco, baritone
Jens Lindemann, trumpet

DEYOE still getting rid of NEE COMMISSION / WORLD PREMIERE

Stephanie Aston, soprano
Leslie Ann Leytham, mezzo-soprano

INTERMISSION

BRAHMS Symphony No. 1 in C Minor, Opus 68

Un poco sostenuto: Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; Più Andante; Allegro non troppo, ma con brio

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Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

FROM THE CONDUCTOR



I can say one thing for sure: I am an optimist. And, I believe that commissioning a new piece of music is one of the most optimistic things a society can do. Supporting living composers presupposes a future in which an intelligent and reflective audience will seek to understand its social and historical situation through the lens of art. And conversely, a culture that does not support new music and its living composers is one that has largely given up on the future and is contented to meander through the dusty hallways of nostalgia. It has abandoned its past to museums. Exactly where it does not belong!

The future and the past. The new and the old. Behold the great balancing act!

But even as I balance I am still an optimist. I believe that adding something new does not eliminate something traditional. This weekend, for example, we perform a new work by Nicholas Deyoe. But does that diminish the roaring voice of Brahms? Through John Adams's "*The Wound Dresser*" we hear Walt Whitman's poetry in a new and forceful setting. But by doing so do we sacrifice any of the searing power of Verdi's "*La Forza del Destino*?"

Everywhere you look in this concert you find the new cross-wired to the old. In Nicholas Deyoe's *still getting rid of*, we hear a powerful set of songs for soprano, mezzo-soprano and orchestra. The force that Nick brings to this piece is truly his own, but much of his orchestrational and compositional stratagem comes right from Brahms—down to the increasingly forceful chorale statements that close the work. This is the music of examination, not of chaste and inner reflection but of the sort of examination that tears into the experiences of modern life and rips them apart for a closer look. Deyoe muses on the very membrane of examination, on the boundary between inner and outer turmoil, and asks whether the turbulent human condition is chosen or the result of forces of destiny beyond our control.

In Verdi's own version of destiny, "*La Forza del Destino*," the musical treatment is remarkably similar. Like Deyoe, Verdi also ruptures his few sweet melodic moments with strident interruptions. He relies on the radical juxtaposition of fast and slow music. And like Deyoe he embraces emotional apotheosis in the form of a chorale. In every way other than their tonal language these are kindred pieces. And by hearing them on the same concert we sense the resonance across the centuries.

New and old.

John Adams recalls one of the most painful chapters of this country's history as he revisits the killing fields of the Civil War. Even on the sesquicentennial of the war the cries still seem near and the wounds fresh. John makes his point here, not by heightening the cries of pain, but by cloaking the Whitman text in a retrospective melancholy. This is not music of the present tense in which one feels oneself to be on the battlefield but a kind of warped *passato prossimo* in which the past seems to be just barely out of reach.

New and old.

Nowhere is it harder to connect the new to the old than in the symphonies of Brahms. To this listener, and to a degree unprecedented even in Beethoven, they are emblems of stability and rooted-ness. I hear the four of them etched immovably in granite like a Mount Rushmore quartet of masterpieces. How do we make them sound fresh? And if they can't sound fresh anymore why should we play them?

STEVEN SCHICK conductor

For more than 30 years Steven Schick has championed contemporary music as a percussionist and teacher by commissioning and premiering more than 100 new works. Schick is a professor of music at the University of California, San Diego and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002). He has served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland, and as consulting artist in percussion at the Manhattan School of Music. Schick is founder and artistic director of the acclaimed percussion group, red fish blue fish, a UCSD ensemble composed of his graduate percussion students that performs regularly throughout San Diego and has

I will leave a determination to each listener of whether we have succeeded in refreshing this music or not. But I can say that we have spent our hours in rehearsal not towards reproducing famous interpretations, but by looking carefully at what Brahms actually wrote. To the extent possible we have treated this score as though the ink were still wet, working as though this were a first performance full of risk rather than the millionth one where everyone already knows how it all ends.

New and old.

I can say one thing for sure: as much as I love the music of my time, I do not want it to be enshrined as the unassailable classical music of the future. I dream of composers writing long after my death whose ideas will challenge, nourish, and perhaps even attack the great music of today. I want future composers to try to breathe a little life into the dusty old sounds of John Adams, or Nick Deyoe; Steve Reich or Iannis Xenakis. I believe that they will, and that is, I guess, what makes me an optimist. ■

toured internationally. He also is founding artistic director (June 2009) of "Roots & Rhizomes"—an annual international course for percussionists hosted by the Banff Center for the Arts in Canada.

As a percussion 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.

Schick is a frequent guest conductor with the International Contemporary Ensemble (Chicago and New York City), and in 2011 he was appointed artistic director and conductor of the San Francisco Contemporary Music Players. Schick has been music director and conductor of the La Jolla Symphony & Chorus since 2007.

PROGRAM NOTES

by Eric Bromberger

OVERTURE TO LA FORZA DEL DESTINO

GIUSEPPE VERDI

Born October 9/10, 1813, Roncalo
Died January 27, 1901, Milan



Verdi wrote his four-act opera *La forza del destino* ("The Force of Destiny") on a commission from the Imperial Theater in St. Petersburg, where it was first performed in 1862, when the composer was 49; the premiere of the revised version took place in Milan in 1869. The twenty-fourth of Verdi's twenty-eight operas, *La forza del destino* is a dramatic story of love, revenge, and a doomed family, set in

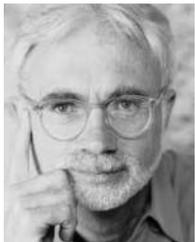
eighteenth-century Spain. The opera is built on the relations between three characters: the pure young Leonora, her beloved Don Alvaro (who accidentally kills her father), and her brother Don Carlos, who swears revenge against his father's killer.

Verdi wrote a dark and dramatic overture, which he called *Sinfonia* in the score, in 1869 for the revised version of the opera. It opens with powerful unison E's from the brass—this is the sound of fate, and it will return several times. The opening theme is restless and surging; Verdi's short metric units (this opening section is in 3/8) accentuate the overture's uneasy mood. The lyric material that follows is drawn from Leonora's aria in Act II, and the overture rises to a dramatic climax on the music that proceeds the fatal final duel between Don Alvaro and Don Carlos. ■

THE WOUND DRESSER

JOHN ADAMS

Born February 15, 1947
Worcester, Massachusetts



In December 1862, Walt Whitman—then living in New York City—received word that his brother, Lt. George Whitman, had been wounded in action during the Civil War. The poet hurried south to Washington to try to find his brother in the huge number of military hospitals that had grown up around the capitol. It turned out that George had been only slightly wounded, but Walt—who had been working as a nurse in a Brooklyn hospital—was overcome by what he saw in the hospitals and by the magnitude of the suffering of the young men who had been wounded. He gave up plans to return to New York and went to work in those army hospitals, doing whatever he could: he changed dressings, sat and talked with soldiers, wrote letters for those unable to do so, and sometimes held soldiers as they died. Medical treatment in the

army hospitals could be crude—stumps of amputees were sealed by plunging them into hot tar—and Whitman saw all of this first-hand, including piles of amputated limbs outside hospital tents. In *Drum-Taps*, his 1865 collection of poems about the Civil War, Whitman published a poem titled "The Wound Dresser" about his experiences in those hospitals.

In 1988 composer John Adams, who had just watched his mother nurse his father through his final illness, set "The Wound Dresser" for baritone and orchestra. Adams cut the opening stanza of the poem, choosing to focus on Whitman's accounts of what he did and saw in those hospitals. This is a painful subject—and a potentially dramatic one—but Adams keeps his setting quite restrained, and his understated music allows the poem to speak for itself in all of its powerful detail. The mood from the first instant of this music is reserved in the extreme: soft, syncopated chords shift quietly as the baritone enters, recounting the grim tasks of an orderly walking through these wards. The orchestra takes over for a long interlude after the death of the first soldier, and the music rises to a painful climax in the aftermath of the

amputation of a gangrenous limb. Along the way, prominent solos for violin and trumpet accentuate the edgy, painful mood of this music, even as Whitman's poem is full of love, compassion, and kindness. *The Wound Dresser* closes on a reminiscence of its opening music.

John Adams led the premiere of this music with the Saint Paul Chamber Orchestra and baritone soloist Sanford Sylvan on February 24, 1989. Those interested in the music should know that Adams and Sylvan have recorded it with the Orchestra of St. Luke's. ■



MICHAEL BLINCO

baritone

Michael Blinco attended Chapman Conservatory where, under the watchful eye of famed Soprano Carol Neblett, he developed a strong sense of musicality. He also worked with acclaimed conductor Dr. William D. Hall in honing his choral skills in both conducting and oratorio solo performance. He was a frequent performer with OperaChapman and also sang with the Chapman Choir and as soloist with the Chamber Orchestra.

Professionally, Blinco has performed with San Diego Opera Chorus for three seasons and

has performed the roles of The Messenger in Verdi's *La Traviata*, Footman and Waiter in Strauss' *Der Rosenkavalier*, and Sargent in this season's production of Rossini's *Il Barbiere di Siviglia*. He also appears regularly with Bach Collegium San Diego. During the summer of 2011 he made his international debut with Tuscia Operafestival in Viterbo, Italy, performing Marcello in Puccini's *La Boheme*, and il Conte in Mozart's *Le Nozze di Figaro*. Blinco was 2nd place finalist in the La Jolla Symphony and Chorus Young Artists Competition in 2011. He also has been 3rd place finalist in the Virginia Hawk Competition, 1st place finalist in the San Diego NATS auditions, and 1st place finalist for the Sigma Alpha Iota Orange County Alumni.



JENS LINDEMANN

trumpet

Jens Lindemann is hailed as one of the most celebrated soloists in his instrument's history and was recently named "International Brass Personality of the Year" (Brass Herald). He has played in every major concert venue from the Philharmonics of New York, Los Angeles, London, Berlin and Tokyo to Carnegie Hall and even the Great Wall of China. His career has ranged from appearing internationally as an orchestral soloist, being featured at the 2010 Olympics, recording with the Mormon Tabernacle Choir to a solo Command Performance for Her Majesty Queen Elizabeth II.

Lindemann has received many accolades ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik and British Bandsman 2011 Solo CD of the Year to receiving an honorary doctorate. Classically trained at the Juilliard School and McGill University, his ability to perform as a diverse artist places him at the front of a new generation of musicians. He has performed as soloist and recording artist with Sir Neville Marriner, Sir Angel Romero, Doc Severinsen, Charles Dutoit, Gerard Schwarz, Eiji Oue, Bramwell Tovey and Jukka Pekka Saraste. Based in Los Angeles, Lindemann is currently a Professor with High Distinction at UCLA and also director of the Banff Centre summer brass program.



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STILL GETTING RID OF (VERSION 'B')

NICHOLAS DEYOE

Born 1981, Boulder, CO



The following program note has been supplied by the composer.

Trauma becomes a part of you. It is not a mistake that we “get over”, but an overbearing experience that “gets inside” of us. This collection of texts by Clint McCallum presents a narrative of living with and through trauma. It is at points poetic and metaphorically evocative, direct and graphic at others. However, while this emotional turmoil is expressed in excruciating detail, there are several important details of this narrative that are determinately denied to us as readers. We don’t know who the narrator is, whether they are male or female. We don’t know what the traumatic event was. We don’t know who/what the traumatizer is, or whether they/it even exist. We don’t know if this is fantasy or reality or some combination of both. What we do know is that someone has become eclipsed by some traumatic event, the memory of which has been fixated upon and expanded to the point where it is now an inalienable part of this someone and a potential source of their new strength.

Placing these texts in an orchestral context reinforces their overarching sense of inevitability. Even a narrative voice with the strength of two dramatic soloists cannot overpower the force of an orchestra. The orchestra, like the cornucopian nature of memory, envelops us. At times, the relationship is manageable. Occasionally, though, we must be reminded of the constant presence of elements within and around us that are beyond our control.

Still getting rid of (version B) is a Thomas Nee Commission of the La Jolla Symphony and Chorus. Additional support was given by New Music USA’s Composer Assistance Program. The texts were written specifically for the project by Clint McCallum, and all vocal material was composed specifically around the extraordinary capabilities of Stephanie Aston and Leslie Leytham. ■

Save the Date!

Saturday, April 28, 2-5pm

ANNUAL WINE TASTING

“The Grapes of Bordeaux”

Held at the private estate of Fallbrook Winery



STEPHANIE ASTON soprano

Stephanie Aston is a committed performer of contemporary music. She has participated in several American and world premieres, including Luigi Nono’s *Guai ai Gelidi Mostri*, Michael Gordon’s *What to Wear*, and George Aperghis’ *Sextuor: L’Origine des espèces*. She has appeared on the L.A. Philharmonic Green Umbrella Series, CalArts Creative Music Festival,

Et Cetera Festival of New Music, (Re)Sounds at Stanford University, and at REDCAT. Ms. Aston is an original member of the vocal ensemble Kallisti, and a founding member of the Walcott Sextet. She has also performed with Riverside Lyric Opera, Red Fish Blue Fish, La Jolla Symphony and Chorus, CalArts Orchestra, New Century Players, and 18-squared. Ms. Aston holds a D.M.A. from UC San Diego, an M.F.A. from California Institute of the Arts, and a B.M. from University of North Texas.



LESLIE ANN LEYTHAM mezzo-soprano

Leslie Ann Leytham received her M.M. from the Boston Conservatory and her B.M. from the University of Nevada, Las Vegas. She is currently pursuing a Doctorate of Musical Arts in Contemporary Music Performance at UC San Diego, where she commissions, performs and designs contemporary operatic works. Ms. Leytham currently studies voice with

Sarah Agler. Notable roles she has performed include Zita in Puccini’s *Gianni Schicchi*, Prince Orlofsky in Johann Strauss’ *Die Fledermaus*, Elizabeth Proctor in Robert Ward’s *The Crucible*, Puck in *A Midsummer Night’s Dream* and Bianca in *The Rape of Lucretia*. As a founding member of Guerilla Opera Company in Boston, she premiered the roles of Marfa in *Heart of a Dog* and Delores MacAvoy in *We are Sons*, both by Rudolf Rojahn, and Inez in Andy Vores’s adaptation of *No Exit*.

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FA11-2032

still getting rid of

text by Clint McCallum

Introduction “welcome back”

[orchestra]

1. Trauma/Birth

[Stephanie, Leslie, and orchestra]

Everything slowed down
and each explosive moment ballooned out in all directions
and violent gestures took on a delicate grace
and pain was something more than pain
and people faded from immediate memory
and everything was so very fragile
and there was no looking back.

stoic submission to this beautifully blunting submersion,
peace before the wistful nausea sets in,

before the emergence once again—

2. Learning/New Body New Mind

[Stephanie, Leslie, and orchestra]

not my fault it's not my
 fault it's not my fault it's not my fault it's not
my fault it's it's not my fault not my fault it's not my it's not my
 it's not my fault fault not my fault it's
not my fault not my fault it's not my fault it's not my fault it's not my will this...

not my fault it's not my it's not my it's not
 my fault not my fault it's not my fault it's not my fault it's not my fault my fault it's
not
it's not not my fault not my fault not not it's it's not my fault my my not my fault it's not
my
 fault it's not my fault it's not my fault it's not my fault it's not my fault
my fault my fault my fault fault fault fault fault it's not my fault will this...

...will this...

...will this...

will this not my fault is not is not my fault my fault is not
 not my fault is not my fault it's not my fault
fault not my fault not my fault not my fault it's not my fault will this.

Interlude 2:

[Stephanie and orchestra]

fresh-rotten and lobotomized-musing,
new dilated gaze open through destitution:
welcome back.

3. Waiting/only death will cure you

[Stephanie, Leslie, and orchestra]

In false resignation like a tardy rescuer—
to stop nibbling my nails
for silence for the cure for someone else
to think about something else
for anyone else
to go outside to laugh again
for the future to look like it used to
to trust again to be totally blank
to stand motionless and stare stoic—
in powerless reserve.

Interlude 3:

[Leslie and orchestra]

fresh-rotten and lobotomized-musing,
new dilated gaze open through destitution:
welcome back.

4. Consecration

[Stephanie, Leslie, and orchestra]

To think the same thoughts without need of speech
and babble the same speech that you gave to me.
I give this to you,
I will this through a gesture extended into stagnation.
And now I look different.
And now you feel different:
your new wound, your new scar, my old images of you.
finally—
finally—
finally—
my turn to consecrate;
our union in the dusky wake of timeless moments
separated by a branding iron.

NICHOLAS DEYOE

Nicholas Deyoe is a composer, conductor, and guitarist born in Colorado and currently living in Southern California. He is a Ph.D. candidate in composition at UC San Diego, where he studies with Roger Reynolds. Compositionally, Deyoe strives to bring together noise, delicacy, drama, fantasy, brutality, and flexibility of intonation. Some of his pieces focus on all of these aspects, and others on only a few. He is inspired by his friends and by the personal relationships that are made possible through music. Deyoe was the recipient of a 2008 BMI Student Composer Award, the 2011/2012 La Jolla Symphony and Chorus Nee Commission, and has received funds from New Music USA's Composer Assistance Program. As a guitarist, Deyoe likes to improvise with unconventional stringing, bows, and beer cans. His conducting credits include the La Jolla Symphony & Chorus orchestra, Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble, Noise, The University of Northern Colorado Symphony, Chamber, and Sinfonietta Orchestras, and several ad hoc ensembles in Colorado, California, and Germany. His music has been performed in the United States, Canada, Switzerland, Germany, France, Spain, Iceland, and Japan.

SYMPHONY NO. 1 IN C MINOR, OPUS 68

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna



Brahms waited a long time to write a symphony. He had impetuously begun one at age 23 in reaction to Schumann's death and got much of it on paper before he recognized that he was not ready to take on so daunting a challenge and abandoned it. Brahms was only too aware of the example of Beethoven's nine symphonies and of the responsibility of any subsequent symphonist to be worthy of that example. To the conductor Hermann Levi, Brahms made one of the most famous—and honest—confessions in the history of music: "You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us."

Brahms began work on what would be his first completed symphony in the early 1860s and worked on it right up to (and after) the premiere on November 4, 1876, when the composer was 43. He was concerned enough about how his first symphony would be received that he chose not to present it in Vienna, where all nine of Beethoven's symphonies had been first performed. Instead, he said, he wanted "a little town that has a good friend, a good conductor and a good orchestra," and so the premiere took place in the small city of Karlsruhe in western Germany, far from major music centers. Brahms may have been uncertain about his symphony, but audiences were not, and the new work was soon praised in terms that must have seemed heretical to its composer. Some began to speak of "the three B's," and the conductor Hans von Bülow referred to the work as "the Tenth Symphony," suggesting that it was a worthy successor to Beethoven's nine. Brahms would have none of it. He grumbled: "There are asses in Vienna who take me for a second Beethoven."

There can be no doubt, however, that Brahms meant his *First Symphony* to be

taken very seriously. From the first instant of the symphony, with its pounding timpani ostinato, one senses Brahms' intention to write music of vast power and scope. The 37-bar introduction, which contains the shapes of the themes of the first movement, was written after Brahms had completed the rest of the movement, and it comes to a moment of repose before the exposition explodes with a crack. This is not music that one can easily sing. In fact, themes are here reduced virtually to fragments: arpeggiated chords, simple rising and falling scales. Brahms' close friend Clara Schumann wrote in her diary after hearing the symphony: "I cannot disguise the fact that I am painfully disappointed; in spite of its workmanship I feel it lacks melody." But Brahms was not so much interested in melodic themes as he was in motivic themes with the capacity to evolve dramatically. After a violent development, the lengthy opening movement closes quietly in C major.

Where the first movement was unremittingly dramatic, the *Andante sostenuto* sings throughout. The strings' glowing opening material contrasts nicely with the sound of the solo oboe, which has the poised second subject, and the movement concludes with the solo violin rising high above the rest of the orchestra, almost shimmering above the final chords. The third movement is not the huge scherzo one might have expected at this point. Instead, the aptly-named *Un poco allegretto e grazioso* is the shortest movement of the symphony, and its calm is welcome before the intensity of the finale. It opens with a flowing melody for solo clarinet, which Brahms promptly inverts and repeats; the central episode is somewhat more animated, but the mood remains restrained throughout.



A Special Thanks to
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for LJS&C events this season.

That calm, however, is annihilated at the beginning of the finale. Tense violins outline what will later become the main theme of the movement, pizzicato figures race ahead, and the music builds to an eruption of sound. Out of that turbulence bursts the pealing sound of horns. Many have commented on the nearly exact resemblance between this horn theme and the Westminster chimes, though the resemblance appears to have been coincidental (Brahms himself likened it to the sound of an Alpenhorn resounding through mountain valleys). A chorale for brass leads to the movement's main theme, a noble (and now very famous) melody for the first violins. When it was pointed out to Brahms that this theme bore more than a passing resemblance to the main theme of the finale of Beethoven's *Ninth Symphony*, he replied tartly: "Any ass can see that." The point is not so much that the two ideas are alike thematically as it is that they are

emotionally alike: both have a natural simplicity and spiritual radiance that give the two movements a similar emotional effect. The development of the finale is as dramatic as that of the first movement, and at the climax the chorale is stamped out *fortissimo* and the symphony thunders to its close.

It was as if the completion of his stormy *Symphony in C Minor* freed Brahms from the self-imposed fears about writing a symphony that had restrained him for so long. After agonizing fifteen years over his *First Symphony*, Brahms immediately set to work on his next one, and the relaxed and good-natured *Second Symphony* was done in a matter of months. ■



Official Caterer
for the
2011-2012 Season



Music of the Americas

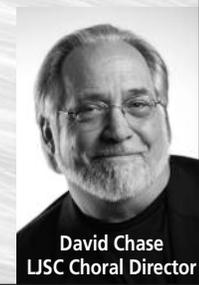
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When & Where:

Sunday, March 11 at 4:00 pm
St. Elizabeth Seton Catholic Church, Carlsbad

Tickets:

\$15 adult-senior
\$8 student-youth (18 and under)
858-534-4637



David Chase
LJS Choral Director

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Jenny Smerud
Laura Gross

BASS CLARINET

Steve Shields

BASSOON

Tom Schubert, *Principal*
Jennifer Bleth
Bridget Nickson

CONTRABASSOON

Jennifer Bleth

HORN

Nicolee Kuester, *Principal*

David Ryan, *Asst. Principal*
Ryan Beard
Cynthia McGregor
Jonathan Rudin

TRUMPET

Ken Fitzgerald, *Principal*
Rachel Alan, *Assoc. Principal*
Julie Lees

TROMBONE

R. Theodore Bietz, *Principal*
Eric Moore

BASS TROMBONE

Andrew Moreau

TUBA

Kenneth Earnest

TIMPANI

Jonathan Hepfer

PERCUSSION

Jonathan Hepfer, *Principal*
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