

Tuesday, June 3, 2014 - 8 p.m.
Conrad Prebys Music Center, Concert Hall

UCSD
Chamber
Orchestra

Directed by David Medine
Featuring guest artist Stephen Solook, marimba



UC San Diego
Division of Arts & Humanities

UCSD Chamber Orchestra

June 3, 2014

David Medine, conductor



David Loeb.....

Concerto
for Marimba and String Orchestra
feat. Stephen Solook
I. MODERATO - ALLEGRO

Paul Hembree.....

Upward from this Hearth
Chorale from *Ikarus-Azur*

Ludwig van Beethoven.....

Symphony no. 7 in A, op. 92
I. POCO SOSTENUTO - VIVACE
II. ALLEGRETTO
III. PRESTO - ASSAI MENO PRESTO
IV. ALLEGRO CON BRIO



VIOLIN I

Timothy Wong (concertmaster)
Anna Dipaola
Thomas Duncan
Yuri Guan
Rachel Keirouz
Jenan Kharbush
Karen Leung
Kira Turnbull

VIOLIN II

Carine Bossard
Danbi Choi
Brett Helberg
Eun Chae Ashley Moon
Talia Nassi
Tomoki Tamiya
Thomas Tu
Kevin Vo
Shu Zhang

VIOLA

Danny Chi
Jennie Gowan
Mohammad Khorsand
Noel Lee

VIOLINCELLO

Kohei Arai
Andrew Choi
Sangyoon Kim
David Muller
Annie Phan
Charles D Rosacena
Vivian Wang

CONTRABASS

Viet Sean Nguyen
Alexander Pelletier
Karemy Valdez

FLUTE

Kelley Gallagher
Michael Matsuno

OBOE

Stephanie Smith
Kevin Stapornkul

CLARINET

Ana Kasirer-Friede
Linda Szeto

BASSOON

Mohammad Sedarat
Kyle Fanene

HORN

James Peterman
David Ryan
Josh Domachowske

TRUMPET

Taylor Massey
Hansveer Singh

TIMPANI

Katelynn Heasley

A Note From the Music Director:

Tonight is very special because it is my last performance with this ensemble. I am finishing my time as a graduate student at UCSD and thus my time as director of this wonderful ensemble. I have been doing this for five years, and in that time it has been both one of the most difficult and most enjoyable endeavors. This has made it extremely rewarding for me, and hopefully all the musicians that I have had the wonderful pleasure to work with over the years feel similarly. It has been an honor to work with all of you and I will miss you dearly. Some final thank yous: Thank you to Jessica Flores and her staff for producing tonight's concert. Thank you to Linda Higgins for providing parking passes and other material accommodations. Thank you to Neal Bociek for seeing to it that our chairs and stands are set up for rehearsal. Thank you to everyone that has played in this orchestra in my tenure as its music director, and thank you to anyone that has ever attended one of our concerts.

Goodnight and goodbye!

David Medine

David Medine is a violist, conductor, music critic, experimental musician, and computer music researcher from Tucson, Arizona. He is currently pursuing a PhD in the field of computer music at UCSD.

Where the Music Things Are

There is a political interpretation of the Symphony orchestra. The tasks of music-making are delegated amongst many players whose roles are highly specialized. Moreover, these roles are regimented within a militaristic power structure - the third chair player follows the second chair player and so on. The players are segregated into sections and made to keep quiet during rehearsal. The conductor is an authoritarian presence who enforces a strict adherence to the standardized instruction set (the Score) which is handed down by a faceless and unquestionable higher power (the Composer). This interpretation can be used to present the orchestra as a metaphor for the factory, industrialization, and the exploitation of the worker in a capitalist system. The emergence and codification of the modern symphony orchestra coincides with that of Capitalistic hegemony, industrialization, and the height European imperialism. Thus, it also predicts the aftermath of this history and this may be said to be the exclusive oligarchy that dominates politics in Europe and America today.

This is bad. It is bad because it enforces exclusion and non-freedom. Players don't get to pick the music, or the way they play it. Moreover, the degree of expertise that is required of instrumental performance requires the musicians to practice endlessly and (in the case of professional orchestras) compete for increasingly scarce jobs.

So, it seems that in the case of the symphony, Music isn't free (not in the way lunch may sometimes be free, but free in the way that speech is free). Perhaps this is the root of the decline of the Symphony as a cultural staple. The musicians are in such a toxic environment, that the music withers.

But why must such a situation exist? Why isn't the Symphony free to evolve as times change? The reason is that great miracle of Western music: the Score. It is the Score that preserves, even mummies, the musical visions of Bach, Beethoven, Debussy and all the other 'great composers'. It is this Score that is able reach beyond its own pages and aect not only the Symphony itself, but the whole constellation of musical institutions that pander to it: the conservatory, instrument design, concert edicate, music pedagogy and so forth.

Indeed it can be argued that the rigidity of classical music pedagogy, the dictatorship of the conductor, and the worship of the composer (a dead, supernatural, even god-like genius) all testify to the centrality of

the Score. It is not only what notes to play and how to play them, it is will (or a will, anyway) - final instructions on how to make art. Worse yet, the monumental nature of the Romantic symphony (an idea invented by Beethoven), the epic/heroic/universal/idealistic grandiosity of the form itself doesn't do much to discount this interpretation.

But perhaps there is a different interpretation. Perhaps we (the Symphonic musicians and their audience) are not slaves to authority, to the god-head, or to the frivolity and oppression of the imperialist/capitalist machine. The way we can achieve this interpretation is by removing the Score as the location of the Music. We may do this by not interpreting the Performance of the Score as an approximation of the Music, but rather by interpreting the Score as an approximation of the Performance. This makes the Performance itself as the central location of the Music. This stands to reason very easily. After all, one must attend the Performance in order to experience the Music. A counter argument may be that the Score encapsulates perfectly the Music since a very well-trained musician may be able to sit down and more or less 'hear' a musical work by reading its score. But, this doesn't quite work because this silent hearing would still be a Performance, albeit a quiet and solitary one. Thus, the Score is not the Music, but a model of what the Music should be.

This is good. We are now free when we perform the notes on the page. The pyramid is no longer built by slaves fearing the whip, or workers fearing unemployment, but by a group of people that are voluntarily united by a common goal. Without the Score as the central musical object authority no longer resides on the page and the will of the composer is no longer a dictate. It is a remembrance, rather. This attributes the power over the Music and how it is expressed to the musicians themselves; and, perhaps most importantly, to the audience. For the Performance may be recorded, or broadcast, but those mediated objects are not really the Performance - and thus an inaccurate account of the Music itself. The actual 'feeling' (and music is nothing if not feelings) of the concert can only be felt at the concert. So, thank you for coming. Thank you for participating in this experience; and, please, enjoy the Music.

Finally, the Symphonic form is not withering. People still love and find new ways to play the Symphonies of Beethoven. And, although his 7th Symphony is two hundred years old, we still express ourselves in Beethoven's musical language. We offer tonight two brand new

compositions (by David Loeb and Paul Hembree) that utilize very much the same medium from which Beethoven sculpted his now ancient oeuvre.

- David Medine

Upward from this Hearth is an arrangement of a brief excerpt from my chorus and orchestra work, *Ikarus-Azur*, which was premiered by the La Jolla Symphony and Chorus in December 2013. *Ikarus-Azur* is a musical response to humankind's ambivalent relationship to both nature and technology, synthesizing celebrated poetry by Stphane Mallarm, Gottfried Benn, Henry David Thoreau and Aeschylus. The excerpt of *Ikarus-Azur* from which *Upward from this Hearth* comes largely uses text adapted from *Smoke* (1843), a short poem by Henry David Thoreau. That text is as follows:

*Departed dream of night,
of shadowed omen.
Departed dream of midnight vision.
My incense, by night star veiling,
go upward from this hearth,
fly skyward from the earth,
and ask the gods
to pardon this flame,
this teacher of all art to mortals.*

- Paul Hembree

Stephen Solook

Percussionist Stephen Solook recently finished his DMA at U.C. San Diego. Steve has worked with such composers as Philippe Manoury, Paul Moravec, Roger Reynolds, and Chinary Ung. As co-founder of Aurora Borealis duo with Tiany Du Mouchelle (for soprano and percussion) they encourage compositions for this combination. Mr. Solook has served as principal percussionist/timpanist with multiple NYC ensembles, and is currently a member of the La Jolla Symphony. As a member of Cultures in Harmony, Mr. Solook has traveled to teach and perform in Cameroon, Egypt, Mexico, and Papua New Guinea. Research, supported by Pacific Blue Foundation, has brought Steve to Fiji to document pre-colonial music. Current research is on dyslexia, dysgraphia and notation in music. Steve has performed with Bang on a Can All-Stars, Eighth Black Bird, red fish blue fish, Bob Becker, David Krakauer, Steven Schick, Lucy Shelton, Glen Velez, and Jose Limon Dance Company. Steve can be heard on Bridge, Vortex, and Mode labels. For more information and upcoming events please visit: www.stephensolook.com.

CHAMBER ORCHESTRA

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