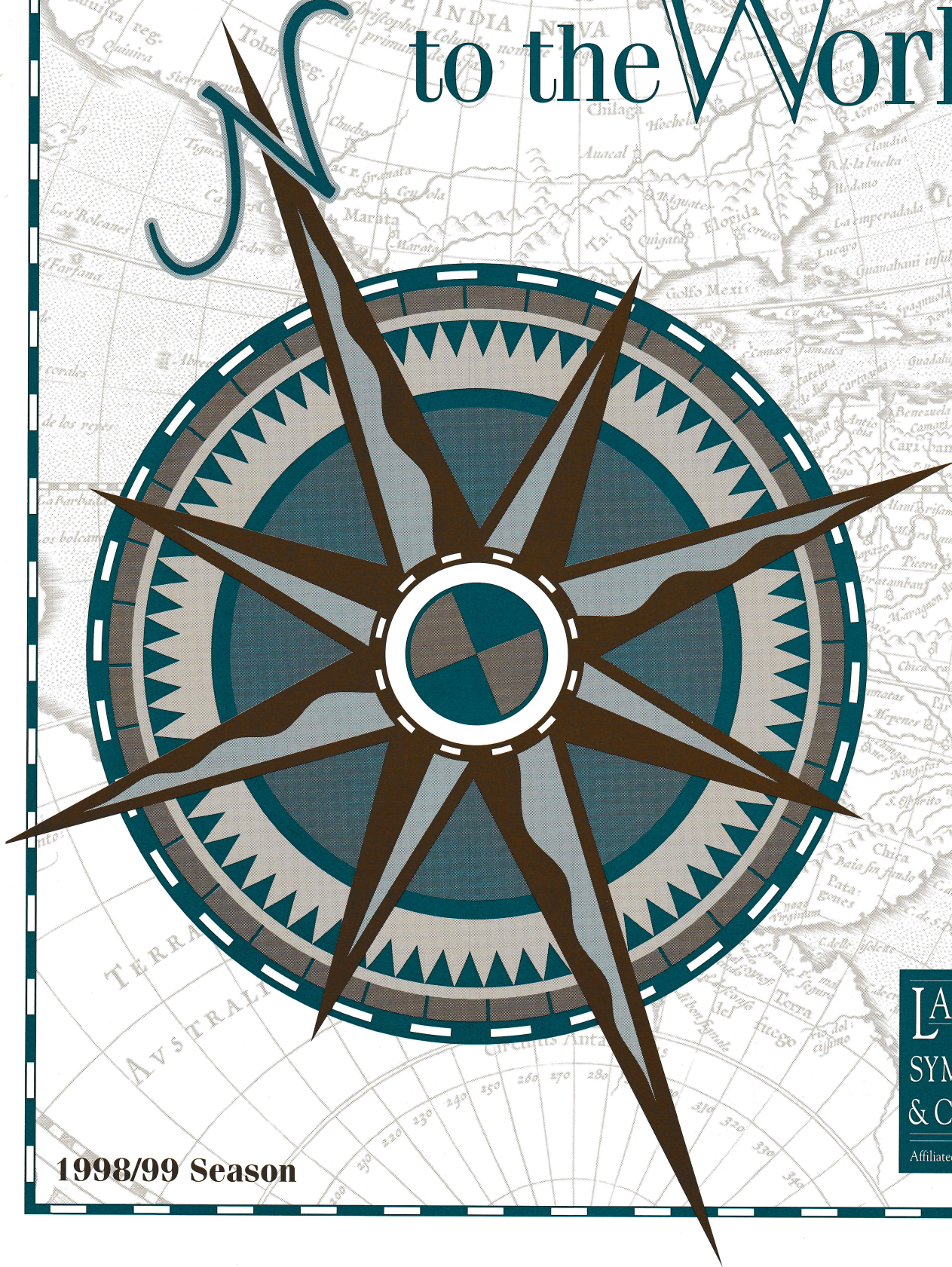


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Harvey Sollberger, conductor



MUSSORGSKY **Night on Bald Mountain**

STRAVINSKY **The Rite of Spring**

- Part I: Adoration of the Earth
 - Introduction
 - Auguries of Spring: Dance of the Adolescents
 - Mock Abduction
 - Rounds of Spring
 - Games of the Rival Cities
 - Procession of the Wise Elder
 - Adoration of the Earth
- Part II: The Sacrifice
 - Introduction
 - Mysterious Circles of the Young Girls
 - Glorification of the Chosen Victim
 - Evocation of the Ancestors
 - Ritual of the Ancestors
 - Sacrificial Dance

INTERMISSION

SHANKAR **Concerto No. 1 for Sitar and Orchestra**

- Rāga Khamāj
- Rāga Sindhi Bhairavi*
- Rāga Adanā
- Rāga Mānj Khamāj

Anoushka Shankar, sitar soloist

Michael McCurdy, bongo soloist

* No pause between Rāga Sindhi Bhairavi and next movement

NIGHT ON BALD MOUNTAIN

MODEST MUSSORGSKY

Born March 21, 1839, Karevo

Died March 28, 1881, St. Petersburg



Mussorgsky's *Night on Bald Mountain* has become one of the best-loved works in the symphonic repertory, but its creation was confused and difficult, the music exists in many different forms, and it is invariably performed today in a version created after his death. Mussorgsky apparently first had the idea for this music in 1860, when at age 21 he thought about writing an opera based on the Gogol story *St. John's Eve*. Later, some of the material sketched for this project appears to have been intended for incidental music for a play by a friend—there it was to depict a witches sabbath. But it was not until the summer of 1867, which Mussorgsky spent at his brother's summer estate in the Ukraine, that he was able to sketch out an orchestral composition titled *St. John's Night on the Bald Mountain*. This work was performed and revised, but later Mussorgsky adapted some of it for inclusion in his opera *The Fair at Sorochinsk*. This was the complex situation when Mussorgsky died at age 42 and his friend Rimsky-Korsakov took over the task of preparing several of his scores for publication.

Rimsky completed his revision of the orchestral work we now know as *Night on Bald Mountain* in 1886, and the music has become famous in this version, but it should be noted that Rimsky did not simply clean up Mussorgsky's manuscript. In fact, his work amounted to a virtual recomposition. Rimsky based his version on the music Mussorgsky had prepared for *The Fair at Sorochinsk*, and in the process he eliminated large sections of the original orchestral version and reorchestrated the entire piece, making it a much more taut and dramatic work. This is the version we know today (and the version performed at these concerts), yet the irony is that

Mussorgsky never heard what has become one of his most popular works. The composer's original 1867 version has been published and recorded, and it makes fascinating listening: it is much more episodic and loose than the Rimsky version—and its scoring is much more subdued—but it has a dark power of its own.

Mussorgsky took as his original starting point the old Russian legend of a witches' sabbath on St. John's Night (June 23-24) on Mount Triglav near Kiev: that legend tells of midnight revels led by the god Chernobog (sometimes depicted as a black goat), festivities that come to an end with the break of day. The depiction

of a witches' sabbath in music of course offers all kinds of terrific opportunities—Saint-Saens' *Danse macabre* and the last movement of Berlioz's *Symphonie fantastique* are some of the most famous examples—but Mussorgsky's may be the best of them all. This is exciting, evocative music, and it is no accident that Disney's nightmare treatment of it in *Fantasia* is one of the most successful sections of that film.

Mussorgsky himself left a written program for this music: "Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the god Chernobog. Glorification of the Black

God, The Black Mass. Witches' Sabbath, interrupted at its height by the sounds of the far-off bell of the little church in a village. It disperses the Spirits of Darkness. Daybreak." The music itself is easily followed: into the swirling, spinning excitement of the beginning, Mussorgsky injects great shrieks of sound and then builds the piece on a few basic themes that reappear in various forms. The black sabbath has danced its way to a great climax when distant churchbells herald the arrival of daylight, and the night-spirits shrink mournfully back into the earth.



THE RITE OF SPRING

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



In the spring of 1910, while completing the orchestration of *The Firebird*, Igor Stravinsky had the most famous dream in the history of music: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dancing herself to death. They were sacrificing her to propitiate the god of spring." This idea became *The Rite of Spring*, which Stravinsky began composing in the summer of 1911, immediately after the premiere of *Petrushka*. For help in creating a scenario that would evoke the spirit of pagan Russia, Stravinsky turned to the painter-archaeologist-geologist Nicholas Roerich, who summarized the action:

"The first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth. During this rite the crowd is seized with a mystic terror. After this uprush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance on the sacred hill amid enchanted rocks; they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the greybeards dedicate the victim to the god Yarilo."

This story of violence and nature-worship in pagan Russia—inspired in part by Stravinsky's boyhood memories of the thunderous break-up of the ice on the Neva River in St. Petersburg each spring—became a ballet in two parts, *Adoration of the Earth* and *The Sacrifice*.

In the music, Stravinsky drew on the distant past and fused it with the modern. His themes (many adapted

from ancient Lithuanian wedding tunes) are brief, of narrow compass, and based on the constantly-changing meters of Russian folk music, yet his harmonic language can be fiercely dissonant and "modern," particularly in the famous repeating chord in *Dance of the Adolescents*, where he superimposes an E-flat major chord (with added seventh) on top of an F-flat major chord. Even more striking is the rhythmic imagination that animates this score: Stravinsky himself confessed that parts were so complicated that while he could play them, he could not write them down. And beyond all these, *The Rite of Spring* is founded on an incredible orchestral sense: from the eerie sound of the high solo bassoon at the beginning through its use of a massive percussion section and such unusual instruments as alto flute and piccolo trumpet (not to mention the eight horns, two tubas, and quadruple woodwind), this score rings with sounds never heard before. The premiere may have provoked a noisy riot, but at a more civilized level it had an even greater impact: no composer writing after May 29, 1913, would ever be the same.

Stravinsky came to prefer *The Rite of Spring* as a concert piece rather than a ballet, but some reference to the events of the ballet may be useful in

following this music. The *Introduction* is scored almost exclusively for woodwinds: from the famous opening bassoon solo through its intricately twisting woodwind figures, the music is Stravinsky's effort to suggest the wriggling of insects as they unfold and come to life in the spring thaw. This is suddenly interrupted by *Dance of the Adolescents*, driven along by stamping, dissonant chords and off-the-beat accents. *The Mock Abduction*, full of horn calls and furious rhythmic energy, rides a quiet trill into *Rounds of Spring*, where together the E-flat and bass clarinets outline the haunting principal melody, another of the themes Stravinsky derived from ancient folk music. Deep string chords (which in the ballet accompany the male dancers' lifting the girls onto their backs) soon build to a cataclysmic climax full of the sound of tam-tam and trombone glissandos. The return of the wistful opening melody rounds this section off quietly, but that calm is annihilated by the timpani salvos and snarling low brass of *Games of the Rival Cities*. The eight horns ring out splendidly here, and the music rushes ahead to the brief *Procession of the Wise Elder* and then to one of

the eeriest moments in the score, *Adoration of the Earth*. Only four measures long, this concludes with an unsettling chord for eleven solo strings, all playing harmonics, as the Wise Elder bends to kiss the earth. At that kiss, the music explodes: without the faintest relaxation of tension or tempo, *Dance of the Earth* races to the conclusion of the ballet's first half.

The second part, *The Sacrifice*, might be thought of as a gradual crescendo of excitement as it moves from a misty beginning (which has been an inspiration to generations of film composers) to the exultant fury of the concluding *Sacrificial Dance*. Along the way come such distinctive moments as the solo for alto flute in *Mysterious Circles of Young Girls*, where the sacrificial maiden will be chosen; the violently pounding 11/4 measure that thrusts the music into *Glorification of the Chosen One*; the nodding, bobbing bassoons that herald *Evocation of the Ancestors* (another folk-derived theme of constricted range yet of great metric variety); and the shrieking horns of *Ritual of the Ancestors*. A solitary bass clarinet plunges us into the *Sacrificial Dance*, whose rhythmic complexity has become legendary:

this was the section that Stravinsky could play but at first not write down, and in 1943 (thirty years after composing this music) he went back and rebarred it in the effort to make it easier for performers. This music is dauntingly "black" on the page, with its furious energy, its quite short (and constantly changing) bar lengths, and its gathering excitement. It dances its way to a delicate violin trill, and *The Rite of Spring* concludes with an upward sweep of sound and the brutal chord that marks the climactic moment of sacrifice.

A NOTE ON THE TITLE: Stravinsky gave this music the Russian title *Vesna svyashchennaya*, which the painter Leon Bakst (who had designed some of the costumes for *Firebird*) rendered in French as *Le sacre du printemps*; this in turn has been translated literally into English as *The Rite of Spring*, a title that did not wholly please the composer. Stravinsky felt that *The Consecration of Spring* or *The Coronation of Spring* would be more accurate; Stravinsky's biographer Eric Walter White suggests either *Sacred Spring* or *Holy Spring*.



CONCERTO NO. 1 FOR SITAR AND ORCHESTRA

RAVI SHANKAR

Born April 7, 1920, Banaras,
United Province

For his *Concerto No. 1 for Sitar and Orchestra*, composed in 1970, Ravi Shankar has prepared background material, from which the following program note is drawn:

The listener will not find much of the harmony, counterpoint or sound patterns he is used to, and which form the basis of Western classical music. I have consciously avoided them, using them only minimally, because they are elements which, if empha-

sized, can spoil or even destroy the RĀGĀ BHĀVA (the mood and spirit of the Rāga).

Modulation is not usual in Indian classical music, but a musician may suddenly shift the tonic (the Sa) and in a flash suggest the pattern of a different Rāga, before coming back to the original tonic and Rāga. This is a feat which gives a great thrill to connoisseurs, and is known in Sanskrit as ĀVIRBHĀVA-TIROBHĀVA (appearance and disappearance). In the semi-classical form known as THUMRI, however, modulation is used quite frequently.

I have made special use of this technique in the Concerto. The basic Rāga (first movement) is KHAMĀJ,

and D is established as the tonic (Sa). The second movement is in the morning Rāga SINDHI BHAIRAVI; the tonic shifts to B. The third movement is in the evening Rāga ADANĀ, where the tonic is shifted to E. The last movement is in the evening Rāga MĀNJ KHAMĀJ, and the tonic moves back to D. MĀNJ KHAMĀJ is an offshoot of the Rāga Khamāj of the first movement; it becomes different because of the change of stress, which is now on the 4th and 6th notes (Ma and Dha) instead of the 3rd and 5th.

The exact pattern of the ascending and descending note-sequence of the original KHAMĀJ has not been used when modulating, but only the notes of the scale. The first movement

(Khamāj) has been treated in more or less strict classical form with the traditional ALAP, JON and GAT, and the third movement (Adanā) is in fast XHYAL style. The beginnings of the second and fourth movements (Sindhi Bhairavi and Mānj Khamāj)

are written in the semi-classical form known as THUMRI, which is more sensuous, romantic and sad.

I have used THIAIS and CHAKRADARS all along in my solo improvisations as well as when other instruments are involved. These

rhythmic patterns are typical of Indian music, and are generally used at the end of a section to build up rhythmical excitement to the climax.



GLOSSARY OF INDIAN TERMS

RĀGA: the melodic basis of Indian classical music on which the musicians improvise. Each RĀGA has definite melodic qualities which distinguish it from all other RĀGAS. It is assumed that RĀGAS create different emotional impacts on the listeners. They can be either a full octave, or five or six notes, each with its own peculiar ascending and descending movement. Omission of certain notes, emphasis on particular notes, the slide from one note to another, and use of microtones along with other subtleties give each RĀGA its own character.

TALA: the rhythmic cycle, ranging between 3 and 108 beats. TALAS having the same number of beats may have stress on different beats; e.g., a bar of ten beats may be divided 2-3-2-3 or 3-3-4 or 3-4-3.

ALAP: in certain styles, the beginning of a musical composition. It is given the highest place in Indian music. The ALAP expresses and then unfolds the characteristics of a RĀGA in respect of melody (phrases, important notes, tone range, etc.). It has no measured rhythm and is very slow in tempo.

AOCHĀR ALAP: an abbreviated form of ALAP.

JOR: second part of solo exposition of the RĀGA, and the parts into which an instrumental ALAP leads. It begins with the added element of rhythm which, combining with the weaving of innumerable melodic patterns, gradually gains in tempo and brings the RĀGA to the final movement.

JHALA: follows the JOR. It is characterized by increasing speed and excitement, ending with a climax. The two side strings (drone or rhythm strings) are played with very fast action of the "pick" worn on the right index finger.

GAT: a fixed composition in slow, medium or fast tempo (VILANBIT, MADHYA, or DRUT). A GAT can be in any TALA and can be from two to sixteen rhythmic cycles in length.

CHHED: literally means "to touch" or "stir"; musically it denotes a short introductory passage.

CHALAN: description of the characteristic features of a RĀGA, connected not only with melody, but also with the rhythmical aspect of the notes.

TAN: a musical passage in any tempo, but usually very brilliant.

TIHAI: a cadence-like device in which a chosen rhythmic pattern is played three times without variation, with or without pauses between the sections. It is usually played in such a way that at least one of the phrases becomes syncopated, and ends on SAM (the first beat of the TALA). Sometimes, however, when it becomes musically necessary, it may end on a preceding beat.

CHAKRADAR: is a TIHAI, repeated three times.

SARGAM: Indian solfa—Sa Re Ga Ma Pa Dhe Ni Sa—usually abbreviated by using only the first letter. A dot below the note indicates the lower octave; a dot above, the higher octave. A dash below the note means that it is flattened.

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ABOUT THE CONDUCTOR



HARVEY SOLLBERGER

Harvey Sollberger, who assumes the music directorship of the La Jolla Symphony this season, has been active as a composer, conductor, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitsky Foundation, Fromm Foundation, National Endowment for the Arts, Walter W. Naumberg Foundation, Music from Japan, and the New York State Council on the Arts. Sollberger's music has been performed here and abroad by such ensembles as the New York Philharmonic, San Francisco Symphony, and Pierre Boulez's Domaine Musical. As a flutist and conductor, he has toured and recorded extensively. His orchestral credits include appearances and recordings with the San Francisco Symphony, San Diego Symphony, Buffalo Philharmonic, and American Composers Orchestra. He has taught at Columbia University, Manhattan School of Music, Indiana University, and Amherst College, and he is currently Professor of Music at UCSD, where he conducts the new-music ensemble SONOR. In the spring of 1997, he conducted the new-music ensemble SIRIUS in performances of Schoenberg's *Pierrot Lunaire* on all of the University of California campuses.

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ABOUT THE ARTIST



ANOUSHKA SHANKAR

Anoushka Shankar was born in London and grew up in London, California and India. She is a gifted classical pianist with a wide range of interests, but her special devotion to the sitar is unmistakable. Her talent and the tutelage of her father, Ravi Shankar, have already led her into an extensive performing career. In the last few years, she has performed with Ravi Shankar throughout India, Europe, Asia and the United States, joining him in London in March 1997 for a historic performance of his *Sitar Concerto No. 1* with Zubin Mehta conducting the London Symphony Orchestra. She also appeared with her father this last August at Peter Gabriel's WOMAD Festival and in Carnegie Hall on September 25. She recently signed an exclusive recording contract with Angel/EMI Classics. Her first album, *Anoushka*, was released in October. Anoushka was honored by the United Kingdom Parliament with a House of Commons Shield on July 17, 1998, in recognition for her artistry and musicianship—as a pre-eminent musician of Asian Arts. At 17, she is the youngest person and the only female ever to receive the award. She is an active member of her school's feminism club and this year represented California at the National Youth Leadership Conference in St. Louis.

ABOUT THE COMPOSER

RAVI SHANKAR

Born in Banaras, United Province, in 1920, Ravi Shankar showed extraordinary abilities as a musician and dancer while still a boy. In 1930, the family moved to Paris, where his brother Uday Shankar was a dancer with Anna Pavlova, and there Shankar attended school, accompanied the dancers, and danced himself. Returning to India, Shankar studied sitar for seven years with the legendary Ustad Allauddin Khan. In the years after the war, Shankar gave performances, composed music (including film scores for director Satyajit Ray), and served as Director of Music at All-India Radio from 1949 to 1956. Dedicated to making Indian music known throughout the world, Shankar embarked on a series of tours throughout Europe and the United States and collaborated with numerous musicians, including Yehudi Menuhin, George Harrison (with whom he gave the Concerts for Bangladesh in 1971), Philip Glass, the Bolshoi Ballet, and many others. Harrison has called Shankar the "Godfather of World Music," and Shankar has worked hard both to preserve the integrity of Indian music and to achieve a fusion of different kinds of music around the world—these cross-cultural experiments have included concerts and recordings in Japan, the Kremlin, and tours throughout Europe with conductor Zubin Mehta, during which they performed Shankar's Sitar Concerto No. 1. Ever alert to new avenues of musical expression, he has explored the possibilities of synthesizer technology and of merging it with Indian music.

Shankar's achievements as India's unofficial cultural ambassador have earned him countless honors, including the Padma Vibhushan (India's highest civilian award, 1981), the Grand Prize at the Fukuoka Asian Cultural Prizes (1991), and France's Commandeur de l'Order des Arts et des Lettres (1985), and numerous honorary doctorates. He also served a six-year term (1986-92) in India's parliamentary upper chamber, the Rajya Sabha. Shankar, who divides his time between India and his home in Encinitas, is currently a Regents Professor at the University of California.



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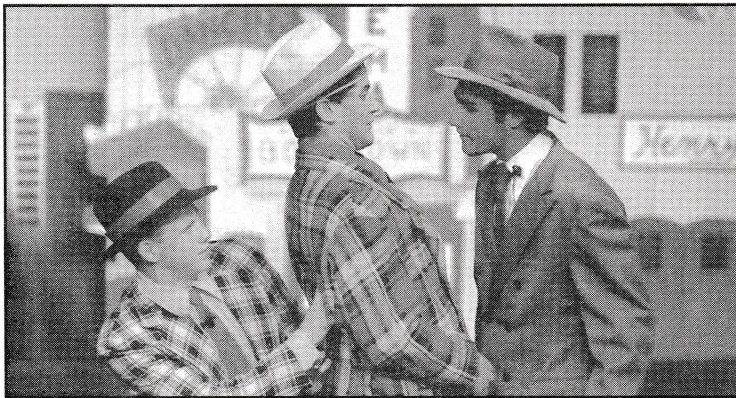


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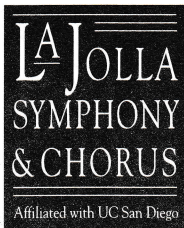
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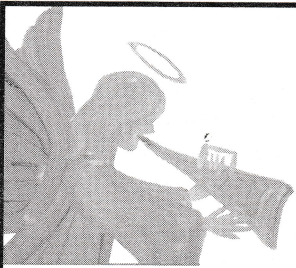
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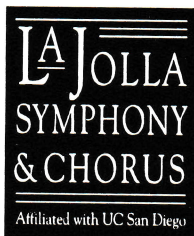
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