



# La Jolla Symphony & Chorus

2015-2016 Season

**Soundscape San Diego:**  
exploration and remembrance

*February 6-7, 2015*  
*Mandeville Auditorium*

**Steven Schick**  
Music Director

**David Chase**  
Choral Director



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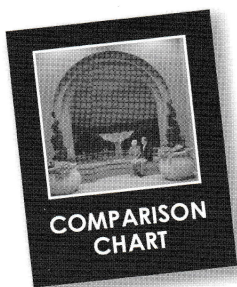
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**Saturday, February 6, 2016, 7:30pm**  
**Sunday, February 7, 2016, 2:00pm**  
Mandeville Auditorium, UCSD

**Steven Schick conducting**

**ERIK GRISWOLD**      **Jeux à la fin du monde**  
WORLD PREMIERE

**PHILIP GLASS**      **Piano Concerto No. 2 "after Lewis and Clark"**  
Cadenza by Paul Barnes  
*The Vision*  
*Sacagawea*  
*The Land*  
**Lisa Moore, piano**

**INTERMISSION**

**GYÖRGY LIGETI**      **Atmosphères**

**CLAUDE DEBUSSY**      **La Mer**  
*De l'aube à midi sur la mer*  
*Jeux de vagues*  
*Dialogue du vent et de la mer*

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

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Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

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# From the Conductor

The dilemma of this New Year, of every New Year, is staring me directly in the face. How will I fill the space in front of me? There is the dread of the blank page, of course, but also the problem of the year ahead.

But at least when it comes to 2016, options abound! Saturation seems to be my default personal strategy, but perhaps this year the temporal texture will have a looser weave. Maybe there will be surprises, reprises, or reprieves. Maybe the rhythm of the universe will be stimulated by an extra day in February.

Who knows?

In spite of the enormity of the possibilities, I find myself making the same New Years wish every year: a deeper connection between my non-musical life—what I think of as my *real* life—and the musical life I enact on concert stages. My real life has increasingly become tuned to the richness of the natural world—both to its bounty and to the trauma we are wreaking upon it. So, my wish this year is to find a way better to understand the big beautiful outside world through music.

In an act of optimism, I have called this season “Soundscape San Diego.” I hoped it would pave the way for reflection, in the context of orchestral concerts, about the prospects for alliance between the sounds of the outside world and those inside a concert hall.

We’ll anchor this concert with Debussy’s glorious *La Mer*, an appropriate way to celebrate the natural world in a place like San Diego. This music takes its inspiration from the sea, and with a painterly approach to sonic color seeks to imitate it. Through Debussy’s inventive orchestration you’ll hear ocean waves and the grandeur of the sea; you’ll imagine the glint of light off water, and even the distant sounds of wind and birds. It’s gorgeous music, though it often feels as though Debussy is standing back from the ocean, viewing it with the eye of a landscape painter. Close enough for inspiration, but far enough away to stay dry.

But what he does capture—and magnificently—is the sense of both suddenness and simultaneity in a seascape. Many people don’t know how rapidly the sea can shift moods or how many contradictory dispositions it can present at the same time. (I have sometimes tried to indicate this to tourists scampering across wet rocks at the La Jolla Cove.) But, clearly, Debussy did know this, judging by the quickly shifting tensions within the piece and the plethora of truly surprising moments it contains. Of course, you’ll find long arcing sections of building intensity, as you would expect in Debussy’s music, but there’s also the unexpected change of color, the sudden punch of an accent, the mysterious calm, that those of us who live near the water’s edge will certainly recognize.

The partner of *La Mer* on this concert is the world premiere performance of Erik Griswold’s *Jeux à la fin du monde*, a

work inspired by Debussy (as though Debussy had lived in the southern hemisphere.) Griswold has been living in Brisbane since he graduated from UC San Diego with a composition degree in the 1990s and is attuned to special antipodal qualities of light and sound. At the time of this writing—in preliminary rehearsals for the piece—the shifting moods, colors, and harmonies strike this ear as an exploded version of Debussy. What might have been a carefully massaged series of fluctuations in older music is presented in Griswold’s new work as sharply contrasted and often precipitous shifts of musical intention. I am not sure change is more shocking in the southern hemisphere, but its manifestation as musical texture and harmony in *Jeux à la fin du monde* seem to be.

Griswold and Debussy, two composers indebted to the landscapes in which they live, are balanced by another pair of pieces, which are, at their root, imaginations of landscapes that their composers could not have known. György Ligeti’s rightfully famous *Atmosphères* is the exploration, through the lens of a very large orchestra, of an exotic harmonic landscape. When it was premiered it must have seemed like an extra-terrestrial experience to listeners, an impression only furthered by its inclusion in Stanley Kubrick’s “2001: A Space Odyssey.” In an eerie similarity, the Mars Voyager mission transmitted recordings of charged particles (translated as sound by earthling engineers), which sound remarkably similar to Ligeti’s music.

Philip Glass probably never blazed a western trail, so his *Piano Concerto #2 (After Lewis and Clark)* is also a work of imagination of, rather than inspiration by, the natural world. A commission by the University of Nebraska for their celebration of the Lewis and Clark bicentennial, Glass employs the sounds of a native flute, plentiful percussion, and some beautiful and spacious moments for the piano, all of which are plausible musical reflections of Lewis and Clark’s experiences. But the overriding quality of this music is pure Glass: repetitive rhythms and textures that are enlivened by harmonically charged points of arrival.

Does this music help me fulfill my New Year’s resolution better to understand our natural world at a time when so much seems dry and out of kilter? Does it give us leverage on the thorniest problem of our day: the tension between a full human experience of planet earth and protecting it as a sustainable home for human beings far into the future? I am not sure. But as Pierre Boulez, the great conductor and composer we lost last week, once said, “Music should be collective magic.”

Maybe it *can* help.

Or maybe it will be as another musical giant of our time has said: “Planet earth is blue and there’s nothing I can do.”

Let’s listen and imagine the answers together. ■

# Program Notes by Eric Bromberger

## Jeux à la fin du monde

ERIK GRISWOLD

Born 1969, Los Angeles

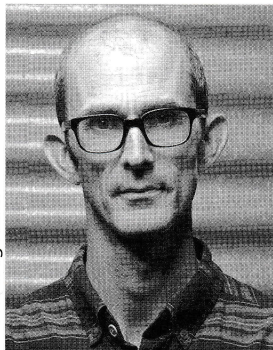


Photo: Greg Harm

*The following note has been provided by the composer.*

*Jeux à la fin du monde* (*Games at the end of the world*) takes as its starting point two of my favorite pieces from the orchestral repertoire—Debussy's last orchestral work, *Jeux*, and Lutoslawski's pioneering 1961 composition, *Jeux Venitiens*. Part 1 of my "homage" takes inspiration from Debussy, while Part 2 is more closely influenced by Lutoslawski. Rather than quoting these compositions directly, I've tried to absorb their sound worlds, ideas of orchestration, musical texture, and their approach to form, which is characterized by sudden and fleeting changes of character.

*Jeux à la fin du monde* progresses quickly through many contrasting moods and colours, for which I've used many unconventional expressive descriptions. For example, passages which are *Bubbling with energy*, *Somewhat Heroic*, *Ambivalent*, and *Gutted* in Part 1 give way to themes that are alternately *Harrowing*, *Tough & Punchy*, *Grotesque* and *Hypnotic* in Part 2.

The title, *Jeux à la fin du monde*, has three different associations for me. The first relates to Australia, and its geographic position at the antipodes, or the ends of the earth—so I am playing musical games in the antipodes. A second association I had when composing is a kind of apocalyptic sense of the end of civilization through overconsumption, destruction of habitat, and climate change—from time to time the music delves into this dark place, usually to be stretched back out into the light again. And thirdly (to balance the negativity of the second), I envisioned the "games" of animals in the Antarctic, penguins, seals and whales frolicking at the most remote place on earth.

*Jeux à la fin du monde* was created with generous support from the Australia Council for the Arts. I am also incredibly grateful to Steve Schick and the La Jolla Symphony for their ongoing support and passion for contemporary music. ■

## Erik Griswold composer

Erik Griswold is a composer and pianist working in a variety of areas including experimental, jazz, and world music traditions. Originally from California, and now residing in Australia, he composes for adventurous musicians in the U.S. and Australia, and performs as a soloist and with partner Vanessa Tomlinson in *Clocked Out*. Particular interests include prepared piano, percussion, environmental music, and music of Sichuan province.

Griswold's compositions have been performed around the world in venues such as Carnegie Hall, Sydney Opera House, and Cafe Oto (London). A recipient of the prestigious Australia Council Fellowship in Music, his works can be heard on Mode Records, Room40, Move, *Clocked Out*, and *Innova*.

Griswold currently lives in Brisbane, Australia and is adjunct professor in composition at Queensland Conservatorium, Griffith University. He holds a Ph.D. from University of California, San Diego.

## Steven Schick conductor

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than 150 new works. He was the founding percussionist of the Bang on a Can All-Stars

(1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish." Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. He was Music Director of the June 2015 Ojai Music Festival, and in 2012 was named the first Artist-in-Residence with the International Contemporary Ensemble (ICE).

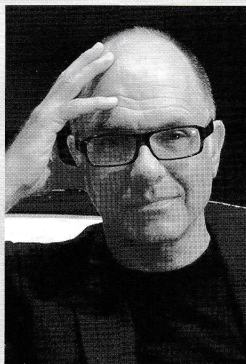


Photo: Bill Dean

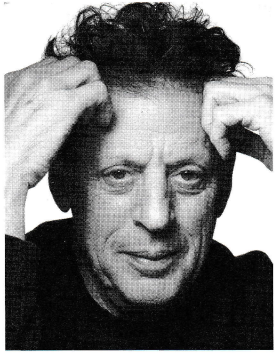
Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014.

In 2014, Schick received two notable honors: he was named Champion of New Music by the American Composers Forum, and he was inducted into the Percussion Hall of Fame. Steven Schick is a Distinguished Professor of Music at the University of California, San Diego.

## Piano Concerto No. 2 (after Lewis and Clark)

PHILIP GLASS

Born January 31, 1937, Baltimore



The Lewis and Clark expedition remains one of the most interesting and distinguished episodes in American history. In 1803 Thomas Jefferson arranged the Louisiana Purchase from France (and an uninterested Napoleon), and he was anxious to know what was out in a vast territory as yet unexplored by white men. He asked his military aide Meriwether Lewis to lead an expedition to explore the Louisiana Purchase and specifically to determine if it

would be possible to travel by water from the Missouri River to the Pacific. Lewis called upon a good friend from the army, William Clark, and the two assembled a crew of about thirty that—between the years 1803 and 1806—did make it to the Pacific and back. In the process, the Corps of Discovery, as the expedition came to be known, learned that there was no water route to the Pacific, but they brought back a wealth of information about the territory, its inhabitants, and its flora and fauna.

Early in the twenty-first century, bicentennial observations were held in many locations along the route of the Corps of Discovery. Those in Nebraska, whose eastern border is defined by the Missouri River, took a specific form. A large consortium—the Lewis and Clark Bicentennial Commission, the University of Nebraska-Lincoln, the Hixson-Lied College of Fine and Performing Arts, and the Lied Center for Performing Arts—commissioned a commemorative work from American composer Philip Glass, and he responded with his *Piano Concerto No. 2*, which he subtitled “after Lewis and Clark.” The concerto was premiered in Omaha on September 18, 2004, by pianist Paul Barnes and the Omaha Symphony Orchestra under the direction of Victor Yampolsky.

Glass’ *Piano Concerto No. 2* is not “pictorial” music—it does not set out to “tell” the story of the Corps of Discovery—but it takes on some of the character of that expedition in quite specific ways: each of its three

movements has a name that reflects an important aspect of the expedition, and the second movement makes use of a Native American instrument. Glass scores the concerto for a relatively small orchestra of four woodwinds (flute, oboe, clarinet, and bassoon), three brass (two horns and trumpet), two percussionists (who play a variety of instruments, including the anvil), and strings. This is not a virtuoso concerto that spotlights a brilliant soloist. Rather it is music that integrates a prominent piano part into music that tries to convey the sense of space, time, and grandeur appropriate to the expedition that inspired it.

The opening movement, *The Vision*, has some of the breadth that such a title implies. This is a long movement, and it shows many of the familiar Glass trademarks: pulsing energy, rippling arpeggios, and a range of instrumental color. Of particular interest here are the rhythmic displacements. The metric indication for the opening section is 6+4/8, but this is accented 3+3+2+2, which gives an unexpected (but pleasing) imbalance to its phrases. Orchestra and piano make the opening statement before the piano is given a long solo passage. Glass’ keen ear for instrumental timbre is evident here: the piano is accompanied only by cymbal, bass drum, and the three brass instruments for much of this solo; this mix is later enlivened by the addition of the anvil to the accompanying chords. The orchestra returns to develop these ideas, but at the end the music pulses into sudden silence as the piano plays alone.

Glass titles the second movement *Sacagawea* after the teenaged Shoshone woman who accompanied the expedition, carrying her newborn son. The opening minutes of this movement are not orchestral music but chamber music—only three instruments are playing: piano, solo doublebass, and a Native American flute, an instrument made from a reed, branch, or bone and blown from the end rather than through a mouthpiece. The sound of that instrument is heard through much of this movement.

The long opening section of the final movement, *The Land*, is scored for orchestra alone. Quiet strings establish a sense of space, then give way to a long piano solo built on a sturdy chordal melody over triplet accompaniment. The music gathers energy as it proceeds, with great swirling washes of sound, but gradually textures thin out, and—like the two preceding movements—the finale concludes very quietly. ■



### Lisa Moore piano

*The New York Times* writes ‘Lisa Moore, an Australian pianist long based in and around New York, has always been a natural, compelling storyteller.’ *TimeOut New York* describes her as ‘the wonderfully lyrical pianist.’ Lisa Moore has released 9 solo discs (Cantaloupe, Tall Poppies, Orange

Mountain) and over 30 collaborative discs (Sony, Nonesuch, DG, BMG, New World, ABC Classics, Albany, New Albion, Starkland, Harmonia Mundi). She has performed with a diverse range of musicians and artists—the London Sinfonietta, Chamber Music Society of Lincoln Center, New York City Ballet, Bang on a Can All-Stars, Steve Reich Ensemble, American Composers Orchestra, So Percussion, Ensemble Signal, Australian Chamber Orchestra, TwoSense, Grand Band and the Paul Drescher Double Duo. Moore’s festival performances include Lincoln Center, BAM, Graz, Tanglewood, Huddersfield, Paris d’Automne, Shanghai, Beijing,

Hong Kong, BBC Proms, Southbank, Adelaide, Perth, Sydney, Melbourne Metropolis, Israel and Warsaw in venues such as the Royal Albert Hall, La Scala, Carnegie Hall and the Musikverein. As a featured soloist Moore has performed concertos with the London Sinfonietta, Australian Chamber Orchestra, Wesleyan Orchestra and Sumarsam Gamelan, Albany, Sydney, Tasmania, Thai and Canberra Symphony Orchestras, Philharmonia Virtuosi and the Queensland Philharmonic—under the batons of Bradley Lubman, Richard Mills, Reinbert de Leeuw, Jorge Mester, and Angel Gil-Ordonez. From 1992-2008 Lisa Moore was the founding pianist for the electro-acoustic sextet *The Bang On A Can All-Stars*—winner of Musical America’s 2005 Ensemble of the Year Award. Lisa has worked with composers ranging from Iannis Xenakis, Elliot Carter, Philip Glass and Frederic Rzewski to Ornette Coleman, David Lang, Meredith Monk, Thurston Moore, Hannah Lash and Martin Bresnick. Moore teaches at the Yale-Norfolk Summer Festival and at Wesleyan University. She most recently spent two weeks as a guest artist at the Australian National Academy of Music in Melbourne followed by a week as resident artist faculty at the Banff Centre. Lisa Moore is a Steinway artist.

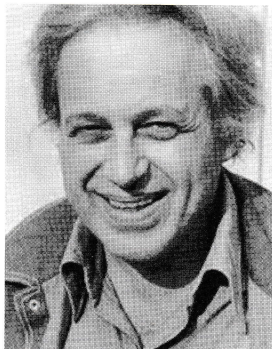
## Atmosphères

GYÖRGY LIGETI

Born May 28, 1923

Dicsőszentmárton, Hungary (now in Romania)

Died June 12, 2006, Vienna



One of the most impressive things about György Ligeti's *Atmosphères* is what it is *not*. Across the nine-minute span of this composition, Ligeti destroys any notion of the traditional language of music—there are no themes here, no form, no harmony, and virtually no rhythm. He replaces these with huge blocks of sound that remain unchanged for long periods. The effect is of a mass of static sound that evolves so slowly that it gives virtually no

sense of motion or progress.

Yet within this apparently static experience, Ligeti is acutely conscious of sound. He instructs his players to make their entrances so quietly that they remain imperceptible, he scrupulously instructs his piano players about the use of brushes across the strings of their instruments, and he insists that every string player observe his strictures about when to put on and remove mutes. Things may happen very slowly in *Atmosphères*, but every sound here has been carefully prepared.

Ligeti is particularly concerned to eliminate a sense of beat or motion, and he tells the players: "The bar-lines in this piece are purely a means of synchronization of the individual parts and an aid to temporal

articulation. There is no such thing as a beat in the sense of metrical pulsation." But if this is music without beat, Ligeti conveys a sense of motion through his use of dynamics—his clusters of sound will surge up, then fade away into a completely different maze of sound. One of the most striking sonorities he creates comes through the use of different kinds of brushes swept across the piano strings, and it is on this sound that, in the words of its creator, *Atmosphères* "fades away as it were into nothingness."

Composed in 1961, *Atmosphères* was first performed on October 22 of that year by Hans Rosbaud and the South West German Radio Symphony Orchestra, and it is a mark of Stanley Kubrick's awareness of contemporary music that he had discovered and wanted to use this music in a film shot largely in 1967. In 2001, *Atmosphères* accompanies the scene in which Bowman, having disabled HAL, rides through shifting patterns of light to the movie's enigmatic climax. Kubrick also used excerpts from two other Ligeti works—*Lux Aeterna* and *Requiem*—in the movie and did all of this without asking Ligeti's permission. The effect was that a struggling avant-garde composer suddenly found himself world-famous because of a movie he knew nothing about. ■

## A Special Thanks to Robert Whitley

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# PROFILES IN GIVING



## Beda & Jerry Farrell

"When I joined La Jolla Symphony and Chorus in 1979, fulfilling a UCSD Music Department requirement, little did I know I would find a musical home. For more than 36 years I've had a place to express my passion for music in a way that is meaningful and satisfying. Throughout, Jerry has been supportive, listening in the audience when I'm performing on stage in the chorus, or sharing a date night when we're both in the audience.

There are many places where we can appreciate the time-honored masterpieces, but nowhere else in San Diego County do we also have the opportunity to experience the challenging and innovative music offered by LJS&C. Steven Schick and David Chase are outstanding directors in their own right, but together they are masterful. For these reasons, Jerry and I have chosen to contribute to the *Sostenuto* Endowment Campaign with a multi-year pledge. We ask you to join us with a gift that reflects your appreciation of La Jolla Symphony and Chorus."

# *Sostenuto*

*Sustaining Our Musical Future*

## *A Message from Endowment Chair Amee Wood*

Dear Friends,

Since early December we have received many new gifts to the endowment, including additional gifts from existing donors! The endowment campaign has now reached \$918,466. We are nearing the \$1 million mark and on the way to achieving our final goal—\$1.5 million by June 2017.

The best part of my role as Endowment Chair is thanking donors. I recently had an opportunity to thank a chorus colleague who gave to the endowment campaign three years ago, and then made a major addition to her gift in December. I had to ask: what inspired her to increase her gift so generously?

She said she hadn't realized that the endowment campaign was about a one-time major gift to the organization until she saw from the Endowment Donor listing that friends were making substantial gifts—far in excess of their annual contributions. "I knew we could do more."

This conversation illustrates a common misconception about endowments. Unlike annual gifts that support day-to-day operating expenses and must be solicited each year, an endowment campaign is finite. For the *Sostenuto* campaign, we set a five-year course in 2012 to build a \$1.5 million endowment—an amount that, through investment, would provide income to support our music and choral directors' salaries into the future. Once that goal is met, the campaign is over.

With 18 months to go, the Endowment Committee, staff and I are working hard to make this goal. Please let us know if you have any questions about the Endowment Campaign or ways to give. And, thank you for our success to-date!

Sincerely,

*Amee Wood*

Amee Wood, Endowment Chair



## Walt & Pat Finn Burkhard

"We have been avid supporters of the La Jolla Symphony and Chorus since we were completely blown away by the 2009 performance of Leonard Bernstein's *Mass*. We love the daring, stellar programming, the opportunity to hear new—sometimes the newest—music on the planet, and new interpretations of more familiar pieces."

Walt is a Professor Emeritus of Computer Science at UCSD (and emeritus French horn player), and Pat produces the KPBS Roundtable (and sings in the shower). They are lovers of music and have attended many area concerts and recitals over their 35-plus years here. They hope that contributions to the LJS&C Endowment Fund will continue to

grow, ensuring the continuity of the organization.

"The La Jolla Symphony and Chorus is a unique organization in this country, a true community enterprise and one that all San Diegans should treasure," says Pat. "It has been part of our cultural fabric for 60 years, and we want to be sure it continues for another 60."



# Sostenuto Endowment Gifts

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In honor of Martha Neal-Brown

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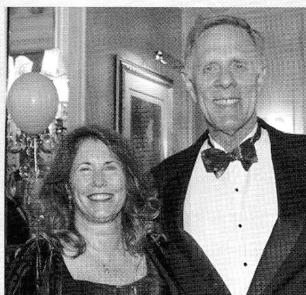
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## Mary Gillick & Otto Sorensen

Mary and Otto have been season ticket subscribers for more than twenty years, and Otto has sung in the bass section of the Chorus since 1978, and also served on the Board of Directors, including a term as President. "We have enjoyed the wide range of music presented by the La Jolla Symphony and Chorus and its emphasis on a modern repertoire. Exposure to that music has significantly enhanced our appreciation and understanding of it and Otto's ability to perform it." Otto's mother, Elli Valborg Sorensen, was also a long-term subscriber; and Mary and Otto have contributed to the endowment in memory of her.

## La Mer

CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye

Died March 25, 1918, Paris



In the summer of 1903, the 41-year-old Debussy took a cottage in the French wine country, where he set to work on a new orchestral piece inspired by his feelings about the sea. To André Messager he wrote, "I expect you will say that the hills of Burgundy aren't washed by the sea and that what I'm doing is like painting a landscape in a studio, but my memories are endless and are in my opinion worth more than the real thing which tends to pull down one's ideas too much."

That last phrase is a key to this music. While each of its three movements has a descriptive heading, *La Mer* is not an attempt to describe the ocean in sound. Had Richard Strauss written *La Mer* (he would have called it *Das Meer*), he would have made us hear the thump of waves along the shoreline, the cries of wheeling sea-birds, the hiss of foam across the sand. Debussy's aims were far different. He was interested not in musical scene-painting but in writing music that makes us feel the way we feel in the presence of the ocean — what mattered for Debussy was not the thing itself but his *idea* of that thing. At the premiere in 1905 the critic Pierre Lalo, misunderstanding Debussy's intentions in this music, complained: "I neither hear, nor see, nor feel the sea." *La Mer* sets out not to make us see white-caps but to awaken in us our own sense of the sea's elemental power and beauty.

Debussy subtitled *La Mer* "Three Symphonic Sketches," and it consists of two moderately-paced movements surrounding a scherzo. But these movements are not in the forms of German symphonic music, nor does Debussy write melodic themes capable of symphonic development. Rather, he creates what seem fragments of musical materials — hints of themes, rhythmic shapes, flashes of color — that will reappear throughout, like kaleidoscopic bits in an evolving mosaic of color and rhythm.

*From Dawn til Noon on the Sea* begins with a quiet murmur, a quiet nevertheless full of elemental strength. Out of this darkness glints of color and motion emerge, and solo trumpet and English horn share a fragmentary tune that will return — both thematically and

rhythmically — here and in the final movement. As the morning brightens, the music becomes more animated, and a wealth of ideas follows: swirling rhythmic shapes, a noble chorale for horns, a dancing figure for the cello section divided into four parts. From these fragments, Debussy builds his first movement, and at its close the horn chorale builds to an unexpectedly powerful climax. Out of this splendid sound, a solitary brass chord winds the music into silence.

*Play of the Waves* opens with shimmering swirls of color, and this movement is brilliant, dancing and surging throughout — it has a nice sense of fun and play, as a scherzo should. One moment it can be sparkling and light, the next it will surge up darkly. The movement draws to a delicate close in which a few solo instruments seem to evaporate into the shining mist.

The mood changes sharply at the beginning of the final movement — Debussy specifies that he wants *Dialogue of the Wind and the Sea* to sound "animated and tumultuous." The ominous growl of lower strings prefaces a restatement of the trumpet tune from the very beginning, and soon the horn chorale returns as well. Debussy's transformation of his material is particularly impressive here. A gentle chorale for woodwinds (marked "expressive and sustained") sings wistfully at first, but the music builds to a huge explosion. Moments later that chorale tune returns in a touch of pure instrumental magic: against rippling harps and the violins' high harmonics, solo flute brings back this tune with the greatest delicacy, and the effect is extraordinary — suddenly we feel a sense of enormous space and calm. Yet within seconds this same shape roars out with all the power of the full orchestra. As the movement proceeds, Debussy recalls themes from earlier movements, and the opening trumpet figure, the horn chorale, and the flute tune from this movement are all whipped into the vortex as the music hurtles to a tremendous climax.

Debussy may be popularly identified as the composer of "impressionistic" moods, full of muted color and subtle understatement, but the conclusion of *La Mer* roars with savage power as dissonant brass shriek out the final chord. This is not the music of water lilies but music driven by a force beyond human imagination, and the normally-understated Debussy makes us feel that wild strength in the most violent ending he ever wrote. ■

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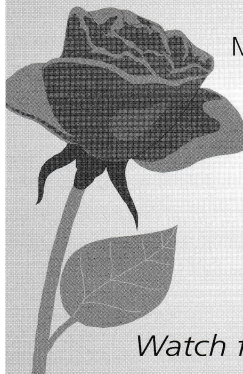
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**2016 Gala Announced**



Mark your calendar and save the date for the La Jolla Symphony & Chorus 2016 Gala, the kick-off event to next season.

DATE: October 1, 2016

PLACE: The Westgate Hotel

TIME: 6:00pm

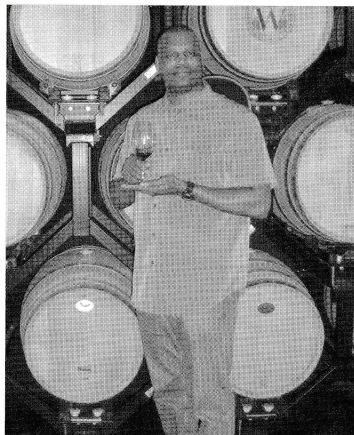
*Watch for more details in the spring!*

# Meet Our Musicians

by Evon Carpenter

*One of the great things about our ensembles is that they provide the opportunity for volunteer community musicians and student musicians to come together and share the experience of preparing and performing unique and meaningful repertoire. Joey Payton and Celeste Oram are examples of the talent and diversity of members that share the musical experience.*

**Joey Payton** is in his tenth season with the orchestra. He was principal flutist for four years, played piccolo for three seasons and currently shares the position of principal flutist. He served over twenty years in the United States Marine Corps as a flute, music theory and ear training instructor at the Armed Forces School in Norfolk, Virginia and Enlisted Band-leader with various Marine Corps bands in California. He is now a Deputy Sheriff for the County of San Diego.



Joey relates that it has been a most marvelous experience working under the musical direction of our orchestra and chorus directors this last decade. The music chosen over the years has always provided a positive balance between highly challenging and highly entertaining. He says, "Every rehearsal has been a learning experience along my musical journey."

Joey has had a rich musical life full of wonderful experiences such as meeting and performing for all of the presidents from Ronald Reagan through George W. Bush and being selected Musician of the Year for the entire U.S. Marine Corps in 2007.



**Celeste Oram** is one of the student members in the chorus. She is in the graduate music program at UCSD pursuing a PHD in music composition. She is also the production assistant for the orchestra and a teaching assistant in the music department.

Celeste did her undergraduate work at the University of Auckland, New Zealand, where she studied composition as well as flute performance, theater and German. At university she began to discover just how vibrant, rich and infinitely imaginative the landscape of contemporary music is and knew she had to be a part of that world.

When asked what she likes about being a part of La Jolla Symphony and Chorus she responded saying, "It's not often that one gets to sing the kind of repertoire that the chorus tackles. For example, it was a huge adventure to premiere Nathan Davis' new work with red fish blue fish last year. I've also never been in a dedicated symphonic chorus before, and I'm finding it's quite a different discipline and undertaking than singing in the chamber choirs I'm used to."

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# Young Artists Winners Recital

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La Jolla Symphony & Chorus showcases winners of its 2016 Young Artists Competition in an intimate concert setting. Come hear performances by instrumental and vocal winners followed by a hosted reception of light refreshments. Complimentary valet parking provided.

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## 56th Young Artists Competition Winners Announced

On Saturday, January 23, twenty-eight talented young musicians competed for nearly \$7,000 in cash awards at the La Jolla Symphony & Chorus' (LJS&C) 56th annual Young Artists Competition (YAC). The competition, which was founded in 1960 by Clifford Graves, is open to young musicians from San Diego County and Baja California. This year's Instrumental Division of contestants was judged by Agnes Gottshewski, assistant concertmaster of the Long Beach Symphony and a former YAC winner in the 1990s, and Roger Kalia, assistant conductor of the Pacific Symphony. The Vocal Division was judged by Stacey Fraser, soprano soloist and professor of music at California State University, San Bernardino, and Bruce McClurg, a Certified McClosky Voice Technician and Singing Voice Specialist. Chairpersons for this year's event were Jeanne Saier (Instrumental) and Carol Plantamura and Laurinda Nikkel (Vocal).

### 2016 Instrumental Winners:

**1st Place:** Keir GoGwilt, *violin*  
**2nd Place:** Jonathan Sussman, *flute*  
**3rd Place:** Ayrton Coelho Pisco, *violin*  
**Most Promising:** Daniel Rim, *violin*  
**Honorable Mention:** Sofia Asasi, *violin*

### 2016 Vocal Winners:

**1st Place:** Nicholas Newton, *baritone*  
**2nd Place:** Amanda Olea, *soprano*  
**3rd Place:** Tasha Koontz, *soprano*  
**Most Promising:** Julia Taylor, *soprano*  
**Honorable Mention:** Lisa Parente, *soprano*

The first-place winners have an opportunity to perform with the LJS&C on a future season. All 10 award-winners will perform at a Winners Recital on February 28th.

# La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

**Steven Schick**, *Music Director*

**R. Theodore Bietz**, *Orchestra Manager* | **Ulrike Burgin**, *Orchestra Librarian* | **Celeste Oram**, *Production Assistant*

## Violin I

Peter Clarke, *Concertmaster*  
David Buckley, *Asst. Concertmaster*  
Aram Akhavan  
Sofia Asasi  
Pat Gifford  
Susanna Han-Sanzi  
Andy Helgerson  
Jonathan Ma  
David Medine  
Girish Nanjundiah  
Ina Page  
Wendy Patrick  
Jeanne Saier  
Jonathan Smith

## Violin II

Alexander Wang, *Principal*  
Gary Brown, *Asst. Principal*  
David Cooksley  
Ciara Dabkowski  
Judy Gaukel  
Vivian Han  
Igor Korneitchouk  
Nathan Ng  
Peter Ouyang  
Brad Peters  
Ted Tsai  
Allison Tung  
Andrew Wang

## Viola

Daniel Swem, *Principal*  
Nancy Swanberg, *Asst. Principal*  
Emily Bentley  
Madison Carmichael  
Byron Chow  
Loie Flood  
Betsy Faust  
Anne Gero-Stillwell  
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Sheila Podell

## Cello

Caitlin Fahey, *Principal*  
Max Fenstermacher, *Asst. Principal*  
Erika Boris  
Uli Burgin  
Curtis Chan  
Valerie Chen  
Melissa Chu  
Elijah Grote  
Carolyn Sechrist  
Carol Tolbert

## Contrabass

Christine Allen, *Principal*  
Marc Olsher, *Asst. Principal*  
Camellia Aftahi  
Darrell Cheng  
Charles Ermer  
Pat Fitzpatrick  
Lance Gucwa  
Jessica Kovach  
Bryan Lowe

## Flute/Piccolo

Elena Yarritu, *Principal*  
Erica Gamble  
Tracy Goodman  
Michael Matsuno

## Oboe

Carol Rothrock, *Principal*  
Glencora Davies  
Heather Marks-Soady  
Anna Stearns

## English Horn

Heather Marks-Soady

## Clarinet

Jenny Smerud, *Principal*  
Gabe Merton  
Curt Miller  
Travis Petre

## Eb Clarinet

Gabe Merton

## Bass Clarinet

Gabe Merton

## Bassoon

Tom Schubert, *Principal*  
William Propp  
Mohammad Sedarat  
James Swift

## Contrabassoon

William Propp

## Horn

Nicolee Kuester, *Principal*  
Ryan Beard  
Buddy Gibbs  
Cynthia McGregor  
Jonathan Rudin  
David Ryan

## Trumpet

Ken Fitzgerald, *Principal*  
Marcelo Braunstein  
Andrew Harrison  
Julie Lees  
Paul Williamson

## Trombone

R. Theodore Bietz, *Principal*  
Devin Burnworth

## Bass Trombone

Matthew Waters

## Tuba

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## Percussion

James Beauton, *Principal*  
Sean Dowgray  
Shota Hanai  
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François Thilmany

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Donna Vaughan  
Laura Vaughan-Angelova

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The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment.

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation, making your donation tax-deductible. LJS&C thanks the following contributors for their support of the 2015-2016 season. We make 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.

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