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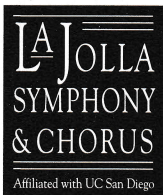
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David Chase, *Choral Director*
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The inward gaze

Mandeville Auditorium, UCSD
Saturday, March 15, 2008, 8PM
Sunday, March 16, 2008, 3PM

Steven Schick, conductor

CRAWFORD SEEGER **Andante for Strings**

UNG **Inner Voices**

SCHUBERT **Symphony No. 6 in C Major, D.589**

Adagio; Allegro
Andante
Scherzo: Presto
Allegro moderato

INTERMISSION

STRAVINSKY **Symphony of Psalms**

Part I
Part II
Part III



Major funding provided by the
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During this performance, flash photography, audio and/or video recording are prohibited for members of the audience.

We gratefully acknowledge
David & Elsiegay Hertz
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From the Conductor

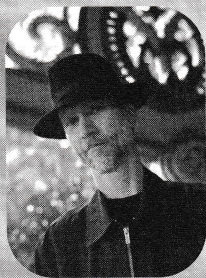
About the time he wrote *Symphony of Psalms* Igor Stravinsky was asked to describe the music of his contemporary Anton Webern. In response he drew an inward spiral, receding infinitely towards a world of small gestures and intimate musical ideals. Stravinsky might well have been describing himself—after the big bang of his extroverted ballets, his music after World War I began to look inward and mirrored a strong aesthetic sense in the early middle of the 20th century that bigger was not always better. “Expression,” literally outward propulsion, was and is still near the top of any musician’s job description. The usual goal for an artist is to reach out and make an impact—through the force of music to ‘express’ innermost thoughts and sensibilities on a big stage. But for some people, and perhaps more importantly in some historical periods, extroversion is replaced by reflection—by “The Inward Gaze” as we are calling this concert.

These moments of inwardness may look placid to the outside observer, but often they are the nodal points of big change. Stravinsky followed his most inward-looking music with major shifts in compositional perspective. Likewise Schubert, and in particular his little gem of a symphony that we will present in these concerts, was a necessary part of the linkage between the earlier classicists and the big-boned music that was to come. Chinary Ung’s *Inner Voices* has particular poignancy. For nearly ten years, and at a time of life when many young composers were making their first big career steps, the Cambodian-American Ung stopped composing altogether to transcribe and preserve traditional Cambodian music as it was being systematically destroyed by the regime of Pol Pot. When after this long project he finally broke his silence and began composing again he spoke not only with his voice but with the many voices of Cambodian musicians. Many of them had lost their lives, but through the efforts of Ung not their music. Listen to *Inner Voices* and you can still hear their voices, veiled but alive to anyone who would gaze inward.

Where I'm calling from

Joining Us...
Composer John Luther Adams

Steven Schick, conducting



John Luther Adams
Dark Waves
Wolfgang Amadeus Mozart
Symphony No. 38 "Prague"
Antonin Dvorak
Symphony No. 7

Saturday, May 3, 8pm | Sunday, May 4, 3pm
Mandeville Auditorium, UCSD

Tickets: 858-534-4637
Online: www.LaJollaSymphony.com

Program Notes

by Eric Bromberger

Andante for Strings

RUTH CRAWFORD SEEGER

Born July 3, 1901, East Liverpool, Ohio

Died November 18, 1953, Chevy Chase, Maryland



Ruth Crawford studied at the American Conservatory in Chicago from 1920 to 1924, and her talents attracted the interest of many composers, including Henry Cowell, Dane Rudhyar, and Edgard Varèse; she also became close friends with poet Carl Sandburg.

The first woman ever to win a Guggenheim Fellowship, Crawford studied composition with Charles Seeger in New York City, and in 1930-31 she studied in Europe, where she met Hindemith, Berg, and Bartók. On her return to the United States, she married Seeger (who was, by a previous marriage, the father of Pete Seeger, the folk singer) and continued to compose.

The Depression had a profound impact on Crawford Seeger and her entire family. Her politics moved far to the left, and she turned her music to social causes and protest. Perhaps naturally, this led to an interest in American folk music, and here she was encouraged by Sandburg's passion for folk song—she collected over 3000 folk songs and wrote piano accompaniments for many of them. Her interest in folk music and the demands of raising four children kept her from composing much new music of her own, and she left behind a comparatively small catalog of works when she died at age 52 of cancer.

Crawford Seeger's *Andante for Strings* was originally the third movement of her *String Quartet*. Composed in 1931 while she was studying in Europe, the quartet was first performed on November 13, 1933, in New York City, and its striking third movement was recorded in 1934, a rare accolade for new music, particularly during the Depression. This *Andante*—heard at this concert in an arrangement for a full string section—consists of terraced chords rather than clearly-defined thematic material and abandons almost entirely the notion of rhythm: the music's variety comes from its shifting dynamics and accents. The composer called this "a counterpoint of dynamics," stressing that "the crescendi and diminuendi should be exactly timed, and no instrument should reach the high or low point at the same time as any other. As for the melodic line—as in the second movement, it travels from instrument to instrument; there is only one line." ■



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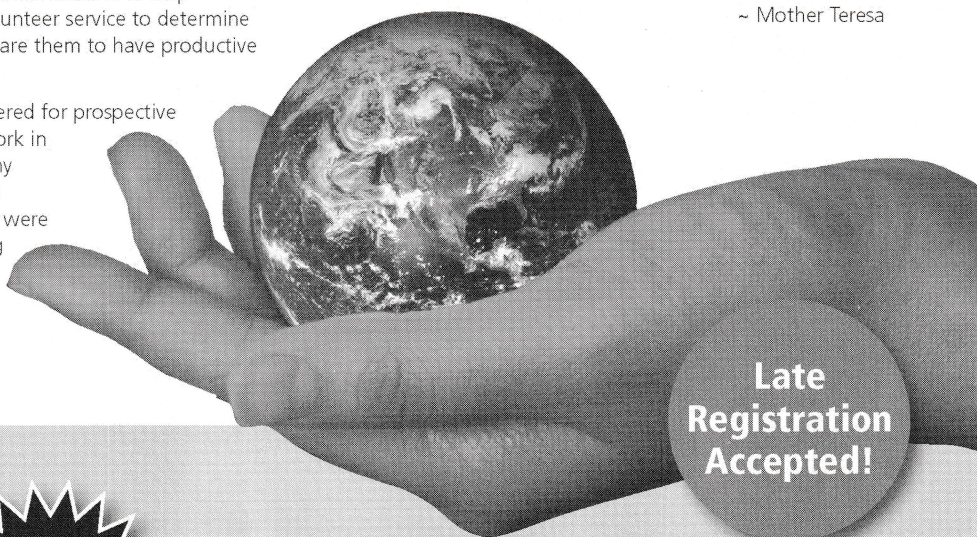
~ Mother Teresa

COURSES PLANNED

UC San Diego Extension has designed several courses to help individuals interested in international volunteer service to determine if such service is right for them and prepare them to have productive and safe experiences.

Online and in-person courses will be offered for prospective international volunteers who want to work in underdeveloped parts of the world. Many non-governmental agencies, faith-based organizations and government agencies were consulted and participated in developing these courses.

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always something new™

Musician Mingle! – AT INTERMISSION

Meet members of our horn section at intermission in the East Room (box office) to learn more about today's concert and our musicians.

Cynthia McGregor, co-principal

Cynthia joined the LJS&C in 2004 after moving from Chicago to take a position as professor of music at Southwestern College. She holds a Masters in horn performance and a Masters and PhD in music theory. Cynthia has played professionally in many groups including the Green Bay Symphony, Rockford Symphony, and Chicago Civic Orchestra – the latter under the batons of Sir Georg Solti, Pierre Boulez and Daniel Barenboim. The French horn first caught her eye at a grade school assembly because it was “pretty and shiny,” unlike the music store rental her mother later brought home for her, which she recalls as “the grossest, smelliest thing I’d ever seen.” Perseverance won out, though. Or maybe it was genetics. Cynthia’s 11-month-old’s favorite toy is a baby French horn.

Jonathan Rudin

When a family friend, and professional musician, suggested to his parents that Jon be introduced to the horn it was with the rye comment that, because of the horn’s difficulty, he would always have an opportunity to play in an ensemble. “I have since found out that virtually all instruments are hard to play – it’s just that when someone misses a note on a horn, it is much more noticeable.” Jon’s first teacher was Lt. Col. John Bourgeois, who later became director of “The President’s Own” U.S. Marine Band. A favorite teacher was Louis Stout, who played along with Jon during lessons to help him develop good technique. Jon was a music major in college, though ended up choosing dentistry as his first career. Now he is back to his original passion -- not only as a member of LJS&C since 1999 – but teaching music at Southwestern College.

Amanda Tabor

Amanda joined the LJS&C last year. In “real life” she is a graduate student in horn performance at UCSD, having received her BFA in horn performance from CalArts. “I specialize in contemporary music and play with two Los Angeles-based contemporary ensembles, The Wholesale Orchestra and Inauthentica.”

Joining us...
Chinary Ung

Chinary Ung, born in Cambodia in 1942, graduated from L'École de Musique Phnom Penh. He arrived in the U.S. in 1964 and studied composition with Chou Wen-Chung and Mario Davidovsky at Columbia University, where he received his doctorate. He also studied with George Crumb at Tanglewood.

Ung is often associated with that group of Asian-born composers whose music incorporates aspects of Eastern music into a Western classical music setting. Aside from specific cultural and generational distinctions, the principal difference in Ung's work is that for many years he was prevented from engaging directly with the source of his cultural heritage, as his native country was being torn apart by the Khmer Rouge. Indeed, as the people and culture of Cambodia were being systematically dismantled, Ung took it upon himself to rescue some facet of the traditional music he had known as a child, becoming an expert in Khmer music and reconstituting Cambodian musical traditions through his performances on the *roneat-ek*—the Cambodian xylophone.

As an educator, Ung has taught courses in Southeast Asian music and mentored generations of young composers. He is presently Professor of Music at the University of California, San Diego, where he arrived in 1995.

For *Inner Voices*, Chinary Ung received the Grawemeyer Award, one of the most prestigious prizes in music composition.

Inner Voices

CHINARY UNG

Born November 24, 1942, Takeo, Cambodia



Chinary Ung was a professor of composition at the University of Pennsylvania from 1984 until 1987, and early in his tenure there the Philadelphia Orchestra and the Pennsylvania State Arts Council commissioned an orchestral work from him. Ung completed *Inner Voices* in August 1986, and Dennis Russell Davies led the premiere with the Philadelphia Orchestra. The music was an immediate success: *Inner Voices* received the Grawemeyer Award, given annually by the University of Louisville for the outstanding composition of that year, and it has been recorded by the American Composers Orchestra with Dennis Russell Davies conducting. Ung dedicated the score to his own composition teacher at Columbia, Chou Wen-Chung.

The composer has cited a specific inspiration for this music. When he was a boy in Cambodia, his family would visit an aged woman who collected scraps of cloth of many colors and shapes, and she would eventually transform those scraps—of different colors, textures, and materials—into one large quilt. As he took up the commission from the Philadelphia Orchestra, Ung decided to employ a similar technique, but instead of working with material, he worked with orchestral sound. And instead of creating a work of art like a quilt, which can be seen all at one time, he conceived his piece as a series of “color” incidents spread over a twenty-minute span.

Inner Voices is scored for a huge orchestra, one that includes such unusual instruments as alto flute, contrabassoon, E-flat clarinet, and many others not usually part of orchestral textures. But the really distinctive thing about the orchestration of *Inner Voices* is Ung's deployment of a vast percussion section, which gives the music much of its distinctive character and coloring. Among the many percussion instruments here are temple bells, wind chimes, gongs, and bell tree; at moments these instruments can generate huge cascades of sound, but more often they are used subtly as part of the overall orchestral palette.

Ung has described his method in *Inner Voices* as using “groups of ensembles to produce overlapping colors.” The work is structured around several principal musical ideas, which weave in and out in various shapes throughout the piece, but *Inner Voices* should not be thought of as a set of variations. Instead, it is a set of evolving episodes, each with its own character and distinct color. Ung does not employ any specifically Cambodian musical material here, but all listeners quickly sense an “Asian” character to *Inner Voices*, even as they may not be able to explain what that means.

While the music can seem episodic—and it does consist of a sequence of musical incidents—listeners might best approach *Inner Voices* by following its multiplicity of ideas, sounds, colors, and textures, much as the eye takes its time to decipher the interweaving of colors and fabrics in a quilt. The final episode is given to the solo violin, which sings above a shifting orchestral accompaniment. Ung's own description of this concluding section is worth quoting at length: “The violin solo with the strings underneath is like glittering drops of water on a lotus leaf caught in a sunbeam. The surface of the pond is moving slightly, it looks like mercury.” ■

La Jolla Symphony & Chorus
David Chase, Choral Director

2008 SACRED VOICES CONCERT

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Vespers

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Charles Ives *Psalm 90*

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Symphony No. 6 in C Major, D.589

FRANZ SCHUBERT

Born January 31, 1797, Vienna

Died November 19, 1828, Vienna



Schubert composed his *Sixth Symphony* between October 1817 and February 1818, just as he turned 21, but that traditional moment of independence found Schubert anything but free. His effort to move out of the family home the previous year and establish himself as a composer had met with failure, and in the summer of 1817—somewhat glumly—he had had to move back in with his family and assist his father, an elementary teacher, in the classroom. This particular moment found Schubert at a peculiar point as a composer. He was already a superb composer of lieder—earlier in 1817 he had composed such songs as *Die Forelle* (“The Trout”), *Der Tod und das Mädchen* (“Death and the Maiden”), and *Ganymed*—but as a composer of symphonic music he was still struggling to find his own voice. His *Fourth* and *Fifth Symphonies*, both composed in 1816, show the influence of Beethoven and Mozart respectively. The *Sixth* shows a new—and surprising—influence.

The operas of Gioacchino Rossini had made a profound impact on Viennese audiences during the second decade of the century, and Schubert was among the enamored. In November 1817, Schubert took time off from his *Sixth Symphony* to write two overtures, both tellingly named *Overture in the Italian Style*. All these works show the influence of the Italian master—rhythmic vitality, a bright tunefulness, repeated melodic patterns, light textures, and a preference for the sound of solo woodwinds in orchestral textures—and Schubert’s *Sixth Symphony* is an agreeable fusion of two quite different musical styles: Rossini’s *opera buffa* manner and Viennese symphonic music (there are many echoes of Beethoven here as well).

Schubert’s *Sixth* is sometimes known as “The Little C-Major”—to distinguish it from his *Ninth*, “The Great C-Major”—yet this is not really a “little” symphony at all. It stretches out to nearly half an hour, Schubert employs a full classical orchestra (pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, plus timpani and strings), and this symphony can make a splendid sound, as it does in its powerful opening measures. Yet its true character appears immediately: Schubert follows these grand gestures with lighter woodwind tunes, which almost consciously deflate the grand manner of the beginning. The music rushes ahead at the *Allegro* as a solo flute sounds the exposition’s smooth main theme, full of chirping gracenotes. Woodwinds also have the nicely-syncopated second subject, and the development contrasts grand orchestral sonorities with the woodwinds’ attractive tunefulness.

The *Andante* alternates two themes, the violins’ melting *pianissimo* melody at the opening and a triplet-driven second subject; both themes are richly embellished as they reappear. If the spirit of Rossini hovers over this symphony, another influence can be felt in the *Scherzo*, which countless observers have felt (with very good reason) to be a conscious echo of the scherzo of Beethoven’s *First Symphony*; the extended trio section again features the sound of solo woodwinds.

Schubert specifies that the finale should be *Allegro moderato*—he clearly does not want it to go too fast—and this movement takes its character from the violins’ fluid and graceful opening theme. One senses a great deal of amiable energy not headed in any particular direction in this movement: it moves from one good-spirited episode to the next, and then Schubert builds the coda into music of unexpected power. It is a surprising conclusion to a symphony that has to this point been characterized by wit, energy, and a deliberately light manner. ■

Steven Schick

conductor

Steven Schick, conductor, begins his tenure as Music Director for the La Jolla Symphony & Chorus this season. Born in Iowa and raised in a farming family, Maestro Schick has championed contemporary percussion music as a performer and teacher for the past 30 years. He studied at the University of Iowa and received the Soloists Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany. He has commissioned and premiered more than 100 new works for percussion and has performed these pieces on major concert series such as Lincoln Center’s Great Performers and the Los Angeles Philharmonic’s Green Umbrella concerts as well as in international festivals including Warsaw Autumn, the BBC Proms, the Jerusalem Festival, the Holland Festival, the Stockholm International Percussion Event and the Budapest Spring Festival among many others. He has recorded many of those works for SONY Classical, Wergo, Point, CRI, Neuma and Cantaloupe Records. Schick has been a regular guest lecturer at the Rotterdam Conservatory and the Royal College of Music in London.

In addition to his role as Music Director for the LJS&C, Steven Schick is Distinguished Professor of Music at the University of California, San Diego and Lecturer in Percussion at the Manhattan School of Music. He co-founded and was the percussionist of the “Bang on a Can All-Stars” of New York City from 1992-2002. From 2000 to 2004, he served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. He is the founder and continues as Artistic Director of the percussion group “red fish blue fish.”

In 2006, Steven Schick released three important publications. His book on solo percussion music, *The Percussionist’s Art: Same Bed, Different Dreams*, (University of Rochester Press); his recording of “The Mathematics of Resonant Bodies” by John Luther Adams (Cantaloupe Music); and a DVD release in collaboration with the percussion group “red fish blue fish” of the complete percussion music of Iannis Xenakis (Mode Records).

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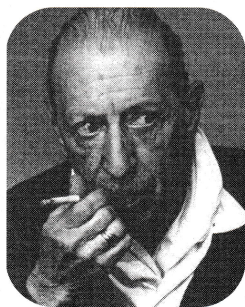
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Symphony of Psalms

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



For the Boston Symphony Orchestra's fiftieth anniversary in 1930, Serge Koussevitsky commissioned a series of new works to be performed in celebration of that season. That set of commissions turned out to be the most impressive in the history of music: it included Hindemith's *Concert Music for Brass and Strings*, Roussel's *Third Symphony*, Prokofiev's *Fourth Symphony*, Hanson's *Second Symphony*, Copland's *Symphonic Ode*, and Stravinsky's *Symphony of Psalms* (the other works commissioned that year are seldom heard today: Honegger's *First Symphony*, Respighi's *Metamorphosen*, and Edward Burlingame Hill's *Ode for the Fiftieth Anniversary of the Boston Symphony Orchestra*).

Koussevitsky asked these composers for a symphonic work, but specified that each was free to write for whatever combination of performers he preferred. When this commission arrived, Stravinsky had been thinking for some time of composing a large-scale instrumental and vocal work. Raised in the Russian Orthodox church, he had fallen away from its practice, but in 1926—at the age of 44—he rejoined the church, and in response to Koussevitsky's commission he composed the *Symphony of Psalms*. This setting, however, should not be considered a statement of Stravinsky's particular beliefs; rather, it is a generalized expression of religious faith.

For the *Symphony of Psalms*, composed between January and August 1930, Stravinsky turned to the Old Testament, taking excerpts from two Psalms and using one Psalm complete, and presented them in an order that suggests three different relations with God: separation from God, strength derived from God, and praise of God. The title "symphony" may seem a strange one for what is essentially a setting of three texts without the conscious drama one associates with symphonic form; Stravinsky explained that "I wanted to create an organic whole without conforming to the various models adopted by custom, but still retaining the periodic order by which the symphony is distinguished from the suite, the latter being simply a succession of pieces varying in character." Stravinsky wished to give equal prominence to the chorus and the orchestra, but he made some unusual decisions about instrumentation, and these give the *Symphony of Psalms* its unique sound. First, Stravinsky eliminates violins, violas, and clarinets from the orchestra, and the absence of the bright, resonant upper strings and the smooth sonority of the clarinets helps intensify the music's consciously "archaic" sound. Second, Stravinsky includes two pianos and a harp in the orchestra and then uses them percussively—their "strikes" of sound give this music its characteristic pointillistic sonority. Finally, Stravinsky tries to underline the "ancient" sound he wanted in this music by specifying that the soprano and alto parts should be sung by boys rather than women, as was the practice in early church music (this is almost never done, and in his own recording Stravinsky used women rather than boys).

Stravinsky's initial musical idea was the repeated six-note sequence in the final movement, and he composed that section first, then wrote the opening movements. None of the movements has an Italian tempo indication; instead, Stravinsky specifies only a metronome marking. The first movement (quarter-note=92; Psalm 39, 12-13)—which Stravinsky said was composed "in a state of religious and musical ebullience"—opens with a crack of sound generated in large part by the two pianos, and the chorus quickly enters with its plea to be heard. The second movement (eighth-note=60; Psalm 40, 1-3) is a complex double fugue, first for woodwinds, then for voices, and then for combinations of them. The final movement (quarter-note=48; Psalm 90) is the most varied. It opens with the chorus' *Alleluia*, but instead of being festive, the phrase is somber, imbued with an almost funereal splendor. The original six-note germ pulses quietly, then explodes to life at the *Laudate Dominum*. At the close, the music moves steadily forward on a pulsing four-note ostinato. Stravinsky himself noted that this "final hymn of praise must be thought of as issuing from the skies, and agitation is followed by the 'calm of praise.'" ■

Symphony of Psalms

1. (Psalm 38, verses 13 and 14)

Exaudi orationem meam, Domine, et deprecationem meam.
Auribus percipe lacrimas meas. Ne sileas, ne sileas.

Quoniam advena ego sum apud te et peregrinus, sicut omnes
patres mei.

Remitte mihi, prius quam abeam et amplius non ero.

Hear my prayer, O Lord, and with Thine ears consider my calling:
hold not Thy peace at my tears.

For I am a stranger with Thee: and a sojourner, as all my fathers
were.

O spare me a little that I may recover my strength: before I go
hence and be no more seen.

2. (Psalm 39, verses 2, 3 and 4)

Expectans expectavi Dominum, et intendit mihi.

Et exaudivit preces meas; et exudit me de lacu miseriae, et de
lato faecis.

Et statuit super petram pedes meos: et direxis gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi, videbunt et timabunt: et sperabunt in Domino.

I waited patiently for the Lord: and He inclined unto me, and
heard my calling.

He brought me also out of the horrible pit, out of the mire
and clay:

and set my feet upon the rock, and ordered my goings.

And He hath put a new song in my mouth: even a thanksgiving
unto our God.

Many shall see it and fear: and shall put their trust in the Lord.

3. (Psalm 150)

Alleluia.

Laudate Dominum in sanctis Ejus.

Laudate Eum firmamentis virtutis Ejus.

Laudate Dominum.

Laudate Eum in virtutibus Ejus.

Laudate Eum secundum multitudinem magnitudinis Ejus.

Laudate Eum in sono tubae.

Laudate Eum. Alleluia. Laudate Dominum. Laudate Eum.

Laudate Eum in timpano et choro,

Laudate Eum in cordis et organo;

Laudate Eum in cymbalis bene jubilationibus.

Laudate Eum, omnis spiritus laudate Dominum.

Alleluia.

Alleluja.

O praise God in His holiness:

praise Him in the firmament of His power.

Praise Him in His noble acts:

praise Him according to His excellent greatness.

Praise Him in the sound of the trumpet:

praise Him upon the lute and harp.

Praise Him upon the strings and pipe.

Praise Him upon the well-tuned cymbals.

Let everything that hath breath praise the Lord.

Alleluja.

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

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Kenneth Bell, *Assistant Conductor*
Victoria Heins-Shaw, *Accompanist*

Mea Daum, *Manager*
Marianne & Dennis Schamp, *Librarians*
Stewart Shaw, *Chorus Facilities*

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Anna Bartlett
Megan Becker
Judy Bocchi-Manuche
Frances Castle*
Elli Davtyan
Ellie Elphick
Clare Friedman
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Donna Johnson
Karen Kakaz
Kathryn Kinslow
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Cole Anetsberger
Colin Bloor
Nicholas Brown
Max Chodos**
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Walter Desmond*
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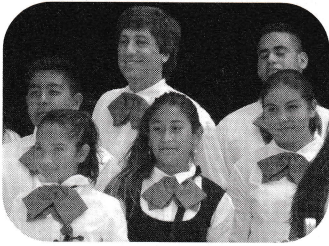
* *Section Leader*

** *Staff Singer*

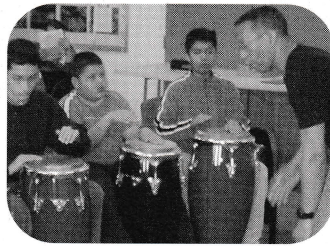
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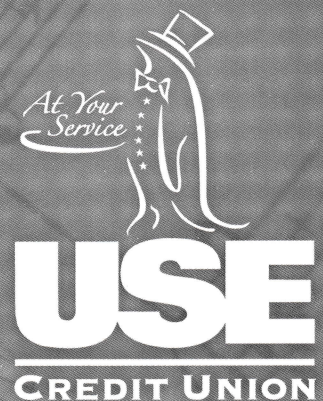
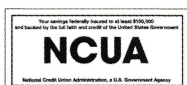
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