



# LaJolla Symphony & Chorus

60th Anniversary Season  
2014-2015

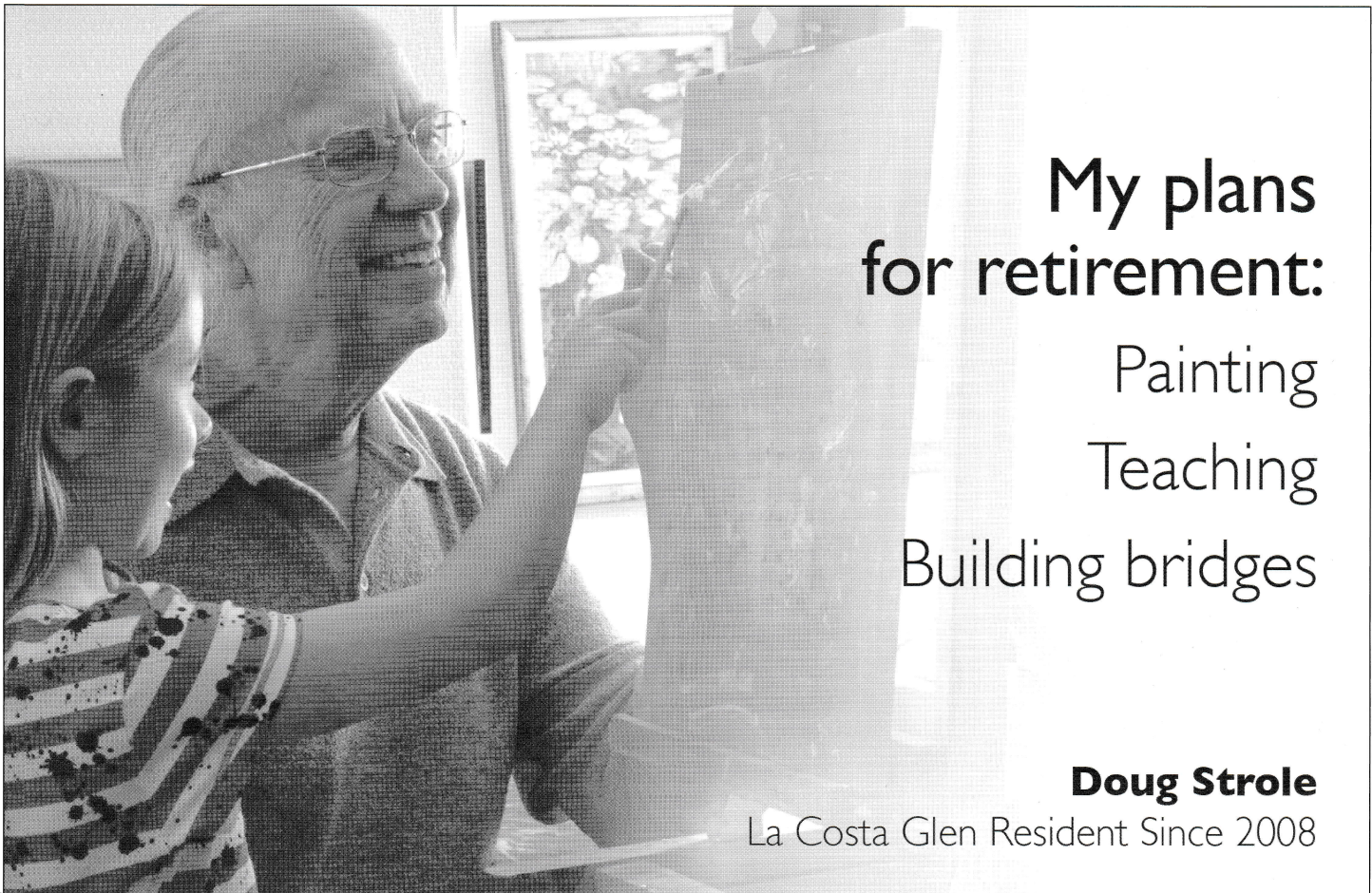
## The Nature of Things

*November 8-9, 2014*

*Mandeville Auditorium*

**Steven Schick**  
Music Director

**David Chase**  
Choral Director



## My plans for retirement:

Painting  
Teaching  
Building bridges

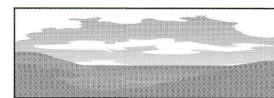
**Doug Strole**

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Doug Strole has always been driven to get more out of life. That's why he's a former marathon runner, it's why he sold his first painting at 12 years old, and it's why he chose La Costa Glen over any other retirement community. But he never expected so many opportunities to give back — now Doug leads the art studio on campus, teaching classes and bringing together students of all ages, including his granddaughter, Makayla. And since he's erased any concerns about long-term care, Doug can focus on the art of living.

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**Steven Schick**  
Music Director



**David Chase**  
Choral Director

## ...on the nature of *sensation* and *thought*

Saturday, November 8, 2014, 7:30pm | Sunday, November 9, 2014, 2:00pm  
Mandeville Auditorium, UCSD

### David Chase conducting

**NATHAN DAVIS**

**a Sound uttered, a Silence crossed [Ask]** (*libretto: Laura Mullen*)  
**WORLD PREMIERE**

- I. *subSong*
- II. *Dawn*
- III. *Letters*
- IV. *Babel*
- V. *Dusk*
- VI. *openSong*

**red fish blue fish**

**Evan Bennett, child**

*a Sound uttered, a Silence crossed* was commissioned by the La Jolla Symphony Chorus and written for the LJSC and red fish blue fish.

### INTERMISSION

### Steven Schick conducting

**GUSTAV MAHLER**

**Symphony No. 5 in C-sharp Minor**

- *Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt Stürmisch bewegt. Mit grösster Vehemenz*
- *Scherzo. Kräftig, nicht zu schnell*
- *Adagietto. Sehr langsam*  
*Rondo-Finale: Allegro*

*Unauthorized photography and audio/video recording are prohibited during this performance.*

*No texting or conventional cell phone use allowed.*

*To participate in the Davis, silence your ringer and wait for the prompt from the supertitles to call in.*

We gratefully acknowledge our underwriters for this concert  
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**Mission  
Statement**

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

# From the Conductor by Steven Schick

*Nostos* (νόστος) is the Greek word for a homecoming after a long journey. If we combine *nostos* with *algos* (Αλγος), meaning sorrow or grief, we get our word nostalgia, which at its core contains some of our most potent mythology. *Nostos-algos* is why Odysseus spent years at sea longing to return to Penelope. *Nostos-algos* is why a salmon swims upstream to the waters where it was spawned. *Nostos-algos* explains the poetry of baseball and the power of a climactic return to tonic in Mahler.

But what word is there for the desire to return to a place you have never seen, but to which you nevertheless feel you belong? I read parts of Lucretius's epic poem from the first century BC, *De Rerum Natura*, (On the Nature of Things) in Mr. Stattelman's Latin class when I was sixteen. And though my knowledge of Latin was, shall we say, modest, I was able to recognize the distant world of Lucretius as a place I already knew. Lucretius was for me, as the poet Wendell Berry wrote about entering virgin wilderness, like a "word I seemed to know, though I had not heard it."

What was it that seemed so familiar?

Well, where to start! Let's begin with Lucretius, following in the footsteps of the Greeks, Democritus and Epicurus, postulating a view that energy, like matter, could neither be created nor destroyed nearly 1700 years before the laws of thermodynamics became commonly accepted. Or how about the Lucretian philosophy (again inherited from Epicurus) that personal happiness was a product of devotion to the Good, the True, and the Eternal, and that the pathway to these goals was paved with adherence to rational processes and personal responsibility. This, by the way, was more than 1800 years before the French Revolution and Beethoven's symphonic odes to the ideals of The Enlightenment.

I thought we were studying a dead language in Mr. Stattelman's class, but reading Lucretius turned the loupe of history back on me and my classmates. The Latin of Lucretius came very much to life. It was an exercise of deep reflection, not upon pre-Christian Rome, but on mid-20th century America. I began to understand that the material of life does not die with the lives it sustains. I became aware that nature ceaselessly experiments, and that the world was not created for or about humans. Reading Lucretius sparked my version of *nostos*, setting me on a voyage towards a philosophical home, one found not in the world in which I was actually living—the cornfields and Friday night lights of northern Iowa—but elsewhere, far away. And the ideas in *De Rerum Natura*, among others, were the twinkling lights leading the way.

What Lucretius set forth seemed so blended with the intellectual texture of the present that I presumed that it had always been with us. But the truth is that Lucretius's manuscript was lost for more than a thousand years. Described in Stephen Greenblatt's highly readable, "The Swerve," the manuscript of *De Rerum Natura* was recovered in a German monastery by the Florentine scholar Poggio Bracciolini on one of his many expeditions in the early 15th century to search for lost classical masterworks. With the themes of Lucretius once more in the intellectual ether, the world turned from dark to bright. In the view of some, the re-discovery of *De Rerum Natura* was a small but important catalytic event that pointed the way towards the Renaissance, the Enlightenment, and mid-20th century modernism.

In this weekend's concerts we look at symphonic music through the eyes of Lucretius. We look at the nature of sensation and thought—the cornerstone issues of his philosophy—by counterpoising a new work by Nathan Davis for chorus and percussion quartet with Mahler's illumination of the full potential of humanity in his *Fifth Symphony*. We'll present the inward gaze of Nathan Davis and his exploration of the building blocks of sound and utterance. In Davis's music one is often asked to listen into the guts of sonic material: to the clicking of a toy ratchet or the graininess of a sheet of sandpaper. And then by way of contrast we'll turn to Mahler for the dizzying amplitude of his world. Mahler looks the other direction, outward, to the big picture, as he attempts to bridge the sounds of nature and humankind. Along the spectrum from the earthiness of popular music and dance to the dignity of a funeral procession, the *Fifth Symphony* avoids the programmatic devices of mimesis and text setting that he used so fruitfully in his first four symphonies. But left over is everything else: a titanic musical statement and a composer at the height of his powers.

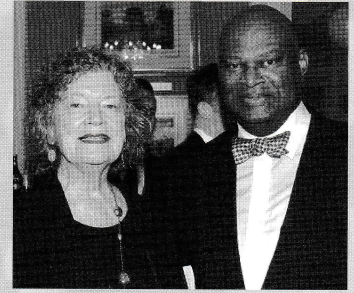
Throughout the rest of the season we'll look to other themes expressed by Lucretius and find corollaries in music. In December we'll go back to even earlier sources by evoking Democritus in a performance of Beethoven's *Ninth Symphony* on the 25th anniversary of the fall of the Berlin Wall. Later in the season, through musical essays on the nature of thought and renewal, on the communal impulse and personal expression, we will treat Lucretius and his *De Rerum Natura* like a great aquifer of ideas. Let's drink deeply from it. As it once sustained a distant culture, it continues to sustain us. Through it we are asked to look beyond the current moment and imagine humans and their music more than two thousand years from now. We can only hope that the readers and listeners of 4114 AD will take as much pleasure and sustenance from our world as we do from the world that Lucretius left behind. ■



Gala co-chairs Ida Houby and Bill Miller

# Diamond Jubilee!

## CELEBRATING 60 YEARS

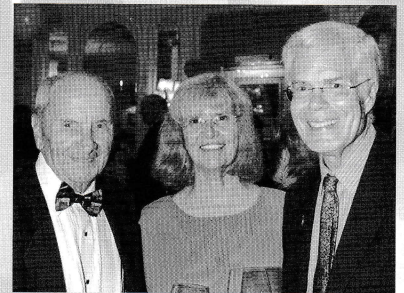


Betty McManus and 2014 "Arts Angel" honoree Cecil Lytle



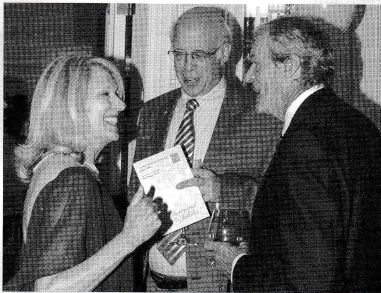
Emcee Pierre Charmasson coaxes a bid out of Christine Blantz.

The La Jolla Symphony & Chorus 2014 Gala took place on October 11 at The Westgate Hotel. Guests were decked out in their best finery—so much so, that emcee Pierre Charmasson called for an all bow-tie photo. Our 2014 "Arts Angel" presentation went to acclaimed pianist, contemporary music advocate, and innovative educator Cecil Lytle.



Hans Beck with Gala co-chairs Suzanne Bosch-Swift and Jim Swift

The organization's 60-year history was showcased in a video, narrated by Eric Bromberger, from the orchestra's first performance in the parlor of the Congregational Church in La Jolla in 1954 to the 230 member, adventurous ensemble it is today. This year's Gala was the most successful yet, netting over \$40,000 for LJS&C.



Diane Salisbury and board member Mark Appelbaum chat with UC President Emeritus Robert Dynes.



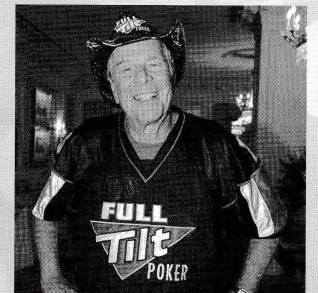
Brenda Schick, Michael Kaehr, Penny Bridges



And the "Instant Wine Cellar" goes to... orchestra member Evon Carpenter!



Sandy and Rebecca Shapery, Mary Gillick, Otto Sorensen and Bob Engler



Noted author, "verbivore" and master of Texas Hold'em, Richard Lederer offered his talents to become our most successful Live Auction item.



The bow tie "brigade."

## Nathan Davis composer

Inspired by natural phenomena and the abstraction of simple stories, Nathan Davis “writes music that deals deftly and poetically with timbre and sonority” (*NYTimes*). His music has been commissioned by the International Contemporary Ensemble (ICE), Calder Quartet, Yarn/Wire, American Opera Projects/BAM, Claire Chase, Steven Schick, and the Ojai Festival (for eighth blackbird and sound sculptor Trimpin). Lincoln Center inaugurated the Tully Scope Festival with the premiere of Davis’s landmark work *Bells*, and presented premieres of his work at the Mostly Mozart Festival. His music has also been performed at Carnegie Hall, Park Avenue Armory, Miller Theatre, LPR, Roulette, at Spoleto USA, and across the U.S., and internationally at Darmstadt, Helsinki Musica Nova, Acht Brücken Köln, and other festivals in Austria, Holland, Poland, China, Russia, Canada, and Cuba. He has received awards from Meet The Composer, Fromm Foundation at Harvard, Copland Fund, Jerome Foundation, American Music Center, and MATA. CDs of his music include “The Bright and Hollow Sky,” one of TimeOut NY’s top 5 classical albums of 2011. As a percussionist, Davis is a core member of ICE, and has appeared as a concerto soloist with the Seattle Symphony, Tokyo Symphony, and La Jolla Symphony. Davis holds degrees from Yale, Rice, and the Rotterdams Conservatorium, and he is on the faculty at Dartmouth College. [www.nathandavis.com](http://www.nathandavis.com)

## Laura Mullen librettist

Laura Mullen writes to intervene, alive to the shared space of meaning-making and attentive to the unsaid. “Mullen’s shapes shift, disappear like the living but remain like lives...turn into new solids, solidarities of moving, hard-edged lyric social work...against loneliness...” (Fred Moten) “Mullen sets up a site of fluid exchange between text and reader, an inter-subjective process that inflects affective communication with a subversive sense of contingency...” (Amy Moorman Robbins, *American Hybrid Poetics*) Mullen’s work has appeared in the *New Yorker*, the *Paris Review*, *Bomb*, and *New American Writing*, and is anthologized in collections from Norton and Wesleyan. *The Surface* was a National Poetry Series selection, and her subsequent poetry collections and hybrid-genre works have been published by the University of California Press, future poem, and Otis / Seismicity: her eighth collection is forthcoming in 2015. A CD of Jason Eckardt’s setting of her poem “The Distance (This)” is available from mode records. A MacDowell and Karolyi Foundation Fellow, a featured poet at the International Poetry Festival in Taipei, a Rona Jaffe Award recipient and a National Endowment for the Arts Fellow, Mullen has been invited to read her work in Washington, New York and Paris, and served as an elected Delegate to the Modern Language Association. She holds degrees from the University of Iowa and U.C. Berkeley, she has been a visiting poet at Naropa, Brown, and Columbia College, and she currently directs the Creative Writing program at Louisiana State University. [www.lauramullen.biz](http://www.lauramullen.biz)

# Program Notes

## a Sound uttered, a Silence crossed [Ask]

Nathan Davis

Born 1973, Auburn, Alabama



photo: Aurora Crowley

*The following program note has been supplied by the composer.*

In between the two great silences (pre-birth, post-death) *a Sound uttered, a Silence crossed* flashes in six continuous movements through the arc of our desire to communicate and connect. The work enacts the transitions in our relationship to language over the course of a lifetime: from our first awareness of rhythmic sounds and pre-verbal utterances (subSong), to a wonder in the promise offered by our mastery of the skills needed in order to reach out to others (Dawn), and on to the joy in connection (Letters). As the chorus builds meaning from phonemes, a large battery of percussion buttresses and provides context, engaging our means of communication as instruments: the sounds of bells, gongs, and drums, long used to send messages over distance, are heard alongside the noise of typewriter, pencil and paper, radio, and telephones, as the materiality of the words themselves comes to our attention, and the work confronts the limits of language at the boundaries of understanding. A “confusion of tongues” is articulated both by differences in language as well as the sheer volume of our expressive capabilities overwhelming comprehension in panic (Babel). After which a new simplicity, a directness born of love, opens a space of connection aware of its own fragility, where questions about the entanglement of sense and memory are exposed as questions about body and spirit (Dusk). Dimming memories of shared musics hold insecure identity fast a moment longer as speech becomes something more like prayer—extended ahead into silence. Here another space for connection opens, as the audience is invited to use mobile phones to access deeper layers of the work. Ultimately we must let go of our loves, to see (and hear) ourselves as we are: alone with our will to connect, haunted by our ongoing attempts to reach out to those we’ve loved and lost (openSong). The libretto is drawn from writings by chorus members and others in response to the question: *What would you ask of your dead*, but also makes use of letters, instructional manuals for language-related work (including handwriting manuals and workbooks used for attempting to regain memory), in lyrics created for this occasion.

**Certain aspects of the soundscape are only available through your mobile phone. If you wish to participate and listen, familiarize yourself with the instructions on the enclosed card and wait for a prompt from the supertitles.**

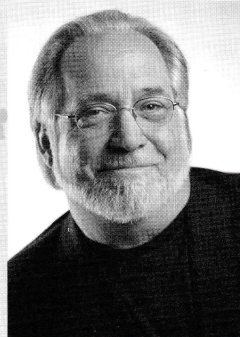
Special thank yous to Rickey Charbonnet for his questions for “James”, to Sylvia Milo, Alice Teyssier, Polina Klimovitskaya, Isaac Byrne, Sara Fellini, Vanessa Bartlett, Natalie Dangerfield, Kerrie Scarff, and others for contributing recorded voices, and to Victor Shepardson for telephony system programming. ■

## red fish blue fish

Founded twenty years ago by Steven Schick, the UC San Diego-based ensemble performs, records, and premieres works from the last 85 years of Western percussion's rich history. The group works regularly with living composers from every continent. Recent projects include a world premiere of Roger Reynolds' *Sanctuary* and the American premiere of James Dillon's epic *Nine Rivers* cycle with the International Contemporary Ensemble (ICE). Recordings include the works of Karlheinz Stockhausen, Giacinto Scelsi, and rare works of Iannis Xenakis.

## Evan Bennett

Evan Bennett is 8 years old. He attends third grade at South Oceanside Elementary School and sings in the children's choruses of North Coast Singers, Encinitas. He loves baseball, Harry Potter and outer space.



## David Chase conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription

series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten's *Spring Symphony*.

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# Sostenuto

*Sustaining Our Musical Future*

Dear Friends,

With the start of this 60th anniversary season, we launch the public phase of the La Jolla Symphony and Chorus endowment campaign—Sostenuto. Behind the scenes for the past two years our campaign committee has been meeting with individual donors to garner gifts and pledges that, to-date, have reached \$765,000—more than halfway toward our \$1.5 million goal!

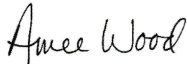
It is now time to invite all of you, our supporters and friends, and the public at-large, to create your musical legacy by supporting this campaign.

Why endowment and why now? LJS&C has been undergoing a renaissance in recent years, with an artistic vision that is well-articulated, strong leadership throughout, and concerts performed at an ever higher level of quality. We've done this during a period of diminishing public funding and reduced private foundation support of the arts. It became clear to our Board of Directors that the financial security offered by an endowment will be essential to maintaining our artistic quality in the years ahead.

Many friends have already joined this endowment campaign, as you will see by the names on these pages and the donor profiles that we will share throughout the season. From these profiles, you will also see that there are many different ways of giving: some give a little each month, a gift in one lump sum, a transfer of stock, or a multi-year pledge, to name a few giving options. An endowment gift is typically a one-time "stretch" gift that is of an amount personally meaningful to the donor. And, importantly, an endowment gift is in addition to annual giving that is necessary to support our day-to-day operating costs.

Working together as a community—donors large and small—I know we will reach our \$1.5 million goal and ensure that there will be a thriving La Jolla Symphony and Chorus for many years to come!

Sincerely,



Amee Wood  
Endowment Chair

P.S. Please use the attached envelope to request more information or to make a gift today.

## PROFILES IN GIVING



Marie, left, with endowment chair Amee Wood.

### Marie Nelson subscriber

"Singing has been a wonderful part of my life for over 40 years, beginning with La Mesa Junior High Girls Glee. I have been affiliated with La Jolla Symphony & Chorus for almost 30 years, first as a chorus member and chorus librarian, and now as a subscriber and benefactor."

Marie, who gave a gift of stock, says that it is an "honor and privilege to be a donor to endowment to help secure the future of music excellence and the uniqueness the organization offers the community."

"It is a wonderful legacy, to ensure quality leadership for future generations. My gift is a gift of appreciation and gratitude for all that has been given to me. Donating is a wonderful way to say thank you, keep up the great work. I encourage everyone to keep the music alive. Your contribution counts. You count."



### Ken Fitzgerald principal trumpet, orchestra

"What I like about being a part of La Jolla Symphony & Chorus is the great repertoire, the musical leadership of our conductors, the opportunity to learn new pieces, and most of all, the spirited and fearless enthusiasm of the music-making by our musicians."

Ken, an attorney for over 20 years and principal at Chapin Fitzgerald LLP, began playing the trumpet at age eight. He received his undergraduate degree in music from Rice University and is an active supporter of music education. He serves on the Governing Council of the Shepherd School of Music at Rice, where he has endowed a trumpet scholarship, and is a Governing Member of the Chicago Symphony Orchestra.

Ken has pledged a multi-year gift to the LJS&C endowment fund. "I hope everybody in our ensembles will join this important effort by giving what they can."



# Sostenuto Endowment Gifts

## \$200,000+

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In honor of David Chase

Debra & Paul Symczak

Dennis Turner\*

*\*orchestra or chorus musician*

*\*\*deceased*



## Don & Julie MacNeil subscribers

Julie recalls a January night in 1977 when she timidly entered the rehearsal hall, B210, and in a voice that hadn't sung in 10 years, auditioned for the La Jolla Symphony Chorus.

"The conductor, David Chase, 'reluctantly' said I could join. Little did I know that for the next 20 years I would be singing for that same conductor and would experience some of the most musically exhilarating times of my life—from performing stunning masterworks of Bach, Handel, Haydn, Berlioz and others, to touring Europe and singing in ancient cathedrals, and not to mention the unique camaraderie that only choirs know. When I 'retired' from the chorus, it was I who was reluctant. Not only had I grown musically and artistically from being a part of LJS&C, my husband and children also got to experience the joys of choral music."

Don and Julie gave their gift to endowment through a transfer of stock. "It has been our pleasure to contribute to this endowment and to do what we can to support an organization that continues to offer what no other art form can—the collective human expression of glorious music that stirs the soul."

# La Jolla Symphony & Chorus

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[www.LaJollaSymphony.com](http://www.LaJollaSymphony.com)

## Symphony No. 5 in C-sharp Minor

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna



*The following program note was written by Eric Bromberger.*

In the summer of 1901 Mahler retreated to the new chalet he had built at Maiernigg, on the southern shore of the Wörthersee in central Austria. At age 41, he was ready for new directions, and now — looking out over that sunny lake — he turned away from the manner of his first four symphonies, which had been inspired by the Wunderhorn folk-legends and based on the music of his own songs. That summer Mahler composed a single movement, a huge symphonic scherzo, and he himself seemed stunned by what he had created. To a friend he wrote that this was music of “unparalleled strength” showing “man in the full light of day who has reached the summit of his existence.” He went on to describe it as “totally unlike anything I have written before... Each note in it is profoundly alive, and the whole thing spins like a whirlwind or a comet’s tail.” Yet this movement was not part of a preconceived symphonic plan, and Mahler faced the task of creating a symphony that incorporated this movement.

This he did over the following summer, also spent at Maiernigg. There had been many changes in Mahler’s life since the previous summer. He had met and married Alma Schindler and they were expecting their first child, he had conducted the premieres of his *Third* and *Fourth Symphonies*, and he had begun to re-study the music of Bach. Now he returned to his *Fifth Symphony* and completed it by working outward from the scherzo he had composed the previous summer. He placed the scherzo at the center of the symphony, prefacing it with an opening section consisting of two movements that share thematic material and concluding with another two-movement section, again based on shared material. The result was a five-movement symphony in three massive parts, and its premiere in Cologne on October 18, 1904, was a complete failure with an audience unprepared for its stupendous power and dramatic scope. Yet a century later, the *Fifth* has become one of Mahler’s most popular symphonies, and one critic has gone so far as to call it “one of the seven wonders of the symphonic world.”

The structure of the *Fifth Symphony* is completely original. The first part opens with a movement Mahler calls *Funeral March*, and he specifies that it should be played “At a Measured Gait, Heavy, Like a Cortège.” Solo trumpet sounds an ominous fanfare, and a mighty orchestral explosion leads to the grieving funeral march in the strings. This march will return throughout this episodic movement, which is interrupted by two interludes: a strident outburst and — near the end — a gentle dance derived from the funeral march. The music rises to a searing climax marked “Grieving,” then subsides to conclude with a single pizzicato stroke.

The lamenting second movement, which Mahler marks “Moving Stormily, With the Greatest Vehemence,” treats material introduced in the first movement: back come reminiscences of the funeral march and other bits of themes, now developed with frenzied violence. This frantic atmosphere is broken by haunting interludes, also derived from the first movement, before the music rises to what seems to be a triumphant chorale. But this chorale brings no true release, and the music falls away to the same sort of ambiguous ending that concluded the first movement.

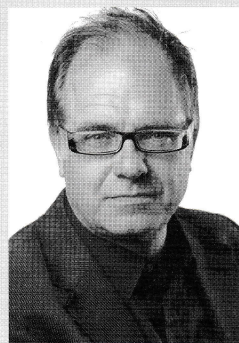
At the center of the symphony is that mighty scherzo, in which the solo French horn plays a central role. This movement is a vast symphonic celebration, built around a series of dances that pitch between the wild energy of the ländler and the sinuous lilt of the waltz. The solo horn binds together the various sections of this scherzo, the longest movement in the symphony, and finally leads it to a close on two mighty strokes derived from the opening horn call.

The final part begins with a complete change. Gone suddenly are the seething energy and violence of the first three movements, and in their place Mahler offers music of delicacy and restraint. The *Adagietto*, scored for strings and harp, is an island of calm (this movement was often performed by itself during the decades before Mahler’s music became popular). Its bittersweet melodies sing gracefully, rise to a soaring climax, and fall back to a quiet close. Out of that quiet, a single horn note suddenly rivets attention, and the concluding movement stirs to life.

In the brief introduction to this finale, Mahler offers much of the material he will use here, and then this *Rondo-Finale* surges into motion as horns sing the rondo theme. This movement overflows with energy, new ideas, and contrapuntal writing (do we hear the results of Mahler's Bach studies here?), and along the way the main theme of the gentle *Adagietto* is swept up in the fun and made to sing with unsuspected energy. The movement culminates in a great chorale—here, finally, is the true climax—and the *Fifth Symphony* drives to an earthshaking close.

Music so dramatic seems to suggest a program, some extra-musical drama being played out across the span of this intense symphony. Some critics have heard it as the triumph of life over death. Others, picking up Mahler's cue that the central movement depicts a "man in the full light of day," see it as the tale of a hero who moves from the tragedy of the opening to life in the scherzo and to celebration in the finale. Yet another offers an even more philosophical reading, believing that the symphony is almost "schizophrenic, in that the most tragic and the most joyful worlds of feeling are separated off from one another, and only bound together by Mahler's unmistakable command of large-scale symphonic construction and unification."

Such searches for "meaning" can seem ludicrous, even as one sympathizes with the effort to try to come to terms with this music in mere words. One wonders what Mahler would have made of these interpretations. For, despite his occasional use of a program in the generative stages of the symphony, he finally conceived of this music as abstract, as absolute music complete in itself. Rather than straining for cumbersome interpretations that might be true, it is far better to enjoy Mahler's *Fifth* as the great symphonic adventure it actually is. ■



## 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 one hundred-fifty 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. In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). 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 in this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Schick will be music director of the 2015 Ojai Festival. 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. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

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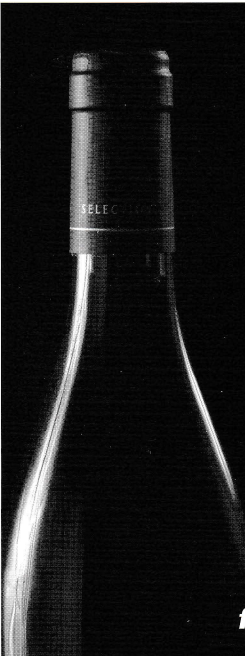
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## red fish blue fish

**Christopher Clarino**, originally from Wallkill, NY, is an avid performer, commissioner, and pioneer of performance art. He holds a deep interest in the role of hand gesture and American Sign Language in newly commissioned works for performer-percussionist. Mr. Clarino received his Bachelors in Performance and Music Education from the Eastman School of Music, his Masters from Stony Brook University, and is currently in his first year of his Doctorate at UCSD.

**Dustin Donahue** is a percussionist residing in San Diego, where he performs regularly with *red fish blue fish* and the chamber group *ensemble et cetera*. With *red fish blue fish*, he has performed alongside Dawn Upshaw, Eighth Blackbird, the Bang on a Can All-Stars, and the International Contemporary Ensemble. As a soloist, Mr. Donahue was recently featured at the Los Angeles Museum of Contemporary Art and the John Cage Centennial Festival in Washington, D.C.

**Fiona Digney** is an Australian born percussionist, recently relocated from The Netherlands to San Diego. She holds performance and education degrees from Australia, a Master from the University of Alaska Fairbanks, and is currently pursuing her doctoral degree at UCSD. Most recently, Ms. Digney has enjoyed freelance theatre work in The Netherlands (Diamantfabriek and Het Zuiderlijk Toneel) and London, England (Almeida Theatre), and has also had the pleasure of performing in Australia, China, Canada, Sweden, and Belgium in various orchestral, percussion ensemble, theatre, and new music settings.

**Stephen Solook** is currently finishing his DMA at UCSD. He is co-founder of Aurora Borealis duo (soprano and percussion), which encourages compositions for this combination. As a member of Cultures in Harmony, he has traveled to teach and perform in Cameroon, Egypt, Mexico, and Papua New Guinea. He has performed with Bang on a Can All-Stars, Eighth Blackbird, Lucy Shelton, Glen Velez, and Jose Limon Dance Company. Mr. Solook can be heard on Bridge, Vortex, and Mode labels.

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Justine Desan  
Beda Farrell  
Colleen Garcia  
Vivi Gonzalez  
Meryl Gross\*\*  
Martha Hamilton  
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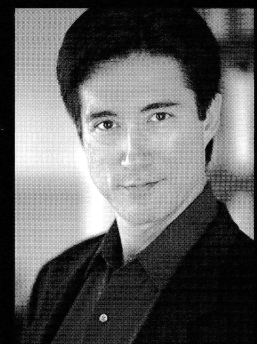
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