

La Jolla Symphony

& Chorus

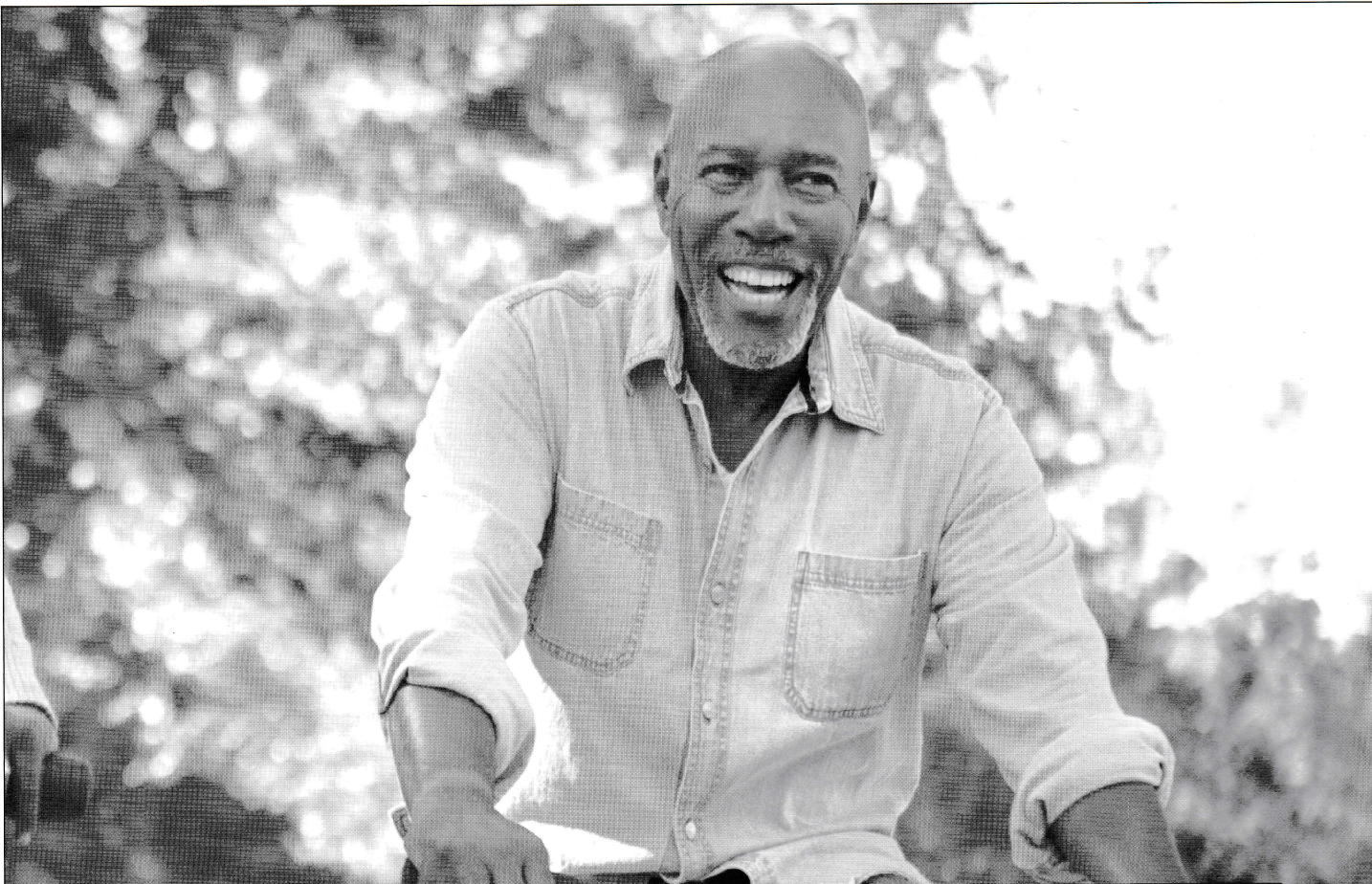
2017-2018 Season



December 9-10, 2017
Mandeville Auditorium

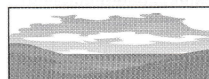
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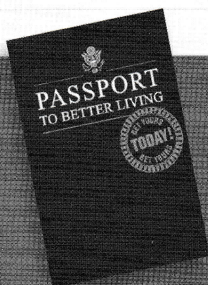


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Steven Schick
Molli & Arthur Wagner Music Director



Patrick Walders
Choral Director

Concentric Paths

Saturday, December 9, 2017, 7:30pm

Sunday, December 10, 2017, 2:00pm

Mandeville Auditorium, UCSD

Steven Schick conducting

LUDWIG VAN BEETHOVEN

Egmont Overture, Opus 84

TINA TALLON

luscinia NEE COMMISSION / WORLD PREMIERE

THOMAS ADÈS

Violin Concerto, Opus 23 "Concentric Paths"

Rings

Paths

Rounds

Keir GoGwilt, violin

INTERMISSION

GUILLAUME DE MACHAUT

Je vivoie liement / Liement me deport (arr. Felipe Rossi)

Kirsten Wiest, soprano; Keir GoGwilt, violin; red fish blue fish

FRANCIS POULENC

Gloria

Gloria

Laudamus te

Domine Deus

Domine fili unigenite

Domine Deus, Agnus Dei

Qui deses ad dexteram patris

Susan Narucki, soprano

Gloria by arrangement with Boosey & Hawkes, Inc.

Cover illustration of Steven Schick by Jay Wolf Schlossberg-Cohen

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

We gratefully acknowledge our underwriters for this concert
Saier Family, in memory of Tom and Mary Nee

From the Conductor

When I tell people about the La Jolla Symphony and Chorus, I am often asked what our comparable institutions are. And then, after I think for a while about where you can find a community orchestra and chorus of the talent and musicality of the La Jolla Symphony and Chorus, along with an abiding devotion to contemporary music and a central role in the pedagogical mission of a major research university, I shake my head. Time after time, I come up empty.

And every time I have that experience, I give a little nod of thanks to the memory of Tom Nee, who started it all.

Tom served as music director of the La Jolla Symphony and Chorus for more than 30 years, and when we marked his passing a decade ago, we were aware that, without Tom, things were never going to be the same. When Mary—Tom's wife, musical partner, muse, conscience, and the love of his life—died last month, it felt like a chapter in our history was closed.

In honor of Mary and Tom and all that they have meant, we'll take a moment in this concert to remember them. Starting the concert with a special performance of Beethoven's *Egmont Overture*, which we are adding as a tribute to Mary's indomitable warrior spirit, we'll move without a pause to this year's Nee Commission work, *Iuscinia*, by Tina Tallon. These paired pieces cover an enormous span of style, historical period, technology and musical intent. They seem very different from each other. But that's the point! We can embrace the future without giving up the past.

Playing a brand new piece for orchestra and electronics takes nothing away from the foundational works of Beethoven. To the contrary, the newness in Tallon's work reminds us that, once upon a time, the Beethoven was new and untried, and perhaps

even misunderstood. And the Beethoven reminds us that Tallon's music did not arise from nowhere, but grows from our accumulating history. We'll note, with pride, that no other orchestra, outside of specialist contemporary ensembles, gives as much programming space to emerging composers, many writing their first orchestra pieces, as does the La Jolla Symphony and Chorus.

And every time, I make a radical programming juxtaposition or program a young composer in her first work for orchestra, I give a small nod to the memory of Tom Nee, who started it all.

This season we celebrate 50 years of affiliation with the University of California, San Diego. Over those years, countless students have sat side-by-side with countless community and professional musicians in our rehearsals and concerts. Undergraduates, concerned about their future lives as physicians, engineers, and other professionals, have seen, through the living examples of our community members, how music can remain a lifelong joy.

And every time I see a young UC San Diego student talking with her stand partner—the local teacher, the world class oceanographer, the cold fusion expert, the radiologist, the retired professor—I give a small nod of thanks to Tom Nee, who started it all.

Tonight we'll also feature Thomas Adès's *Concentric Paths*, a virtuoso concerto for violin and orchestra. This brilliant work will feature Keir Gogwilt, a violinist of exceptional talent and intellect. To my knowledge, this is the first performance of a large-scale work of Adès in San Diego. And it brings to mind all the other works, from the Bernstein *Mass*, to Xenakis's *Metastasis*, to the first work that Tom Nee ever conducted with the La Jolla

Steven Schick

Molli & Arthur Wagner
Music Director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 11th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also artistic director of the San Francisco Contemporary Music Players, co-artistic director of the Banff Centre for Arts and

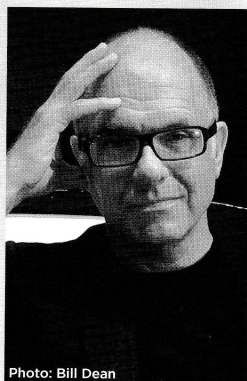


Photo: Bill Dean

Creativity Summer Music Program, and artistic director and conductor of the Breckenridge Music Festival.

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.

Symphony, Charles Ives's *The Unanswered Question*, which were brought for the first time to San Diego audiences by the La Jolla Symphony. And I give a nod of thanks to Tom, who started it all.

We'll conclude the concert with a rhythmic and joyous arrangement by Felipe Rossi of a Guillaume de Machaut piece from the late Middle Ages, and without break continue to Francis Poulenc's glorious (how else could describe it?) *Gloria*. In doing so, we'll welcome Patrick Walders in his first official music-making as the new choral conductor of the La Jolla Symphony and Chorus, replacing our great friend David Chase. And we'll note with satisfaction that a third of our concerts feature music with chorus.

If they were reading this, Tom and Mary would be fed up with the valedictory sentiment by now. They looked forward rather than back. And that's what we'll do also. We'll look ahead to future students who do not yet know they

will attend UC San Diego, but whose lives will be changed by the La Jolla Symphony and Chorus. We'll look ahead to treating the classics with the same rough and tumble inquiry that we reserve for the newest music, and the first works of young composers with the same respect we accord the classics. I'll continue to take a moment before every concert to chat with our faithful audience who has paced us every step of the way and who not only accepts our programming, but craves it. Demands it. We'll welcome more Young Artists like Keir and more Nee Commissionees like Tina; more of the music you love and more of what you are about to love.

But before we get on the joyous business of living the rest of lives, let's raise a glass (filled with Laphroaig, if memory serves me correctly) and toast Tom and Mary one more time. And walking off stage, I'll think of all of that music and all of those 50 years, and I'll give a little nod of thanks to the memory of Tom and Mary Nee, who started it all. ■

Program Notes by Eric Bromberger

Egmont Overture, Opus 84 **LUDWIG VAN BEETHOVEN** **Born December 16, 1770, Bonn** **Died March 26, 1827, Vienna**



In 1809 Beethoven was invited to contribute incidental music to a revival of Goethe's tragedy *Egmont* at the Vienna Burgtheater. The motives of the theater's managers were clear: the French occupation of Vienna had just

ended, and they wanted to celebrate their own freedom with a production of a play that told of resistance to political oppression. Beethoven had found the French occupation very difficult (he had hid in the basement of his brother's house with a pillow wrapped around his head during the French bombardment), and he was delighted to write the incidental music, which consists of an overture and nine other movements, including songs, entr'actes, a melodrama, and a concluding victory symphony.

But *Egmont* appealed to Beethoven for reasons deeper than its relevance to the French occupation of his adopted city.

Goethe's tragedy tells of the heroic resistance to the Spanish occupation of the Netherlands by Count Egmont, who is imprisoned by the evil Duke Alva. When a rescue attempt by Egmont's lover Clärchen fails, she poisons herself, but Egmont goes to the gallows confident of the ultimate triumph of his cause. The themes of an imprisoned hero, a faithful woman willing to make sacrifices for love and political ideals, and the resistance to tyranny are of course those of Beethoven's opera *Fidelio*, and while the endings of *Egmont* and *Fidelio* are quite different, Beethoven must have found Goethe's play close to his own heart.

The complete incidental music is seldom heard today, but the overture has become one of Beethoven's most famous. It does not, however, attempt to tell the story of the play, and listeners should not search for a musical depiction of events. A powerful slow introduction gives way to a tentative, falling string figure—gradually the strength coiled up in this simple theme-shape is unleashed, and the dramatic overture rushes ahead at the *Allegro*. This music is full of energy, and at moments Beethoven subtly shifts the pulse of his 3/4 meter to make it feel like 6/8. The ominous chords of the opening return to usher in the brilliant close, where music that will reappear in the *Symphony of Victory* (the tenth and final movement of the incidental music) symbolizes the ultimate victory of Egmont's cause. ■

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luscinia

TINA TALLON

Born January 6, 1990, Baltimore



The following program note has been supplied by the composer.

“luscinia” is the genus portion of the scientific name for the common nightingale, *Luscinia megarhynchos*. Nightingales are small birds found primarily throughout Europe and Asia, and are known for their highly varied song, which is often sung at night. They have been referenced throughout

literature, music, and visual art for centuries, though perhaps one of the nightingale’s most well-known appearances is in the tale of Philomel, found in Ovid’s *Metamorphoses*. Ovid writes of a young woman who is raped by her brother-in-law, Tereus, who then cuts out her tongue to prevent her from identifying him as the perpetrator. Unable to speak, she weaves a tapestry depicting her assault and sends it to her sister Procne, who hatches a plan to exact revenge. After discovering this plan, Tereus chases Procne and Philomel into the forest, where they escape by being turned into birds—Procne into a swallow, and Philomel into a nightingale. For many artists, the nightingale’s song has often had melancholy connotations, presumably due in some part to Ovid’s story; however, in a somewhat cruelly ironic twist, modern ornithologists have found that it is usually only the male nightingale that actually sings (as is the case with many species of birds).

This piece incorporates live electronic processing, which involves both the generation of new sounds in response to the orchestra and live modification of what the orchestra is playing. This allows for the seamless integration of the acoustic and electronic elements of the piece, and in some cases, they may be indistinguishable. One of the most important aspects of the processing of the orchestra allows for the production of vocal sounds using the spectral profiles of the music that the orchestra is playing. In this way, the orchestra is able to give voice to those who have historically been silenced. In fact, *luscinia* is, most of all, a meditation on silence (albeit not a peaceful, pastoral one).

Anyone who has paid attention to the news as of late knows that we are currently experiencing a watershed moment with respect to societal conversations surrounding sexual assault. Though I began work on this piece many months prior to the Harvey Weinstein investigation (and the many others that have followed), I hope that someday soon, situations such as the impetus for this piece will no longer be commonplace. While many composers hope that their music stays relevant long after its premiere, I can say with certainty that I sincerely hope that this piece does not. It is time for change, and it is time for action.

I am immensely grateful to all of the people who contributed their stories to the electronic component of this piece, and to Maestro Schick and the orchestra for their trust and adventurousness in bringing it off of the page. I am also grateful to the Nee family for supporting this commission (and emerging composers in general), and for their belief in the importance of the creation of new music. ■

Tina Tallon, Thomas Nee Commission, is a San Diego-based composer, computer musician, soprano, and arts documentarian pursuing her doctoral studies in composition at the University of California, San Diego. Her music has been performed around the world by ensembles and musicians such as Ensemble Intercontemporain, wild Up, Talea, St. Lawrence String Quartet, Calder Quartet, members of the JACK Quartet, h2 quartet, and Transient Canvas. Her first string quartet, *selective defrosting*, won grand prize in the 2013 PARMA Student Composer Competition and her pieces *studies on the intensification of light and shadow* and *sear* were finalists for the 2016 and 2017 ASCAP Morton Gould Young Composer Awards, respectively. She was also the recipient of a 2016 Barlow Endowment General Commission to support the composition of new work for violist and composer Kurt Rohde for viola and live electronics. Other recent commissioners include the LA Philharmonic, wild Up, La Jolla Symphony, HOCKET Duo, and the SJSU Wind Ensemble. Ms. Tallon holds B.S. degrees in Biological Engineering and Music from MIT and an M.F.A in Composition and Music Theory from Brandeis University. Her primary composition teachers include Peter Child, David Rakowski, and Lei Liang, and she has studied computer music with Tom Erbe and Miller Puckette.

Violin Concerto, Opus 23 “Concentric Paths”

THOMAS ADÈS

Born March 1, 1971, London



Thomas Adès composed his *Violin Concerto* in 2005, shortly after completing his opera *The Tempest*. The concerto had been jointly commissioned by the Berlin Festspiele and the Los Angeles Philharmonic, and violinist Anthony Marwood gave the world premiere in Berlin on September 4, 2005, with the composer conducting. Marwood and Adès were again the principals at

the American premiere, given with the Los Angeles Philharmonic in Disney Hall on February 10, 2006. The concerto

is scored for an orchestra of almost Mozartean proportions: pairs of woodwinds and trumpets, three horns, trombone, tuba, percussion, and strings.

Adès gave his *Violin Concerto* the subtitle “Concentric Paths,” and he provided a concise program note, worth quoting in detail:

This concerto has three movements, like most, but it is really more of a triptych, as the middle one is the largest. It is the “slow” movement, built from two large, and very many small, independent cycles, which overlap and clash, sometimes violently, in their motion towards resolution.

The outer movements too are circular in design, the first fast, with sheets of unstable harmony in different orbits, the third playful, at ease, with stable cycles moving in harmony at different rates.

That notes hints at the circularity of this music, of its “concentric paths,” and the three movements have titles—*Rings*, *Paths*, and

Rounds—that might suggest circular or repetitive motion (rather than the linearity of traditional sonata form). But audiences approaching this music for the first time might do better to regard “Concentric Paths” as Adès’ own compositional metaphor and instead listen to this music for the things that are a part of every good violin concerto: drama, color, a sense of motion, and the brilliance of the solo part.

Shortest of the three movements, the opening *Rings* gets off to an intense, if at first quiet, beginning with the solo violin’s swirling, murmuring, rocking textures. Quickly the music climbs into the violin’s highest range with the solo part now glistening high above the orchestra. It is altogether typical of Adès that at the climax of this movement he can simultaneously mark the solo part both quadruple *forte* and *molto cantabile*.

Longest of the three movements, the central *Paths* is also the most impressive. Adès casts it as a chaconne, a variation-form movement based on a repeating ground bass. The opening marking is *Pesante* (“heavy”), and textures here feel almost skeletal: the orchestra lashes out with widely-separated chords, great strikes of crunchy sound, and against this solemn chordal progression the solo violin begins its journey. That journey is intense, and the solo part unfolds with such complexity that at several places the composer provides alternate versions to simplify the writing. At the center of the movement comes a long interlude marked *Giusto con moto*, built largely on falling lines that seem to cascade downward slowly—at one point here Adès asks the horn section to produce a “penetrating forced sound.” The violin soloist returns, and the music rises to a fierce climax, then slips into silence.

Adès himself described the final movement, *Rounds*, as “playful” and compared it to the rondo movements that conclude many concertos. The opening is marked by the sound of percussion instruments, which provide a rhythmic punctuation beneath the solo part. That punctuation is complex—the meter changes every measure—and quickly we feel that the violin is performing a slinky dance over spiky accompaniment. But as the movement progresses, full of changing meters and sharp sounds, a strange thing happens: the solo violin begins to sing music of an utterly lyrical and straightforward loveliness. Soloist and orchestra

almost inhabit different worlds here, so different is their music. The music seems to reach a moment of emotional stasis, then races to the brutal concluding chord.

It should be noted that the writing for violin in this concerto is of stupefying difficulty. Anthony Marwood confessed that when he first saw the score, he felt that parts of it were unplayable—only his desire not to be remembered as the one who said this concerto was “unplayable” forced him to master its challenges. Much of this music is written at the upper limit of the violin’s range (sometimes beyond that), and the violinist must move instantaneously from the very top of the instrument’s range to the very bottom, master its complex chording and rhythmic intricacies, cut through the sound of the orchestra, and still be able to sustain the concerto’s long, lyric lines. Despite these difficulties, Adès’ *Violin Concerto* has proven popular: it has been widely performed and has now been recorded three times. ■

Joan Forrest Young Artists Performance Fund

Keir GoGwilt’s performance fee for this concert weekend is generously underwritten by the Joan Forrest Young Artists Performance Fund. The endowed fund is in memory of long-time LJS&C violinist Joan Forrest and dedicated to Joan’s love of life, enthusiasm for young musicianship, and unwavering support of the La Jolla Symphony and Chorus. We are honored and grateful that her family has provided this gift, which will fund, in perpetuity, the performance fee for our first-place winners who perform on our subscription concert series.

Mr. GoGwilt is the first-place winner of the La Jolla Symphony and Chorus’s 2016 Young Artists Competition, instrumental division. This is his debut performance with the orchestra.

Keir GoGwilt

violin, 2016 Young Artists Winner

Violinist Keir GoGwilt was born in Edinburgh, Scotland and grew up in New York City. As a soloist he has performed with the Chinese National Symphony, Orquesta Filarmonica de Santiago, Bowdoin International Music Festival

Orchestra, Manhattan School of Music Chamber Sinfonia, members of A Far Cry, and will soon debut with Orchestra of St. Luke’s. As a recitalist and chamber musician he has played at the Luminato Festival, Spoleto Festival, Rockport Chamber Music, Yellow Barn, and Taos, and at venues including Miller Theatre, the 92nd St Y, Sanders Theater, Dumbarton Oaks, and National Sawdust. He has appeared



Photo: Lili Holzer-Glier

as a guest artist at the Portland Bach Festival and the Music Academy of the West. He is a core member of the newly formed American Modern Opera Company, with festivals and residencies planned this season at the American Repertory Theater, Harvard, and Park Avenue Armory.

GoGwilt’s work spans the disciplinary range, both creatively and critically. In addition to his activities as a performer, he is an active scholar and writer. He has presented his work in conversational performances and presentations at Fordham University, Scottish Poetry Library, Peabody Essex Museum (together with Matthew Aucoin), Darmstadt Summer Courses for New Music (with Roger Reynolds), and the Orpheus Institute in Ghent. Currently he is writing and workshopping a musical theater piece called *Enlightenment*.

Graduating from Harvard University with high honors in 2013, GoGwilt was awarded the Louis Sudler Prize in the Arts. He is currently a music PhD student at UC San Diego in the Integrative Studies area.

Felipe Rossi

Born: 1983, Italy

Composer, bass clarinetist and educator, Felipe Rossi started his formal music training in 1994. Since 2000, he has studied Alexander Technique and Music Phenomenology with Ilan Grabe, and attended master classes, festivals and workshops, working with a variety of artists such as H.J. Koellreutter, Susanna Malkki, Brian Ferneyhough, Klaus Lang, the Arditti Quartet, Mivos Quartet, Wadada Leo Smith, Mark Dresser, and Almeida Prado, among many others.

Rossi is also an accomplished freelance sound engineer and active as an improviser. He has taught music internationally, and his compositional work has been performed in Italy, Brazil, Argentina, U.S., France, Germany, U.K., Chile, Spain, Russia, Israel, Switzerland, Finland, India and Bhutan. Additionally, he has collaborated on film scores, dance performances, and art installation projects.

He is currently working on five commissions, including an hour-long composition for trumpet, chamber ensemble, live electronics and live video based on drawings of Adolf Wölfli; an adaptation of the book "O Homem de Cabeça de Papelão (The man with a cardboard head)" by João do Rio into a short opera; and a seven-movement work for full orchestra. Last June, Rossi was an artist in residence in Switzerland, where he worked on a research project in partnership with the Institute of Computer Music and Sound Technology at the Zurich University of the Arts. His latest CD, entitled "Self Portrait in 10 Colors," will be released in 2018. Rossi is a doctoral candidate in Music Composition at UC San Diego, with full scholarship and a teaching assistant position.



Je vivroie liement / Liement me deport

GUILLAUME DE MACHAUT

Born c. 1300, Reims, France

Died April 13, 1377, Reims, France

Arr. Felipe Rossi



The following program note has been supplied by the arranger.

Felipe Rossi's Mutual Magical Hue [an anagram of Guillaume de Machaut]: Translation of Machaut's virelai "Je vivroie liement / Liement me deport" for solo soprano, solo violin and chamber orchestra

It is crucial to remember that Guillaume de Machaut comes from a time before the distinction between composer and poet crystallized into the form familiar today. As a poet who set his own texts to music and a composer who established new standards for the art of musical depiction, the figure of Machaut not only bears the seal of an epoch, but also represents a fascinating testimony to the way in which such generic distinctions are often revealed to be artificial when examined closely. Machaut's oeuvre is a site of constant and recursive translation, and it is this feature of his work to which *Mutual Magical Hue* primarily responds. This piece offers an environment wherein the musical and the poetic intermingle and inform each other in the personages of its two soloists, one who declaims poetry musically and one who performs music poetically. It is an anagram of the composer's name. It is a world full of orchestral intricacies and love for fiddles. It is an homage to 14th-century courtly love and a humble attempt to render it legible in the age of Tinder. This piece stands at a considerable remove from the dance music of the troubadour that supplied Machaut with source materials, but it is an attempt to reimagine and reinvigorate them in a way that—hopefully—does justice to the kind of artwork that develops through multiple forms of interaction, from the most unanimous to the most conflictual and estranged. ■

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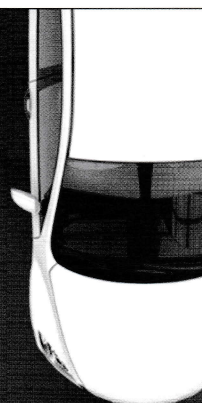
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Je vivroie liement

Je vivroie liement

[original old French]

Je vivroie liement,
Douce creature,
Se vous saviés vraiment,
Qu'en vous fust parfaitement ma cure.
Dame de meintieng joli,
Plaisant, nette et pure,
Souvent me fait dire 'ai mi!'
Li maus que j'endure
Pur vous servir loyaument.
Et soié seüre
Que je ne puis nullement
Vivre einssi, se longuement
Me dure.

Car vous m'estes sans mercy
Et sans pité dure.
et s'avés le cuer de mi
Mis en tel ardure
Qu'il morra certainement
De mort trop obscure,
Se pour son aligement
Merci n'est procheinement
Meüre

I should lead a happy life

[translated by F. Rossi]

I should lead a happy life,
sweet creature,
if only you truly realized
that you were the cause of all
my concern.
Lady of cheerful bearing,
pleasing, bright and pure,
often the woe I suffer
to serve you loyally
makes me say 'alas!'
And you may be sure
that I can in no wise
go on living like this, if it lasts
any longer.
For you are merciless to me
and pitilessly obdurate,
and have put such longing
into my heart
that it will certainly die
a most dismal death,
unless for its relief
your mercy is soon
ready.

red fish blue fish

Founded 21 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.

Kirsten Ashley Wiest

soprano

Award-winning coloratura soprano Kirsten Ashley Wiest is firmly committed to the continuous evolution of classical vocal music. Her "bright, dazzling vocal technique" (*San Diego Story*) has captured the attention of many composers, resulting in numerous world premiere performances and close collaborations, including work with composers Ben Johnston, Rand Steiger, Jeffrey Holmes, Veronika Krausas, James Erber, and Jack Van Zandt.



Ms. Wiest has sung as a soloist with the Grammy-winning Partch ensemble, YMF Debut Orchestra, MiraCosta Symphony, the Industry opera company, kallisti chamber opera, Musica Vitale, wild Up new music collective, UCLA John Cage Symposium, UCSD's Palimpsest, CalArts New Century Players Ensemble, and Chapman University's New Music Ensemble. She was a featured soloist in the LA Philharmonic's installation, Nimbus, and has recorded for several interactive operatic experiences and film scores. She has also performed with Bang on a Can All-Stars, red fish blue fish, San Diego Pro Arte Voices, the Metroplex Opera Company in Dallas, and the Texas 'Lone Star' Ambassadors of Music. Operatic roles include La Princesse in Ravel's *L'enfant et les sortilèges* (Perigueux, France), Polly Peachum in Weill's *Threepenny Opera* (San Diego), and Mabel in Gilbert and Sullivan's *Pirates of Penzance* (Fort Worth).

Currently a DMA candidate at UC San Diego under the guidance of soprano Susan Narucki, she holds an MFA from California Institute of the Arts and a BM *cum laude* from Chapman University's Conservatory of Music.

Celebrating 50 Years at UC San Diego

1967-2017



Tom Nee (c.) with composer Ernst Krenek (l.) and Robert Erickson



First Nee Commission recipient Jeff Nevin with Tom



Mary with stage prop she designed for Ravel's *L'Enfant et les Sortilèges*.



Before Mandeville was built, concerts were often performed in Sherwood Auditorium.

The Nee Legacy

Tom and Mary Nee were there from the beginning. When the UC San Diego Music Department was born, Tom was brought in as one of three founding faculty members. The year was 1967, and the new faculty thought it would be a good idea for the department to have an orchestra and a chorus. Within months, an affiliation was formed between the new department and a small amateur orchestra called the La Jolla Civic Orchestra and an informal assemblage of all of the La Jolla church choirs under the direction of Patricia Smith. Tom was named music director of what grew to become the 230-member La Jolla Symphony & Chorus. It was a position he held for 31 years.

A champion of new music, Tom taught the ensemble to be flexible and open to different musical experiences. Mary, a dancer, actor and artist by training, lent her talents and support whenever needed, including art direction of Ravel's lyric fantasy *L'Enfant et les Sortilèges* and staging of the Virgil Thompson opera *Mother of Us All*.

Upon Tom's retirement in June 1998, the Thomas Nee Commission was established to commemorate his advocacy of contemporary music and young composers. To-date, twenty Thomas Nee Commissions have been awarded to UC San Diego graduate students and premiered on the LJS&C's subscription concert series.

We dedicate this weekend's concerts to the memory of Tom (1920-2008) and Mary (1928-2017), and celebrate their legacy with the premiere of the twenty-first Thomas Nee Commission, *Iuscinia* by Tina Tallon.

Gloria

FRANCIS POULENC

Born January 7, 1899, Paris

Died January 30, 1963, Paris



Francis Poulenc was raised a Roman Catholic, but very early in life he fell away from the church. Then in the summer of 1935 came one of those life-changing experiences: his close friend, the composer Pierre-Octave Ferroud, was killed in an automobile accident in Hungary. Badly shaken, Poulenc made a pilgrimage to the village of Rocamadour in southern France, where a chapel dedicated to

the Black Virgin sits atop a hill. Poulenc himself explained its impact on him: "As I meditated on the fragility of our human frame, I was drawn once more to the life of the spirit. Rocamadour had the effect of restoring me to the faith of my childhood." Poulenc immediately composed his *Litanies à la vierge noire* for women's voices and organ and followed that with a number of other liturgical settings across the remainder of his life.

One of the greatest of these was the result of a commission from the Koussevitzky Foundation in the late 1950s. Their first suggestion that he write a symphony was quickly rebuffed, nor was their follow-up request for a concerto any more appealing to the composer. At that point the Foundation told Poulenc that he could compose anything he wanted to, and he chose to set part of the Mass text. Poulenc did most of the work on what would be the *Gloria* during the second half of 1959, completing the short score that December and the orchestration in July 1960. Poulenc flew to Boston for the premiere, which was delayed a day when that city was incapacitated by a massive snowstorm. The premiere took place on January 20, 1961, by Charles Munch and

the Boston Symphony Orchestra with Adele Addison as soprano soloist. Poulenc was delighted by the performance, and the *Gloria* has become one of his best-known works. Unfortunately, it was also one of his last: he died two years later at age 64.

Hearing this music without knowing its text, one would hardly guess that it is a setting of a sacred text. Poulenc's music for the *Gloria* is neither ceremonial nor solemn nor particularly dignified. On the contrary, at some points it is so lighthearted that it has been accused of frivolity. In response to such criticism, Poulenc said: "The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the famous Benedictines whom I saw playing soccer one day." This is precisely the charm of the *Gloria*, which features gorgeous melodies, piquant harmonies (the opening chord, for example), and rhythmic energy. Poulenc's setting makes clear that he did not feel one need be solemn to praise God.

The *Gloria* text comes from the second part of the Roman Catholic Mass; Poulenc scores his setting for soprano soloist (who sings in three of the six movements), chorus, and orchestra. The opening *Gloria*, majestic and slightly dissonant, sets the mood of ebullient praise. The energetic *Laudamus te* is in ternary form; Poulenc marks its beginning "Very fast and joyous," and this frames a solemn *Gratias*. The soprano solo enters at the *Domine Deus*, her voice floating beautifully above the subdued chorus and orchestra. The bubbling *Domine fili unigenite* is full of vitality—again, Poulenc instructs that it should be "Very fast and joyous." The mood changes sharply at the *Domine Deus, Agnus Dei*, longest and most solemn section of the *Gloria*, where the soprano's jagged melodic line soars high above the accompaniment. Spirited entrances by the tenors and mezzo-sopranos open the concluding *Qui sedes ad dexteram Patris*, which is based partially on themes and rhythms from the opening movement. A strident climax leads to the return of the soprano soloist and a conclusion ("Extraordinarily calm," specifies Poulenc) that fades into silence on a final *Amen*. ■

Susan Narucki

soprano

With luminous tone and distinctive artistry,

American soprano Susan Narucki has earned international acclaim for three decades. She has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony, MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and Carnegie Hall with conductors such as Boulez, Levine, Salonen, Tilson Thomas, de Leeuw and Knussen. A dedicated advocate of music of our time, Ms. Narucki has given over 100 world premieres.

Her extensive discography includes both a Grammy Award and Grammy Nomination for Best Classical Vocal Performance; her recording, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman was selected as Editor's Choice of BBC Music Magazine. Recent appearances include



Photo: Joe Henson

Opera de Montpellier (Carter's *What Next?* and Mathis Nitschke's *Jetzt*), the International Festival Cervantino, and the West Coast premiere of Andriessen's *Die Materie* with the Los Angeles Philharmonic.

Ms. Narucki's creative projects introduce modern music to audiences outside traditional concert hall settings and illuminate broader issues in society. Her work has earned major grants from the Creative Capital Foundation, the MAP Fund for the Performing Arts/Doris Duke Charitable Foundation, UC MEXUS and the National Endowment for the Arts. Her most recent project is the critically acclaimed *Cuatro Corridos* (2013), a chamber opera that addresses human trafficking across the U.S.-Mexican border. With libretto by internationally acclaimed novelist Jorge Volpi and music by Hebert Vazquez, Arlene Sierra, Lei Liang and Hilda Paredes, *Cuatro Corridos* has had over a dozen performances in the United States and Mexico. The opera has been broadcast multiple times on CANAL 22, Mexico's art and culture broadcasting network, and was recently nominated for a Latin Grammy Award.

Ms. Narucki is Professor of Music at the University of California, San Diego.

I Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.

Glory to God in the highest
And on earth peace to men of goodwill.

II Laudamus Te

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your great glory.

III Domine Deus, Rex Caellestis

(Soprano Solo and Chorus)

Domine Deus, Rex coelestis,
Deus Pater omnipotens,

Lord God, Heavenly King,
Almighty God the Father,

IV Domine Fili Unigenite

(Soprano Solo and Chorus)

Domine Fili unigenite, Iesu Christe;

Lord Jesus Christ, only Son of the Father;



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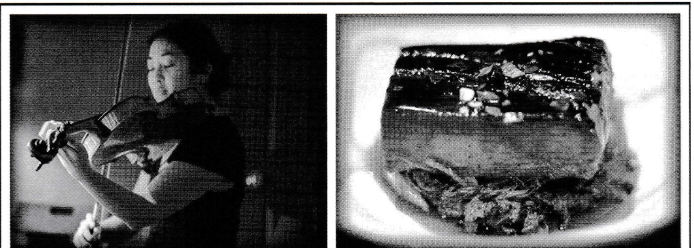
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V Domine Deus, Agnus Dei

(Soprano Solo and Chorus)

Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;

Lord God, Lamb of God, Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;

VI Qui Sedes Ad Dexteram Patris

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu colus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

You sit at the right hand of the Father;
have mercy on us.
For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.

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Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.



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