

2011-2012 Season
La Jolla Symphony & Chorus

**ANCIENT
NOISES**

December 3-4, 2011
Mandeville Auditorium

**STRAVINSKY,
CIRCUS!**

A Season Survey of a 20th-Century Master

MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

ANCIENT NOISES

Saturday, December 3, 2011, 7:30pm | Sunday, December 4, 2011, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

LANG

Grind to a Halt

David Chase conducting

BARTÓK

Cantata Profana

Part One

Beginning of the tale

Hunting fugue

Haunted bridge and the transformation

Part Two

Father searches the forest

Father and the stags

Part Three

Epilogue

INTERMISSION

Steven Schick conducting

LIGETI

Poème Symphonique for 100 Metronomes

Metronomes provided courtesy of Musiqa.

STRAVINSKY

Les Noces (The Wedding)

Part One

Scene One: The Braid

Scene Two: At the Groom's House

Scene Three: The Departure of the Bride and Groom

Part Two

Scene Four: The Wedding Feast

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

We gratefully acknowledge our underwriters for this concert

Michael & Nancy Kaehr

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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



I remember a March day of my childhood as I watched my father walk out onto a field of black Iowa earth, look around with his hands on his hips, sniff the warming spring air, and decide that it was time to plant. His decision was an act of trust in nature, of virtuosic improvisation in the realm of business. It was a yearly ritual of creating order and productiveness out of the chaos of possibility. By choosing to plant, my father took sides in the ageless disputation between wilderness and cultivation. His son, the musician, thinks in terms of noise and ritual. Either way, father and son confront one of the overriding questions of their lives. How do we encounter the uncontrolled and irrational—the “other”—in our lives? What tools do we use to understand it and how do we rephrase it in a language of custom and tradition?

It's not only in the realms of music and farming that the dichotomy between noise and ritual, chaos and order, has leverage. I love baseball and like football. Every significant moment in those two sports has been signposted by the quick alternation between ritualized action and a spontaneous explosion of noise. (If you saw the end of game six of the World Series this year then I rest my case.) Elsewhere: the trauma of childbirth—certainly this must be a noisy experience if you're the one being born—is followed quickly by the potentially confusing ritual of a quick spank and parental adoration. Even in the social sphere of a concert, the noise of applause is to be answered by the ritual of tuning.

The presence of noise is how we know we are someplace interesting, and ritual is how we make sense of that place.

To explore this question we partner two pairs of works: one made mostly of noise and another that seeks to understand it through ritual. With David Lang's *Grind to a Halt*, a raucous piece even for the composer of such gritty music as *The Anvil Chorus* and *International Business Machine*, we find the noise of creation. Building things always makes noise and David Lang's musical language could be uniquely summarized by the word “construction.” He builds one rhythmic cycle on top of another, eventually confusing the ear and creating, well, noise. Béla Bartók's *Cantata Profana* is our riposte. It is not a constructed, but rather a “natural” ritual in the vein of the Bach “Passions” but where there is “the accordance of dignity and rightness to a natural as opposed to a civilised state,” in the words of Paul Griffiths. Nestled in Bartók's middle period among the late string quartets, the first performance of the *Miraculous Mandarin*,

and the composition of *Music for Strings Percussion and Celeste* the *Cantata* seems designed as a work that bridges Bartók's profile as a composer of concert music to the pull he felt towards "more primitive" influences among the folk musics of central and eastern Europe. The *Cantata* is Bartók's own ritual in order to understand the turbulence of his inner creative world.

Our second half reprises the pattern, starting with another Hungarian composer of progressive tendencies, this time György Ligeti, and moving to a stylized ritual in *Les Noces* of Igor Stravinsky. Ligeti's *Poème Symphonique* is a piece more often talked about than experienced. But experience it you will! One hundred metronomes set to prescribed speeds are wound and then released, creating a cacophony of noise that results, as the metronomes wind down, in a fascinating polyrhythmic array of clicking that eventually thins to silence. We link it here without pause to *Les Noces*, Stravinsky's ritualized version of a Russian wedding. In *Les Noces* we are very pleased to welcome back our

friends, the Tijuana dance troupe "Lux Bo-real" with choreography by Allyson Green.

And so we seek to understand our world through opposing compass points. But not so fast: when we actually confront noise and ritual they seem more similar than contrary. The noisiness of *Grind to a Halt* is a latticework of rhythmic overlay—in many ways as sophisticated a structure as the Bartók that follows it. And Ligeti, for all the hubbub he creates on stage, rightly calls his piece a "poem." There is something questing and melancholy about hearing the machines we've made wind down and shed their utility. So, there is order embedded in noise. And, conversely, if the *Canata Profana* and *Les Noces* are any examples, our rituals can be pretty boisterous.

Isn't it marvelous? That opposing forces might in fact be different forms of the same basic stuff. That noise can be the source of art—the breath of the world as John Luther Adams calls it. That the memory of a farmer standing on his bare field would turn out to be the abiding poetic image of my life. ■

STEVEN SCHICK conductor

For more than 30 years Steven Schick has championed contemporary music as a percussionist and teacher by commissioning and premiering more than 100 new works. Schick is a professor of music at the University of California, San Diego and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002). He has served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland, and as consulting artist in percussion at the Manhattan School of Music. Schick is founder and artistic director of the acclaimed percussion group, red fish blue fish, a UCSD ensemble composed of his graduate percussion students that performs regularly throughout San Diego and has

toured internationally. He also is founding artistic director (June 2009) of "Roots & Rhizomes"—an annual international course for percussionists hosted by the Banff Center for the Arts in Canada.

As a percussion soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues.

Schick is a frequent guest conductor with the International Contemporary Ensemble (Chicago and New York City), and in 2011 he was appointed artistic director and conductor of the San Francisco Contemporary Music Players. Schick has been music director and conductor of the La Jolla Symphony & Chorus since 2007.

PROGRAM NOTES

by Eric Bromberger

GRIND TO A HALT

DAVID LANG

Born 1957, Los Angeles, CA



A Pulitzer Prize-winning composer, David Lang's compositions are known for a fierce intelligence and clarity of vision that informs their structures.

His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

The composer has provided the following program note.

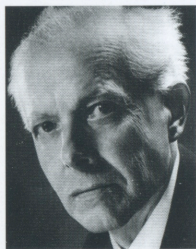
Grind to a Halt is a short, intense blast of rage that I wrote as an expression of my feelings at the death of the composer Jacob Druckman, who had been my major teacher at the Yale School of Music. When Jacob got sick he called me to ask if I could take over teaching his classes at Yale for him, so that he could concentrate on his treatment. I agreed, and a few weeks later he died. At the time I was writing *Grind to a Halt* for the San Francisco Symphony. It would portray a machine slowly running out of energy, going out of sync, becoming incoherent, falling apart. I decided that I couldn't go on with what I was writing because I was too angry about Jacob's death; angry that I had not paid closer attention to him; angry at Fate, and Death, and God. The image of a machine running down began to feel much more serious to me and much more personal, and about something much darker and more human. ■

CANTATA PROFANA

BÉLA BARTÓK

Born March 25, 1881, Nagyszentmiklos, Hungary

Died September 26, 1945, New York City



During the summer of 1930 Bartók, then 49 years old, took on what was for him an entirely new project. As part of his research into the folk-music of Eastern Europe, he had collected a

number of *colinde*, songs that were sung as part of Romanian Christmas celebrations. But Bartók discovered—to his surprise and pleasure—that often these *colinde* ranged far from the traditional Christmas story: “the most important part of the text...has no connection with the Christian Christmas: instead of the story of Bethlehem it deals with the miraculously triumphant battles against an invincible lion (or stag); one legend tells

of nine brothers who hunted in the wilds until they themselves turned into stags...All fragments from pagan times!”

This last tale in particular appealed to Bartók, and in the summer of 1930 he composed a cantata based on it. The tale was originally in Romanian, but Bartók finally set it in Hungarian. It tells the story of a father who has nine sons, and instead of teaching them a trade in the town or fields he encourages them to become hunters and to spend their time in the wild forest. They become so much a part of the natural world that—in a magical moment—they pass over a “haunted bridge” and are transformed into stags. The father comes looking for his sons and is about to shoot one of the stags when that one—formerly his favorite son—confronts the father and warns that the stags will attack him if he shoots. The father begs them to return home to their mother and to the sumptuous table she has set, but they cannot for they have entered a magical world, far beyond human concerns.

The *Cantata Profana* is one of Bartók's masterpieces, embodying some of his most deeply-held beliefs. He noted: "My own true guiding idea, however—of which I have been fully conscious since I found myself as a composer—is the brotherhood of peoples, brotherhood in spite of all wars and conflicts. I try—to the best of my ability—to serve this idea in my music." Some have been quick to see the *Cantata Profana*, composed in 1930, as Bartók's response to the darkening political climate in Europe (the stags leave behind human strife and find fulfillment in the "mountain springs"). This may be over-reading (Hitler would not come to power for another three years), but it is true that the magical transformation and the entrance into an enchanted, pure world spoke directly to Bartók, who did believe in the brotherhood of men and in a pantheistic universe (during the final years of his life, Bartók attended a Unitarian church in New York City). Bartók's approach to the issue of language in this cantata confirms this belief: the text was originally in Romanian, he set it in Hungarian, and the first performance was given in English in London in 1934. All of this was fine with Bartók, who was trying to speak beyond the language of one individual nation to address common human concerns. Bartók planned a cycle of cantatas and wished to write the others on Hungarian and Slovakian texts, but he completed only the *Cantata Profana*. Perhaps the darkness that gradually shrouded the 1930s vitiated his hopes for the brotherhood of all nations.

Bartók scores the *Cantata Profana* for large and unusual forces. He calls for a double chorus, which sometimes sings antiphonally, sometimes in unison, and sometimes divided into many parts. The role of the favorite son-turned-stag is a demanding part

CHAD FRISQUE tenor

Chad Frisque is happy to return to La Jolla Symphony and Chorus. First heard with LJS&C in 2007 as the The Recitánt in Berlioz' *L'Enfance du Christ*, Mr. Frisque has since filled his time with private engagements on the West Coast. A past member of the San Diego Opera Ensemble, recent roles have included First Soldier/Student in Des McAnuff's praised staging of Alban Berg's *Wozzeck*, the herald in *Don Carlos*, and Giuseppe in *La Traviata*. Seen in such productions as *Falstaff* with Opera Omaha, *Pirates of Penzance* with the Denver Symphony, and *Peter Grimes* with Los Angeles Opera, Mr. Frisque makes San Diego his permanent home and has worked with such companies as San Diego Opera, San Diego Lyric and San Diego Festival Chorus. Comfortable on both the opera and concert stages, Chad has sung tenor soloist in Bach's *Magnificat*, *Die Weihnacht's Oratorium* and *The Messiah*, among others.

PHILIP LARSON bass

Philip Larson received a degree in vocal performance from University of Illinois. He was a founding member of the "Extended Vocal Techniques Ensemble," one of the first groups dedicated to the performance of vocal music featuring extended techniques. The quartet performed throughout the U.S., Europe and Canada. In 1977 Mr. Larson, with Edwin Harkins, founded [THE], a composing/performing duo that performed at Music Today in Tokyo, Paris Autumn Festival, the Darmstadt Ferienkurse, the Inter-Society for the Electronic Arts in Rotterdam, the Suzuki Theater Festival in Japan, the New Music America Festival in Chicago and PICA in Perth, Australia. They have collaborated with John Cage, Toru Takemitsu, Anthony Braxton, and media artist Vibeke Sorenson. As a concert soloist, he has performed in New York, Boston, Chicago, Los Angeles, Paris, Tokyo, Munich, Lisbon, Cleveland, Bucharest and Warsaw with various ensembles including Cleveland Chamber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, and red fish blue fish percussion ensemble. Recordings include the works of Iannis Xenakis, Anthony Davis, Roger Reynolds, and Chaya Czernowin. Mr. Larson is professor of music at UCSD.

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for tenor solo, while a baritone solo sings the part of the pleading father. The orchestra is large and—like the chorus—is sometimes treated antiphonally. Performances of this difficult score are understandably rare, and as a result one of Bartók's finest creations remains almost unknown to general audiences.

The *Cantata Profana* is in the arch-form that was so important to Bartók in these years: he used that form in his *Fourth String Quartet* of 1928 and *Fifth* of 1934. But as with all Bartók's arch-forms the exact structure here is subtle. Everyone senses that the beginning of the *Cantata Profana* consciously recalls the beginning of Bach's *St. Matthew Passion*. Both works open with antiphonal choruses and pulsing lower strings, but where Bach sets out to tell a story central to Christianity, Bartók plunges into the past to tell a pagan story in this "profane cantata" (listeners should be reminded that "profane" does not mean salacious but simply "outside the temple"). This opening section sets the scene masterfully: it takes us deep into a primeval forest, and the music suddenly leaps ahead at the hunting music, marked *Allegro* and built on a vigorous

fugue that shows us the power of the nine young men in all their glory. But eventually these young men come to the "haunted bridge." Here the music slows, and on unearthly swoops of harp sound the young hunters are transformed into stags.

Without pause, the music glides into the central *Andante*. Here the disconsolate father searches for his sons and is about to shoot one of the stags when the tenor soloist warns him off. In music marked *Agitato*, the father pleads for their return to civilization, but the son is adamant: he and his brothers can never return, for their antlers will not fit through doors, and now they "can only wear the wind and sun."

The third part briefly reprises the action of the first two parts, but now the drama is over: the young men have entered a new world, and the tone of Bartók's music—based on material heard earlier—is now serene. The transformation is complete: the stags have put behind them the world of "crystal goblets," and the tenor's floating solo tells us that now they will drink only "from clear and cooling mountain streams." ■



DAVID CHASE

choral director 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.

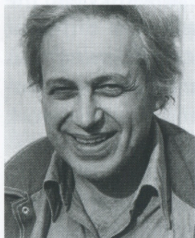
Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus travels to Carnegie Hall to perform Britten's *Spring Symphony*.

POÈME SYMPHONIQUE FOR 100 METRONOMES

GYÖRGY LIGETI

Born May 28, 1923, Dicsöszentmárton,
Hungary (now in Romania)

Died June 12, 2006, Vienna




György Ligeti began his career as a composer in Hungary in the years after World War II, when musical life in that country was rigidly controlled by a repressive communist bureaucracy intent on enforcing the doctrine of "Socialist Realism": music (and all art) must be acceptable to the masses and must serve the ends of the state. Under these restrictions, Ligeti found himself limited to composing patriotic choruses and music for school musicians. Desperate for wider horizons, Ligeti found them when he escaped from Hungary in December 1956, just after the revolution there had been crushed.

Suddenly—in Western Europe—Ligeti found the musical possibilities almost limitless, and he began to explore them. He studied with Karlheinz Stockhausen in Cologne and for a time became interested in electronic music and music constructed out of non-instrumental sounds. In 1961 Ligeti produced what might be called his first classic score, *Atmospheres*, an orchestral work that does without themes, rhythm, or harmony and instead offers slowly-shifting textures (listeners may know that work best not from the concert hall but from the movie theater: Stanley Kubrick used it—without permission—in his movie *2001*).

But Ligeti was also aware in these years of the many competing "ideologies" in the world of music, and in 1962 he composed a score that he hoped would be understood—at least partially—as criticism of those ideologies. This was his *Poème Symphonique*, composed for

one hundred metronomes. This piece called into question not only all the competing ideologies, with their various manifestos, but the very nature of music itself. The *Poème Symphonique* requires one hundred metronomes, each set at a different tempo. These metronomes are wound tight, and—at a signal from the "conductor"—they are all set in motion (these metronomes must be the old-fashioned wind-up type, not the more recent electric version). At first, the sound produced is simply a inchoate mass of ticking sounds, but as the springs in the metronomes wind down, it becomes possible for listeners to pick out the strands of individual rhythms until finally only one metronome is left in motion, and gradually it ticks its way into exhaustion and silence.

It has been pointed out that Ligeti's *Poème Symphonique* is not a "poem," nor is it "symphonic," and that is part of his ironic take on the artistic battles of the day. This piece created something of a scandal in that day, for it called into question the whole meaning of music (one radio station in Europe refused to broadcast a performance of it, much to Ligeti's delight). Today, nearly half a century after its creation, the *Poème Symphonique* reminds us of the artistic battles in the years after World War II, and more specifically it reminds us of Ligeti's probing questions about what constitutes music in a world where complete artistic freedom seemed to open the door to anything. ■



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*for his generous donation of fine wines
for LJS&C events this season.*

VOCAL SOLOISTS

Jessica Aszodi, *soprano*

Martha Jane Weaver,
mezzo-soprano

Chad Frisque, *tenor+*

Phil Larson, *bass-baritone+*
+also in *Cantata Profana*

PIANISTS

Aleck Karis

Stephen Lewis

Kyle Blair

Todd Moellenberg

RED FISH BLUE FISH

Stephen Solook

Bonnie Whiting Smith

Jonathan Hepfer

Leah Bowden

Kjell Nordeson

Eric Derr

Dustin Donahue

DANCE DIRECTOR/ CHOREOGRAPHER

Allyson Green

LIGHTING DESIGN

Alan Burrett

Students of UCSD

lighting design program

COSTUME DESIGN

Alina Bokovikova

Erick Sundquist, *associate
designer*

PRODUCTION STAGE MANAGER

Leighann Enos

DRAMATURGY

Julie Burelle

DANCE CAPTAINS

Matthew Armstrong

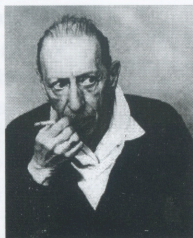
Donna Webb

LES NOCES

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



In 1912, while working on *The Rite of Spring*, Stravinsky had the germinal idea for a different piece. *The Rite of Spring* was about a pagan sacrifice in ancient Russia, and the new work would have a somewhat similar—but in fact quite different—

subject: it would be a depiction of a Russian peasant wedding. Stravinsky at first envisioned a cantata for singers, dancers, and instrumentalists: "My idea was to compose a sort of scenic ceremony, using as I liked those ritualistic elements so abundantly provided by village customs which had been established for centuries in the celebration of Russian marriages." Stravinsky fashioned his own libretto, drawing from collections of Russian poems and folk-tales, and he began work on the new score in Clarens, Switzerland, during the summer of 1914, just as World War I began. It took three years to complete the short score, which featured four soloists and a mixed chorus.

If Stravinsky had the vocal score complete in three years, the problem of the instrumental accompaniment to those voices would vex him for six more years. At first he scored the music for a huge orchestra of 150 players, divided into several sections. Rejecting this grandiose plan, he next conceived a version for a smaller orchestra of winds and percussion plus eight string players. This was reduced to an ensemble of percussion and keyboard instruments, featuring the cimbalon and player-piano. Dissatisfied with this, Stravinsky settled on what would be the final instrumentation in the early 1920s: an ensemble of four pianos and a large percussion battery. The first performance, given by the Ballets Russes, took place in Paris on June 13, 1923. It had been over ten years since Stravinsky had had his first idea for the new work.

Les Noces, as Stravinsky named the piece, is unique (that plural title is usually rendered in English as the singular *The Wedding*). He conceived of it as a theater-piece and subtitled it "Russian choreographic scenes with song and music." The four vocal soloists, the four-part chorus, and the instrumentalists combine to tell of the events and customs of a Russian

peasant wedding in the early nineteenth century. That telling is almost stream-of-consciousness: for the listener, the effect is of being in the midst of a peasant wedding and overhearing the songs and cries and asides that such an occasion might produce. No singer takes an individual part, and the story of the marriage of Nastasia and Fetis emerges from myriad shifting perspectives. *Les Noces* offers very little narrative action, but a great deal of color and emotion.

Musically, the closest relative of *Les Noces* is *The Rite of Spring*. Though *Les Noces* employs much smaller forces, it uses some of the same techniques as that monumental ballet: fragmentary themes that refuse to develop in any traditional sense, block chords repeated obsessively, and enormous rhythmic complexity. One comes away from *Les Noces* not remembering tunes but struck by the pound of the rhythms and the ring of bells, drums, and percussive pianos.

The four tableaux of *Les Noces* (which is performed without a break) may be summarized briefly. In "The Braid" Nastasia sings a ritualized lament for the loss of her innocence, as her friends sing of weaving the maiden's braid. In the second scene, "At the Bridegroom's House," the men of the chorus sing of the groom's prowess, and the marriage receives the blessing of the priest and parents, intoned without accompaniment. In "The Departure of the Bride and Groom," the mothers of the couple sing a ritualized farewell to their children. The final scene, "The Wedding Feast," depicts the feast of the red table. There is much celebration here (along with the sorts of remarks one hears at weddings when some of the guests have had too much to drink). Finally, a couple is selected to warm the wedding bed, the bride's headress is changed for the matron's wrap, the groom carries her over the "rushnyk" to their bedroom, and their parents and the guests assemble outside the door. *Les Noces* closes not with song but the peal of resounding bells. ■

PERFORMERS

The Bride: Briseida López*
The Groom: Matthew Armstrong*

Friends of the Bride

Martita Abril
Leslie Armstrong
Danielle Eldred
Alyssa Kinnear
Sarah Larson, *the next bride*
Azalea López, *female matchmaker***
Victoria Reyes, *maid of honor***
Donna Webb

Friends of the Groom

Henry Torres, *male matchmaker+**
Angel Arambula+*
Octavio Dagnino*
Raúl Navarro, *bestman**

Parents of the Bride

Patricia Sandback
George Willis

Parents of the Groom

Margaret Larlham
Peter Larlham

Village Patriarch

César López Cuadras

Mother of the next Bride

Margaret Marshall

Villagers

Heather Zornes-Almanza
Jonathan Arreola
Jane Blount
Anthony Diaz
Liana Hesketh
Cecily Holcombe
Rafaella Judd
Samara Kaplan
Nicole Oga
Alyssa Schott

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Official Caterer
for the
2011-2012 Season

CHOREOGRAPHER NOTES FOR "LES NOCES"

There is a rich choreographic history of artists who have been inspired by the beautiful music and story of Igor Stravinsky's *Les Noces*, from Bronislava Nijinska's original seminal version in 1923, to others including Jerome Robbins, Maurice Bejart, Angelin Preljocaj, and Anna Teresa de Keersmaeker.

Therefore it was a daunting but exciting challenge to create my own version of this iconic ballet, when Steven Schick invited me to make a work in the "Stravinsky Circus!" season. I was thrilled and grateful to collaborate again with Steven and David Chase and the excellent La Jolla Symphony and Chorus, as the opportunities for live music and dance performed on this scale are all too rare. I researched Stravinsky's original intentions in the libretto and let the haunting melodies and driving rhythms of the music serve as my movement inspiration guide. Stravinsky wrote in his autobiography, "My idea was to

compose a sort of scenic ceremony, using as I liked those ritualistic elements so abundantly provided by village customs which had been established for centuries in the celebration of Russian marriages. I took my inspiration from those customs, but reserved to myself the right to use them with absolute freedom." I have tried to honor Stravinsky's original intent of a love song to his native home, finding a more joyous celebration in Part II than in Nijinska's version. But following in the tradition of the lamenting Russian betrothal songs, "the bride weeps," as Stravinsky writes, "...because she must weep," in Section 1 of the work. Ligeti's *Poème Symphonique* for 100 metronomes provides an exciting sonic setting for our tableau of the match-making ritual that initiated all Russian folk weddings. Working with the extraordinary dancers of Lux Boreal of Tijuana is always a delight, and we were intrigued by the similar ideas and customs in both Mexican and Russian folk weddings, particularly of the Ukraine. Borrowing as freely as Stravinsky did to create his score,



ALLYSON GREEN dance director/choreographer

Allyson Green is a choreographer, visual artist, and curator. She currently serves as Chair of the UCSD Department of Theatre and Dance. Based in New York from 1986-2001, her repertory of over one hundred works has been presented to critical acclaim in eighteen countries and throughout the United States since 1993. Her career has been particularly influenced by collaborative international partnerships with artists such as Ben Wright (UK), Jose Navas (Canada), Meg Stuart (Belgium), Dominique Porte (France), and Lux Boreal Contemporanea Danza (Mexico); two decades of choreographic research in Eastern/Central Europe; and ongoing site-specific

collaborations with visual artist Peter Terezakis. She was the Artistic Director of Sushi Performance and Visual Art from 2003-5, producing the Central Station International Festival among numerous multi disciplinary events. Recent curatorial projects at UCSD include the creation of the *Cal-Laboratory Kitchen*, a research laboratory for international choreographers and composers; the *Arts in Action Festival* for social justice issues; and the co-creation, with Martin Wollesen and Artpower, of *Wonderland*, an international festival of contemporary dance. Most recently she has enjoyed a rich fall sabbatical, assisting choreographer Ben Wright and director Michael Grandage on *Don Gionvanni* at the Metropolitan Opera in NYC; creating a Trolley Dance *The Last Stop*; and creating Stravinsky's *Les Noces*.

we have “married” movement ideas of Mexican folklorico to folk dances I have learned in my extensive travels in Eastern Europe, the Baltics, and Russia.

My deep thanks are given to all of Lux Boreal for creating the heart of our work. I am also grateful for our Ukrainian costume designer Alina Bokovikova, and to her associate Erick Sundquist, who have created contemporary costumes inspired by classic folk dress, with notes of music interwoven into the print designs. Our lighting designer Alan Burrett designed the work for Bejart, and so I am honored to collaborate with him on this version here, as well as the lighting students of UCSD. Thanks to our Stage Manager Leighann Enos for her masterful job with a huge cast, and also thanks to Julie Burelle for dramaturgical research. To create “the village,” I have asked dear friends, from students to master artists, to join in to the collaboration and I have greatly enjoyed creating this celebration with them. I am very grateful to all for their many volunteered hours and joyful contributions to make such an event possible. In particular my deep thanks to Peter Terezakis, Matthew Armstrong, Donna Web, Sarah Larson, and Martita Abril for your assistance in creating and rehearsing the dance on both sides of the border. Congratulations to Peter and Margaret Larlham, celebrating their 40th wedding anniversary with the Dec. 4th performance!

The presence of all of you in the audience completes the festivities for us; we are honored that you have joined us as members of the international village of music and dance lovers. We hope that you enjoy the wedding! ■

LUX BOREAL CONTEMPORANEA DANZA

Lux Boreal means “lights from the north;” the company was founded in 2002 by Henry Torres and Angel Arambula, and is based in Tijuana, México. Since the beginning, the company has been part of the dance movement in northern Mexico. The scenic circle of Lux Boreal Contemporanea Danza is made by choreographers and dancers of this borderland and many other cities who converge on a life commitment to dance, and whom have found a way to bring their surrounding reality to the language of art. Consisting of eight dancers plus collaborators and understudies, Lux Boreal is part of an artistic bi-national relationship through tightening bonds with artistic communities from either side of the border. This situation has allowed the troupe to present their work and create dance pieces in different scenarios resulting in a constant cultural exchange with the United States. In 2009, Lux Boreal was honored in *Dance Magazine's* Top 25 to Watch, and since 2008 has been listed as part of the Hall of Fame in Tijuana. The company received the Public Choice Award in San Luis International Dance Festival and has been strongly supported by the National Fund for Arts and Culture through the program *Mexico en Escena* since 2007.

RED FISH BLUE FISH

Founded fifteen years ago by Steven Schick, the UCSD-based percussion 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 a Roger Reynolds' *Sanctuary* and the American premiere of James Dillon's epic *Nine Rivers* cycle with the International Contemporary Ensemble. Recordings to be released in the 2012-13 season include the works of Karlheinz Stockhausen, Giacinto Scelsi, and rare works of Iannis Xenakis.

JESSICA ASZODI soprano

Australian Jessica Aszodi has been hailed by the Australian news-media as "One of the finest actress-singers in the country" (*The Age*, 2010) and "...a tour de force" (*Sydney Morning Herald*). Currently a graduate student in voice at the University of California, San Diego, she is a graduate of the Victorian College of the Arts and of Victorian Opera's Young Artists program. She has sung more than a dozen roles

with Victoria Opera Company including Donna Elvira in *Don Giovanni*, and Seso in *Guilio Cesare*. She has appeared as a soloist with the Melbourne Symphony Orchestra, Royal Melbourne Philharmonic, and Macau International Music Festival, among others. A passionate exponent of new and unusual repertoire, Ms. Aszodi has performed with some of Australia's foremost new music ensembles.

MARTHA JANE WEAVER mezzo soprano

Martha Jane Weaver (Lownie) is an extremely versatile singer with repertoire ranging from Bach to Verdi to Copland, Gilbert & Sullivan, Broadway, Gospel and Spirituals. Her many guest-artist credits include the San Diego, Nevada-Reno, and Sacramento opera companies; the Philharmonia Baroque Orchestra; Los Angeles Bach Festival, Los Angeles Chamber Orchestra; Nevada, Utah and San Diego symphonies; Hollywood Bowl; William Hall Chorale; and dozens of other

choral organizations throughout the Southwest. Ms. Weaver is a soloist and section leader at St. James by-the-Sea Episcopal Church in La Jolla, and a frequent guest recitalist at many San Diego-area churches and venues such as the Spreckles Organ Pavilion in Balboa Park. In recent years she has also become a noted vocal coach and choral workshop director. Ms. Weaver last appeared with the La Jolla Symphony & Chorus as a soloist in Beethoven's *Ninth Symphony*, February 2007.

ALECK KARIS piano

For over twenty years Aleck Karis has been one of the leading pianists in the New York contemporary music scene. Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. Among his numerous solo piano discs on Bridge Records are acclaimed recordings of Stravinsky, Schumann, Carter and John Cage. Recently, Karis performed Birtwistle's marathon solo work *Harrison's Clocks* in London and New York,

Feldman's *Patterns in a Chromatic Field* in New York, and appeared at the Venice Biennale. At home with both contemporary and classical works, Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego. In this weekend's performances of *Les Noces*, pianos 2, 3, and 4 are played by Karis's graduate students.

ALAN BURRETT lighting design

Born in London, Alan Burrett's internationally acclaimed work for theatre, dance and opera has been seen in over 30 countries. He began his career as the resident designer with Bejart ballet in Brussels where he designed sets, costumes and lights for numerous productions, as well as for the 300th Anniversary of Moliere at the Comedie

Francaise, various productions for the Paris Opera Ballet, and French television. In 1995 he began a 10-year association with LA Opera becoming their first resident lighting designer in 2001. Burrett joined the UCSD Department of Theater and Dance in fall 2008 as head of the graduate program in lighting design.

ALINA BOKOVIKOVA costume design

Alina Bokovikova is a local costume designer who is currently teaching Costume Design at UCSD. Born in the Ukraine, she is very excited to bring her original national experience to this multicultural production of *Les Noces*. Other dance credits include: *Blurred Borders*, *Untitled*, *The Center of Universe*, *Winsome*

love Some, *Generation*, *Night*, *Fairy Tails*. Her theatre credits include: *The Great American Trailer Park Musical* (San Diego Rep), *Hedda Gabler* (Potiker Theatre), and *Joe Turner's Come and Gone* (Forum Theatre), *Stereoblind* (dance film) and *Limelight Musical* (ACD La Jolla Playhouse), among others.

LEIGHANN ENOS stage manager

Leighann Enos is based out of San Diego and most recently worked on the Persian Arts Society's production of *Scarlet Stone*, The Old Globe's productions of *Odyssey*, *August: Osage County* and *Twelfth Night* (2010 Summer Shakespeare Intensive), and La Jolla Playhouse's production of *Sleeping Beauty Wakes*. UCSD credits include *space between*, *The Threepenny Opera*, *reasons to be pretty*,

Everything Nice (2010 Baldwin New Play Festival), *La Mandragola*, and *Topdog/Underdog*. She has also worked on the World Premiere of *Magnolia* and the Chicago premiere of *Rock 'N' Roll* (Goodman Theatre) and the World Premiere of *Arrow To The Heart* (Vox Nova Theatre Company). She is a third-year MFA stage manager at UCSD and holds a B.A. from the University of Florida.

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