

THE DEPARTMENT OF MUSIC, UNIVERSITY OF CALIFORNIA, BERKELEY PRESENTS

UNIVERSITY SYMPHONY ORCHESTRA

DAVID MILNES, conductor

Friday, December 7, 2007

Saturday, December 8, 2007

8:00pm, Hertz Hall, University of California, Berkeley

Don Juan, op. 20 (1889) RICHARD STRAUSS (1864–1949)

“The Flyer” Suite (2004) YIORGOS VASSILANDONAKIS (b. 1969)
Film “The Flyer” by DAVID GREEN

Intermission

Symphony N° 4, “Romantic” (1878/1880)
ANTON BRUCKNER (1824–1896)

1. *Bewegt, nicht zu schnell*
2. *Andante quasi Allegretto*
3. *Scherzo - Trio*
4. *Bewegt, doch nicht zu schnell*

WELCOME TO HERTZ HALL

Please silence your cell phones and electronic devices
No flash photography or video/audio recording is permitted
No food or drink inside the concert hall, thank you

Program Notes

STRAUSS, *Don Juan*

In 1889, at the age of twenty-five, Richard Strauss moved to Weimar to assume the post of second Kapellmeister (assistant conductor) at the local court theater. At the time, Weimar was a small house, but dedicated to performing new and progressive music by the likes of Liszt and Wagner. It was a musical environment in which the young Strauss felt entirely at home. He had spent the 1880s undertaking a thorough study of these composers, at the instigation of his friend Alexander Ritter and against the wishes of his musically conservative father. Furthermore, the young conductor and composer had secured the support of Cosima Wagner and the conductor Hans von Bülow for his career.

Strauss' support from the higher-ups led to an unusual development. After performing at the piano his recently-composed tone poem *Don Juan* for the local staff, Strauss was given permission by Kapellmeister Eduard Lassen to conduct his work on a concert with the Court Orchestra. After a series of difficult rehearsals, the world premiere of *Don Juan* took place on November 11, 1889, and skyrocketed the composer to fame.

Don Juan is based on the well-known tale of the indefatigable profligate and libertine, treated famously in poetry by Byron and in music by Mozart in *Don Giovanni*. Strauss took as his specific source of inspiration an extended dramatic poem by Nikolaus Franz Niemsch von Strehlenau (1802-1850), who went by the less-imposing name of Nicolaus Lenau. Unlike Mozart, Lenau treats *Don Juan* not as a morally reprehensible philanderer, but as an idealistic hero in search of the perfect woman. Rather than careless, the Don is frustrated and troubled by the fact that his exploits always lead to harm. At the end of the poem, Don Juan is not punished by some outside force, but rather gives up on a life that has become meaningless, allowing himself to be killed in a duel with an avenging husband. Strauss' choice of this racy and provocative material drew the disapproval of Cosima Wagner, whose critique of the work spurred Strauss on to compose his next tone poem, the lofty and metaphysical *Death and Transfiguration*.

Although the musical content of *Don Juan* is based closely on events in the poem, the piece can also be parsed into traditional formal terms, as the fusion of rondo and sonata principles. Strauss biographer Norman Del Mar has noted that the form of the work is fundamentally the same as that of Strauss' earlier tone poem, *Macbeth* (1888): a sonata first movement with two major independent episodes inserted into the development. The principal subject is introduced immediately at the work's dazzling opening, a whirlwind of sound and color. The principal subject is in fact a composite theme, containing a variety of motives introduced back-to-back. All of these motives will be later isolated and extensively developed. The opening im-

mediately highlights the composer's daring orchestration, featuring virtuosic runs for the strings and woodwinds, bravura passages for the brass, and extensive use of percussion and harp.

The transition to the second theme takes the form of a brief episode introducing Don Juan's first brief and flirtatious amorous encounter. The episode (and thus the tryst) is short-lived, and the music rushes on with more elements drawn from the opening theme. Suddenly everything is stopped in its tracks by a dominant-seventh chord in the winds and coquettish playing by the solo violin. This introduces us to Don Juan's second encounter. The extended nature of the second theme, and its voluptuous scoring, suggests that this time, the Don's heart is stirred far more significantly than the first time around. However, the Don's quest for new pleasures must continue, and the mood is abruptly dispelled by the cellos, who introduce the work's opening motive and lead on to the development section.

The development section proceeds as expected, with the principal themes piled one on top of the other. But – as pointed out above – this process is interrupted by two episodes. The first represents Don Juan's true love, who – after initial resistance – acquiesces to the Don's entreaties with a long and poignant oboe solo played against the background of subdued strings. The second episode follows immediately, presenting what is perhaps the best-known theme from the piece: a new heroic theme for the horns, representing Don Juan's continuation on his journey. Afterwards, the development continues with a wild rush on to the recapitulation, which in turn leads to an exciting climax. However, the coda of the piece suddenly introduces a bleak sonic landscape, in which the dynamics are suddenly subdued, the harmony turns to minor, and most of the orchestra drops out to leave a few instruments hanging precariously over a cliff. In presenting us with such a remarkable coda, Strauss is reflecting the striking last words of the poem: "It was a beautiful storm that drove me on; it has subsided and a calm has remained behind. All my desires and hopes are in suspended animation; perhaps a lightning bolt, from heights that I scorned, mortally struck my amorous powers, and suddenly my world became deserted and benighted. And yet, perhaps not – the fuel is consumed and the hearth has become cold and dark." In a final twist on the traditionally "heroic" sonata form, Strauss vividly portrays the hero's departure from this world – and his own entrance into musical stardom.

– Alexander Kahn

VASSILANDONAKIS, “The Flyer” Suite

In this portion of tonight’s concert, David Milnes and the University Symphony will recreate the process of recording a film score in the golden days of Hollywood for a new score composed for a contemporary film. The house lights will dim, the musicians will turn on their stand lights, and the score will be performed live to an overhead projection of the film by a real orchestra conducted without click-tracks or other technical means of synchronization. This is the way film scores were recorded until technology was invented to facilitate synchronizing score and picture, and studio orchestras were replaced by MIDI-simulated instruments. Today, only large budget movies can afford to use orchestral scores, and even then, the pre- and post-production of the soundtrack is removed by several steps from the orchestra session. The craft and tradition of film scoring as we know it today was developed by European composers who found themselves in Hollywood trying to flee WWII. The first generation of Hollywood composers, like Miklós Rózsa, Max Steiner, Erich Wolfgang Korngold, Dimitri Tiomkin, and later the American-born Elmer Bernstein, Bernard Hermann and Jerry Goldsmith, who paved the way for the techniques and aesthetics of film music, were all classically trained contemporary composers, hired by the Studios for their extraordinary abilities to compose, orchestrate, conduct and produce large amounts of music in very little time.

Today, most of the commercially successful composers in Hollywood come from diverse backgrounds and training, and most use technology and large teams of ghost-composers, orchestrators, copyists and conductors to get through their projects on time. Studios no longer keep composers or orchestras on staff, and big budget films need to survive several test screenings and corporate board decisions, to make it to the theaters.

Naturally, it was very appealing to me to get a chance to compose and realize a score in ideal conditions such as these. David Green’s *The Flyer* is essentially a contemporary silent film, so music takes on the task of giving it a voice. What attracted me initially to the film was the fact that it did not provide any answers or moral views of any kind; it merely sets a sequence of events in motion, and lets the viewer decide what really happens. It also does not simplify or dictate what’s going on emotionally. This is extremely interesting from a composer’s perspective, because it allows for multiple layers of sonic material that can create additional associations with the visual. My score reflects the consciousness of the main character, which is in a state of constant but quiet turmoil. It operates on several levels simultaneously, which at times are filtered in and out of the foreground, as if adjusting the lens of the camera. Sure, you’ll be able to identify signifiers, clichés even,

such as ostinati to underline routine, or minor 7th chords to invoke nostalgia, modal areas to tie together disconnected events, but you will rarely hear those settle to a state of stasis, since the character's emotional world is also constantly in flux.

Furthermore, the ability to rehearse the score and have it performed as a concert suite, allowed me to write for the orchestra in a much more refined way than a conventional scoring session in which musicians essentially sight-read the score, with no chance of ever learning it intimately. So, while still a traditional film-score in some ways, the music you're about to listen to is also a contemporary concert piece, that attempts to exist in an "equal terms" symbiotic relationship with the extremely sensitive and refined point-of-view of the director.

I wish to thank David Green for his vision, trust and patience from conception to execution, and David Milnes for his continuing support and trust in me, as well as the University Symphony musicians who, fearless as always, will take on any challenge and give their all. — Yiorgos Vassilandonakis

BRUCKNER, Symphony No. 4

Few nineteenth-century composers continue to give rise to such strongly opposed opinions among musicologists as Anton Bruckner. As Julian Horton has recently written, "Bruckner has been praised as a Wagnerian and for having nothing to do with Wagner; as a composer of absolute music and of programmatic symphonies; as a dangerous modernist and as a venerable reactionary; as an unworldly mystic and a ruthless pragmatist; as an apolitical innocent and as provider of the soundtrack to German military expansionism."

Controversy over Bruckner's music began during the composer's lifetime. Born in Ansfelden, a small town near Linz, Bruckner spent much of his life as an organist and teacher in the local monastery of St. Florian. When he moved to Vienna in 1868, some critics dismissed him as an ignorant country bumpkin while others proclaimed him a genius. As the composer's success in Vienna grew, he met with considerable opposition, particularly from the powerful critic Eduard Hanslick, a staunch supporter of Brahms. The debate over the relative merits of the music of these two composers quickly took on political overtones, as Bruckner's music received support from the city's Catholic and conservative elements and Brahms' music became a rallying point for liberals. Unfortunately, Bruckner's image as an arch-conservative gained momentum after the composer's death, leading to his appropriation by Hitler as the musical embodiment of Nazi ideology. Despite these ties, though, his music never really fell out of the German repertoire after the war, and it has been gaining an increasingly prominent place in American concert halls.

The Fourth Symphony remains the composer's most frequently performed symphonic work (the title "Romantic" was used by the composer himself). It is written in four movements, each of which is based on a small number of musical motives that unfold and repeat on a vast temporal scale. Bruckner began work on the piece in 1874. But as was the case with many of the composer's works, the Fourth Symphony was extensively revised several times during Bruckner's lifetime. The first revisions occurred between 1878-1880; it was in this form that the work was premiered by Hans Richter and the Vienna Philharmonic Orchestra on February 20, 1880. Bruckner subsequently revised the work for other performances no less than three times during the following years, finally publishing the score in 1889. To make matters more confusing, two separate editions of Bruckner's complete works – one led by Robert Haas and the other by Leopold Nowak – were undertaken after the composer's death. The edition being performed tonight is Haas' 1936 edition, which combines the first three movements of Bruckner's second version of the symphony with the fourth movement of his third version.

The opening of the Symphony's first movement is surely one of the most gripping openings in all of symphonic literature. The curtain rises on a halo of delicate string tremolos on an E-flat Major chord. A solo horn enters on the third measure, intoning a motive based on a falling and rising fifth. The rhythm of this motive consists of a long tone, a dotted rhythm, and another long tone. More and more instruments take up the motive, and a grand crescendo leads to the movement's principal theme in measure 51. Those listeners well-versed in the history of 19th century music will immediately detect the references in this opening introduction to other works, primarily to Beethoven's Ninth Symphony, Schumann's Second Symphony, and to the opening minutes of Wagner's *Ring Cycle*.

The first movement continues in sonata-form. The principal theme consists of an arpeggio in E-flat major, based on what analysts have labeled the "Bruckner rhythm": a duple followed by a triple. The second theme that follows is lighter in character and suggestive of dance music. A development that features all of these elements juxtaposed with one another leads to a recapitulation, which is then followed by a coda that re-enacts the dynamic buildup of the work's opening and concludes with a jubilant reiteration of the opening horn call motive, now scored for all of the horns.

Bruckner once referred to the second movement of the Symphony as a "song, prayer [and] serenade." Written in the relative minor key of C minor, some commentators have compared the movement to the "Pilgrims" music from Berlioz's *Harold in Italy*. The form of the movement might be represented as ABABAcoda, with each A section occurring with more vivid accompaniment. The fundamental stasis of this movement is contrasted

by the active third movement, a scherzo and trio in B-flat major. The third movement opens with festive hunting horn calls, recalling Weber's *Der Freischutz*. Again the "Bruckner rhythm" is featured and developed extensively throughout the movement. The trio turns to a rustic mood and is marked by odd and expressive modulations.

Of the symphony's finale, Donald Francis Tovey remarked that "the first thing to realize is that, whatever Bruckner chooses to call it, it is really a slow movement, with all the positive qualities thereof." The movement does indeed get off to a slow start, with string ostinati forming the background to lamenting descending figures in the winds. The horns enter once again on the "Bruckner rhythm," the first of many motivic allusions the composer will make to earlier movements. The movement builds up steam and eventually concludes grandly and triumphantly in E-flat Major. This triumph is distinctly at odds with the Beethovenian symphonic model, however: rather than depict a heroic struggle that ends in victory, Bruckner's last movement has suggested a number of images to a variety of listeners, from a symphonic gloss on Wagner to a sonic depiction of a cathedral. The answer, of course, eventually lies with each individual listener.

– Alexander Kahn

UPCOMING PERFORMANCES BY THE UNIVERSITY SYMPHONY ORCHESTRA

Spring 2008 Dates in Hertz Hall - Program details to be announced in January

Friday & Saturday, February 29 & March 1, 8pm

Noon Concert - Wednesday, March 19

Cal Day - Saturday, April 12, 10:30am

Friday & Saturday, May 9 & 10, 8pm

& at Orinda Community Church - Sunday, April 6, 3pm

Further information: <http://music.berkeley.edu> • 642-4864

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Composer YIORGOS VASSILANDONAKIS

An idiomatic and personal voice in contemporary art music, composer Yiorgos Vassilandonakis draws upon a palette of well-assimilated influences, ranging from the avant-garde, to spectralism and electronics. Currently a Lecturer in Composition & Music Theory at the University of California, Berkeley, Yiorgos Vassilandonakis holds MA and Ph.D. degrees in Composition from Berkeley, as well as a Bachelor of Arts, *summa cum laude* from UCLA, and a degree in music theory from the Hellenic Conservatory in Athens. He has also studied in Paris with Philippe Leroux, at the École Nationale de Musique et de Danse, Erik Satie, as the recipient of the *George Ladd Prix de Paris*, and film scoring with Jerry Goldsmith.

After his early musical studies in classical guitar, music theory and composition in his native Greece, Yiorgos moved to California in 1989, initially to study jazz and recording engineering. Following a successful career as a film composer and arranger in the Hollywood independent movie scene in the early and mid 90's, he decided to concentrate exclusively on contemporary music, and returned to complete his academic education in order to actively pursue an academic career.

An active composer with a successful career in both the United States and Europe, Yiorgos has a diverse portfolio of music for all genres, including vocal, instrumental, choral, orchestral, and electronic, as well as opera, and several film, TV and theatre scores. Yiorgos' music has been commissioned among others by the National Opera of Greece, the Athens Camerata, the Alexander S. Onassis Foundation, ALEA III, the Meridian Arts Ensemble, the Del Sol String Quartet, Ensemble *In Extensio* and the French Ministry of Culture, and featured at the Aspen, Ernest Bloch, Domaine Forget and Music 04' Music Festivals, as well as at the Patras *Contemporary Music Days* Festival, where he won 1st Prize. Additional awards include 1st Prize at the Composition Competition of the *Mediterranean Music Centre*, the *Eisner Prize* in Music, the *Nicola di Lorenzo* Prize, the Hellenic Composers Union award, the Henry Mancini award for his film work, an AMC composer assistance grant, two SCION/ASCAP region VIII distinctions, as well as a composer residencies at Cité des Arts, Yaddo, and I-Park. He is the composer-in-residence with the Worn Chamber Ensemble in San Francisco, the Music Director of the Liturgical Choir of the Cathedral of the Ascension in Oakland, also teaches at the Crowden School and has previously taught at the *Centre de Création Musicale, Iannis Xenakis*.

DAVID MILNES presently serves as music director of the UC Berkeley Symphony Orchestra and the Berkeley Contemporary Chamber Players, as well as the San Francisco Contemporary Music Players. He earned degrees from SUNY Stony Brook and Yale University, and his conducting teachers have included Leonard Bernstein, Erich Leinsdorf, Max Rudolf, Herbert Blomstedt, Otto-Werner Mueller and David Lawton. After winning the prestigious Exxon Conductor position with the San Francisco Symphony in 1984, David Milnes was hailed as “one of the major new conducting talents of our day.” (Byron Belt). He has served as Music Director of the acclaimed San Francisco Symphony Youth Orchestra, and is a frequent guest conductor in Russia and the Baltics where he has appeared with the Novosibirsk Philharmonic and served as a principal guest conductor of the Latvian National Symphony.

Other recent collaborations have included performances with Frederica von Stade, Dawn Upshaw, Bill T. Jones, Paul Hillier, James Newton and David Starobin. Milnes has conducted the Oregon, Columbus, Anchorage and Cheyenne Symphonies, at the Santa Fe, Tanglewood, Aspen, Monadnock and Killington Music Festivals, and has guest conducted and lectured at the Juilliard, Curtis, Mannes Schools, and the San Francisco Conservatory of Music.

The UNIVERSITY SYMPHONY ORCHESTRA is the oldest performing arts ensemble in the University of California system. Throughout its 79 year history, the orchestra has provided students and other members of the campus community with the opportunity to expand their musical talents, while at the same time benefiting the campus and urban community. Past conductors have included Modeste Alloo, Albert Elkus, Joaquin Nin-Culmell, Michael Senturia, and Jung Ho-Pak. David Milnes has served as the University Symphony Orchestra’s Music Director since 1996.

Rehearsing and performing works of faculty and graduate student composers has long been a core mission for the orchestra; each season the orchestra features the world premiere of a major new work by a Berkeley composer. In addition, the orchestra has premiered several works of established composers. The University Symphony Orchestra now performs several evening and noon concerts each semester, supports a chamber orchestra, and continues during the summer months as the UC Berkeley Summer Symphony. An annual concerto competition (this year on November 14, Hertz Hall, 8pm) results in concerto performances by the orchestra’s leading soloists, and regular coachings for each section are given by a number of Bay Area professional musicians.

University of California, Berkeley
UNIVERSITY SYMPHONY ORCHESTRA • DAVID MILNES, Music Director
2007–2008 Season

VIOLIN I

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Christy Kyong
April Paik
Stephanie Chow
Michelle Choo
Audrey Arai
Peony Pak
Natasha Ong
Asami Catherine Mimura
Christopher Lin
Marina Sharifi
Ernest Yen
Stephen Shin
Daniel Chen
Dimitar Jetchev
Elizabeth Ma
Justin Ghan

VIOLIN II

Kristine Pacheco, principal
Katie Bokan-Smith
Quelani Penland
Thomas Chow
Paul Levy
Ryan Lin
Jane Kim
Kit Eiber
David Pan
Tim Lee
Mandy Peng
Kat Hoffman
Sylvia Tangney
Daniel Greenhouse
Philippe Levy
Claire Saint-Pierre
Curtis Wang
Gabrielle Angeles

VIOLA

Garrett McLean, principal
Tovah Keynton
Jeff Kuo
Giuliana Conti
Michael Uy
Madeline Tiece
Jenness Hartley
Rebecca Pearlstein
Yuko Kosaka
Katherine Adler
Ahmed Elgasseir
Jacob Joseph-Hansen

CELLO

Gabriel Trop, principal
Kai Chou
Catarina Bang
Kevin Yu
Tim Choi
Clarion Tung
Victoria Yoon
Diana Lee
Eric Chung
Bryan Boyce
Kimberly Lin
Eren Bilir
Tawny Tsang
Lauren Ho

BASS

Stephanie Verrell
Bobby Todd
Kenneth Laxer
Rachel Pollak
Richard Duke
Richard Worn
Andrew Stalker

University of California, Berkeley

UNIVERSITY SYMPHONY ORCHESTRA • DAVID MILNES, Music Director

2007–2008 Season

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Kelly Jenkins
Heesoo Kim
Tae Jin Kyong
Robin Lam
Carol Li
Kelsey Seymour
Stacey Wallace

OBOE

Brady Fukumoto
Jessica Kuo
Keith Lui
Emily Richmond
Rhett Summers

CLARINET

Leslie Chiang
Perry Johnson
Albert Lee
Maianna Voge

BASSOON

Matt Bahr
Jesse Miller

CONTRABASSOON

Daniel Webster

HORN

Nicholas Carnes
Alexander Kahn
Emre Mangir
Zach O'Hagan
Bob Satterford
Ryan Steele
Robert Stevenson

TRUMPET

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Joanna Bechtel
Orion Mercaitis
Carl Stanley
Nathan Wong

TROMBONE

Michelle Au
Albert Aumentado
Andy Pollock

TUBA

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Frances Upton

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Jeanna Kim

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Steven Gamboa

TIMPANI

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David Matics

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ANNOUNCING THE CREATION OF A NEW ENDOWMENT FUND FOR THE UNIVERSITY SYMPHONY ORCHESTRA

The University Symphony Orchestra proudly announces the creation of a new endowment fund, which has been established with a generous gift from an anonymous donor. Your contribution to the fund will enable the professional development of our student musicians, many of whom go on to careers in music, as well as allowing the orchestra to expand its ongoing educational programs, including the orchestra's chamber music program, long range planning for touring, and assistance in acquiring new musical instruments. Please help support our continuing educational mission.

The orchestra, founded in 1923, draws its members from the very best musicians in the campus community. Under the leadership of acclaimed Music Director David Milnes, the orchestra performs 15-18 concerts each year, with programs including symphonic repertoire from Bach through the present. Major symphonic cycles by Beethoven, Brahms, Mahler, Shostakovich, Sibelius and Prokofiev have been offered each season, as well as several world premieres by leading composers. An annual concerto competition highlights the amazing soloistic talent from among the orchestra's ranks, and members of the orchestra are organized into small chamber groups, performing regularly on the Noon Concert Series as well as all around the campus community.

Tax-deductible gifts to support the University Symphony's performance and education programs are gratefully received. Donation envelopes are available in the lobby or you can give online: https://egiving.berkeley.edu/urelgifts/ls_music.html

If you would like to know more about how you can support the University Symphony Orchestra's activities, please contact Symphony Director David Milnes, (dmilnes@berkeley.edu, 510-642-2691), Paulette Powell in the Music Department (ppowell@berkeley.edu, 510-643-8722), or the Office of College Relations, at 510-643-1964.