

opening night

Tonight's performance is made possible through the generous support of concert sponsor:

MARY SOLARI

8p FRI **AUG 4**

departures

SANTA CRUZ CIVIC AUDITORIUM

Cabrillo Festival Orchestra
conducted by **CRISTIAN MĂCELARU**

► **Points of Departure: Cabrillo**

(1988, rev. 2017)

Michael Gandolfi (b. 1956)

[World Premiere | Festival Commission]

Commissioned with support from Aviva Garrett,
David Doshay, and Sage Doshay.

- I. Spirale
- II. Strati
- III. Visione
- IV. Ritorno

► **Percussion Concerto
AD INFINITUM** (2017)

Clarice Assad (b. 1978)

Evelyn Glennie, *percussion*

[World Premiere | Festival Commission]

Tonight's world premiere performance is made possible with the support of the Clarence E. Heller Charitable Foundation.

- I. womb | birth | outside world
- II. infancy | childhood
- III. adulthood | finale: death & rebirth

INTERMISSION

► **Second Symphony** (1991)

Aaron Jay Kernis (b. 1960)

- I. Alarm
- II. Air / Ground
- III. Barricade



Evelyn Glennie

Michael Gandolfi

Clarice Assad

Aaron Jay Kernis



Broadcast Sponsor:



This concert will be broadcast on
Sunday, September 3, 8pm on KALW 91.7
San Francisco, and webcast on KALW.org

Points of Departure: Cabrillo (1988, rev. 2017)

Michael Gandolfi (b. 1956)
[World Premiere | Festival
Commission]

Commissioned by the Cabrillo Festival of Contemporary Music with support from Aviva Garrett, David Doshay, and Sage Doshay. Composer Michael Gandolfi has provided the following notes:

Points of Departure: Cabrillo, is an augmented orchestration of my 1988 chamber orchestra composition, *Points of Departure*. At the request of my good friend and colleague, Cristian Măcelaru, I revisited this early work of mine and augmented the scoring to accommodate the larger orchestral forces of the Cabrillo Festival Orchestra. The overall experience, at first, was a bit daunting, due to the marked change in my compositional methods and aesthetic views as compared to those of thirty years ago, when the original work was composed. However, I soon found myself quite enjoying the task, revealing once again how the myriad marvels of music continue to instruct and inspire. In short, I had a most wonderful, time-traveling adventure.

Although the instrumentation for *Points of Departure: Cabrillo* is considerably more than double that of the original, the following program notes, written in 1988, are still pertinent to the salient, formal features of the work.

At the time *Points of Departure* was originally commissioned, I was most preoccupied with two subjects: the nature of multi-movement form, and the plurality of options implied by a given idea. As a piece is being composed, one typically encounters critical junctures where two (or perhaps more) alternatives seem equally well-suited. *Points of Departure* explores each of the inherent, alternative pathways implied by the work's materials.

Each movement of *Points of Departure* begins with a literal repeat of a section heard in the immediately previous movement, which then moves in a radically different direction from its progenitor. It follows that each new movement contains the departure point from which the next movement will progress. Interestingly, to close the form, the last movement must create the departure point that initiated the first movement. As the piece unfolds, each departure point is found progressively closer to the end of the previous movement, resulting

in the departure point materials becoming increasingly more obvious in their connection to the subsequent movement.

In most of my previous (pre-1998) works, I abstained from using multi-movement forms and forms with sectional repetition because such designs impeded the forward motion and singular arc that I sought to create in the overall shape of the work and in the progression of such details as harmony and voice-leading. In this piece, the departure points are dependent on the sectional repetition of material, and I was thus presented with the problem of maintaining harmonic growth or progression and a singular arc within the constraints of the form. The solution was to place the repeated sections at the beginnings of each movement rather than within a movement. The harmony was then free to continually develop throughout the course of the piece, which resulted in a cohesive, formal arc.

The subtitles for each movement are descriptive of the surface features of the music: *Spirale*—a descending harmonic sequence composed as a series of musical spirals; *Strati*—a network of coloristic layers; *Visione*—a vision or dream; *Ritorno*—the eventual return of the opening harmonic sequence/spiral.

—Michael Gandolfi

The original, chamber orchestra version of Points of Departure was commissioned jointly by the Orpheus Chamber Orchestra, the St. Paul Chamber Orchestra, and the Los Angeles Chamber Orchestra, funded by a grant from the National Endowment for the Arts. It was premiered at Carnegie Hall in 1998 by the Orpheus Chamber Orchestra.

Recommended Recording (original version): "Points of Departure." Orpheus Chamber Orchestra. Deutsche Grammophon.

Percussion Concerto AD INFINITUM (2017)

Clarice Assad (b. 1978)
Evelyn Glennie, *percussion*
[World Premiere | Festival
Commission]

AD INFINITUM was commissioned by the Cabrillo Festival of Contemporary Music as part of its Nexus: Creative Collaborations initiative. The world premiere performance is made possible through the generous support of the Clarence E. Heller Foundation. Composer Clarice Assad has provided the following note:

AD INFINITUM deals with the concept of life, death and rebirth on a spiritual and material level. It was envisioned in three parts.

PART I: womb | birth | outside world

The story begins in the womb, before a stormy, explosive birth. It is followed by multiple phases of the life of a soul having a human experience on earth. The piece is filled with symbolism, such as the calling of a gong to summon the descent of the soul into material form, while water and ocean sounds represent the beginning of all life as we know it. The soloist embodies the individual, and the conductor and orchestra the surroundings and events that happen throughout the life of this character.

PART II: infancy | childhood

Infancy illustrates the nurturing, delicate, and protective relationship between mother and child, delving into its symbiotic nature by journeying into the woman's subconscious mind as she wonders about the future of her newborn. The childhood phase is characterized by the idea of growth and development through learning and play.

PART III: adulthood | finale: death & rebirth

Adulthood is about exploration, experiences, and ephemerality. Splashes of colors are used to craft an exotic soundscape fueled by a sense of constant motion over a steady, though odd rhythmic pattern suggesting the unpredictability of all things. It is the shortest of all movements and stops almost abruptly, distinctly marking the end of this chapter and the beginning of the final phase: old age, death of physical body, and rebirth through the release of the soul back to its origin. Birth and death are made of the same substance in this piece. They contain some of the most dramatic and vibrant moments, when the soloist enters and leaves the stage.

This work does not reflect any of my creeds or faith. I am simply a curious person with questions, beliefs, and disbeliefs. The main message I hope to convey is the journey of life itself, rather than its destination. With that in mind, *AD INFINITUM* is a figurative way of contemplating a concept that can be so frightening for so much of humanity: the knowledge that everything eventually ceases to exist.

Writing this piece was such a beautiful experience, and I think it is because I had Evelyn Glennie as the soloist in mind. She is a force of nature, and her powerful presence and musical gifts truly inspired me. I thank

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her for trusting me to write her this work and, of course, I thank the beloved Cabrillo Festival of Contemporary Music for making this dream a reality.

—Clarice Assad

Not recorded

Second Symphony (1991)

Aaron Jay Kernis (b. 1960)

My Second Symphony was written in 1991, just after the Persian Gulf War took place. The absurdity and cruelty of this war—in particular the “surgical” nature of its reliance on gleaming new technological warfare used at a safe distance—made an enormous and lasting impression on me. It awoke me to the brutality and hollow moralizing of which nations are all too easily capable and led me to examine the culture of war and genocide in our time. The Gulf War was the first war in which, as an adult,

I “witnessed” (through the media) my country’s participation. In addition, the Symphony was fueled by a time of great personal change, and signifies both a loss of innocence and an important shift of tone in my music. However, this Symphony is not programmatic: it describes no progression of images or engagements, though its movement titles are direct. The development of the work’s musical motives is compact and abstract, yet highly linear.

One image from the war that did influence the last movement came from news reports of a civilian apartment building (mistakenly thought to be a military installation) that was flattened by American bombs just before the end of the war—its 500 civilian inhabitants were killed instantly. The Second Symphony began a series of works touched by world conflict and human suffering which include

my *New Era Dance* for orchestra (1992), my English horn concerto *Colored Field* (1993; also recently transcribed as a cello concerto), *Still Movement with Hymn* for piano quartet (1994), and a concerto for violin and strings entitled *Lament and Prayer* (1995).

—Aaron Jay Kernis

The Second Symphony was commissioned by Carillon Importers, Ltd. on behalf of Absolut Vodka, for one of the series of concerts they presented at Lincoln Center in New York City. It was premiered on January 15, 1992, by the New Jersey Symphony, conducted by Hugh Wolff.

Recommended Recording: “Aaron Jay Kernis. Second Symphony.” City of Birmingham Symphony Orchestra, conducted by Hugh Wolff. Argo/Decca.