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8p SAT AUG 5

tributes part 1

SANTA CRUZ CIVIC AUDITORIUM

Cabrillo Festival Orchestra
conducted by **CRISTIAN MĂCELARU**

▶ **Three Latin American Dances** (2003)

Gabriela Lena Frank (b. 1972)

- I. Introduction: Jungle Jaunt
- II. Highland Harawi
- III. The Mestizo Waltz

▶ **Violin Concerto Tributes** (2009)

James Stephenson (b. 1969)

Jennifer Frautschi, *violin*
[West Coast Premiere]

- I. Allegretto deciso—
- II. Andante
- III. Allegro agitato

INTERMISSION

▶ **The Conjured Life** (2017)

David T. Little (b. 1978)

[World Premiere | Festival Commission]

Commissioned in honor of Lou Harrison's centenary with support from Diane and Donald Cooley.

- I. Invocation
- II. A Nest of Shadows
- III. Aubade (for Lou Harrison)

▶ **Double Play** (2010)

Cindy McTee (b. 1953)

- I. The Unquestioned Answer—
- II. Tempus Fugit



Jennifer Frautschi

James M. Stephenson

David T. Little

Cindy McTee



Media Sponsor:



This concert will be broadcast on Monday, September 4, 9pm on KALW 91.7 San Francisco, and webcast on KALW.org

Three Latin American Dances (2003)

Gabriela Lena Frank (b. 1972)

The opening movement, *Introduction: Jungle Jaunt*, begins with an introductory scherzo in an unabashed tribute to Leonard Bernstein's Symphonic Dances from *West Side Story* before turning to harmonies and rhythms derived from various pan-Amazonian dance forms. These jungle references are sped through (so as to be largely hidden) while echoing the energy of the Argentinian composer Alberto Ginastera, who was long fascinated with indigenous Latin American cultures.

The second movement, *Highland Harawi*, is the heart of *Three Latin American Dances*. It evokes the Andean *harawi*, a melancholy adagio traditionally sung by a single bamboo quena flute to accompany a single dancer, as mountain music, the ambiance of mystery, vastness, and echo are evoked. The fast middle section simulates what I imagine to be the *zumbayllu* of Illapa: a great spinning top belonging to Illapa, the Peruvian-Inca weather deity of thunder, lightning, and rain. Illapa spins his great top in the highland valleys of the Andes before allowing a return to the more staid *harawi*. The music of the Hungarian composer, Béla Bartók, is alluded to.

As if in relief to the gravity of the previous movement, the final movement, *The Mestizo Waltz*, is a lighthearted tribute to the *mestizo* or mixed-race music of the South American Pacific coast. In particular, it evokes the *romancero* tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands.

—Gabriela Lena Frank

Three Latin American Dances was funded in part by the ASCAP Foundation's Leonard Bernstein Fund, and by the Composer Assistance Program of the American Music Center. It was premiered at Abravanel Hall in Salt Lake City, Utah on April 23, 2004, by the Utah Symphony, conducted by Keith Lockhart.

Recommended Recording: "Symphonic Dances: Bernstein, Rachmaninoff, Frank." Utah Symphony Orchestra, conducted by Keith Lockhart. Reference Recordings.

Violin Concerto, Tributes (2009)

James Stephenson (b. 1969)

Jennifer Frautschi, *violin*
[West Coast Premiere]

Tributes is a conscious nod to all of the people who have contributed to the creation of this work: composers and soloists, past and present, who have written and performed timeless and inspiring violin concertos; to Jennifer Frautschi, for whom the work was written, for her wonderful technical mastery and musical elegance on the violin; to David Schiff, a wonderful composer who consistently offered words of guidance as I busied myself on this task; and to Louis Armstrong, who every day would "compose" improvised solos of incomparable form and structure. The second movement is based entirely on his spontaneous solo scat singing from a 1920s recording of *Hotter Than That*, when he was just in his mid-20s. Lastly, this concerto is most importantly a tribute to the Minnesota Commissioning Club: a private group of twelve men and women dedicated to the support of the creation of new music. Without them, this violin concerto would not be possible. I commend them for their generosity and faith in new music, and I offer this piece with the most heartfelt gratitude and appreciation.

—James Stephenson

Tributes was commissioned by the Minnesota Commissioning Club. It was premiered at Orchestra Hall in Minneapolis on April 12, 2012, by the Minnesota Orchestra with Jennifer Frautschi, conducted by Osmo Vänskä.

Not recorded

The Conjured Life (2017)

David T. Little (b. 1978)

[World Premiere | Festival Commission]

Commissioned by the Cabrillo Festival of Contemporary Music in honor of composer Lou Harrison's centenary with generous support from Diane and Donald Cooley. The composer has offered the following notes:

When Lou Harrison died in Indiana, I was living in Michigan. We were both far from our homes on the coasts; his west, mine east. Though we had never met, his death marked the first time I had mourned the passing of a composer as an elder within a community. That we had

been so close geographically when he died—a mere four-hour drive—made it feel all the more tragic to me that we had never connected: a missed chance, a lost moment.

Though I had studied his early works as a young percussionist, it was his *Threnody for Carlos Chávez* that really changed my life: so moving, alive, and full of humanity, it is among the works most dear to me. His Concerto in Slendro and Concerto for Violin with Percussion Orchestra came next, introducing a new kind of buoyant energy into my musical sphere, and challenging my thinking about both sound and form, while his *La Koro Sutro* confronted me with the strong assertion that there could be beauty in the void. His influence has found its way into my compositions in surprising ways; ways that a casual listener might only vaguely ascertain.

But beyond even his work, I found immense inspiration in his life itself: that he had the courage to follow his own path, especially in an era when homogeneity and conformity were even more desired and expected. That he set out to make a life for himself that made sense to him, and him alone—to conjure a life as if from nothing. This is perhaps what I find most inspiring about Lou Harrison.

The title *The Conjured Life* is borrowed (with permission) from the brilliant art curator Lynne Warren. She had originally used it for her exhibit on the lineage of surrealism originally presented at the Museum of Contemporary Art in Chicago, and most recently seen at Stanford. Though it seems unlikely that anyone would call Lou Harrison a surrealist, the title nonetheless seemed too fitting not to use. Through his work, he helped conjure life in others, and in his own life, he conjured the manifestation of his own truth. And while no single work of any variety can summarize a life entirely—and I certainly don't claim to have tried here—my piece *The Conjured Life* is at the very least an impression, an *ekphrasis*, and a posthumous thank you. I am grateful to the Cabrillo Festival for offering me this opportunity to thank Lou Harrison, at last.

—David T. Little

Not recorded

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Double Play (2010)

Cindy McTee (b. 1953)

Double Play consists of two continuous movements, each of which can be performed separately. I have always been particularly attracted to the idea that disparate musical elements—tonal and atonal, placid and frenetic—can not only coexist, but also illuminate and complement one another. I can think of no composer more capable of achieving these kinds of meaningful juxtapositions than Charles Ives. As in Ives' *Unanswered Question*, my *Unquestioned Answer* presents planes of highly contrasting materials: sustained, consonant sonorities in the strings intersect to create dissonances; melodies for the principal players soar atop; and discordant passages in the brass and winds become ever more disruptive. The five-note theme from Ives' piece is heard in both its backward and forward versions throughout the work.

Tempus Fugit, Latin for "time flees," but more commonly translated as "time flies," is frequently used as an inscription on clocks. My *Tempus Fugit* begins with the sounds of several pendulum clocks ticking at different speeds and takes flight about two minutes later using a rhythm borrowed from Leonard Slatkin's *Fin* for orchestra. Jazz rhythms and harmonies, quickly-moving repetitive melodic ideas, and fragmented form echo the multifaceted and hurried aspects of 21st-century American society.

— Cindy McTee

Double Play was commissioned by the Detroit Symphony Orchestra in honor of Elaine Lebenbom. It was premiered at Orchestra Hall at the Max M. Fisher Music Center on June 3, 2010, by the Detroit Symphony Orchestra, conducted by Leonard Slatkin.

Recommended Recording: "McTee: Symphony No. 1, *Circuits, Einstein's Dream, Double Play.*" Detroit Symphony Orchestra, conducted by Leonard Slatkin. Naxos, American Classics.