

NOVA Goes Green

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Friday May 11, 7:30 p.m.
Coronado Performing Arts Center

Saturday May 12, 7:30 p.m.
Irwin M. Jacobs Qualcomm Hall
Sorrento Valley

Monday May 14, 7:30 p.m.
Sherwood Auditorium
La Jolla
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What better way to celebrate life and experience joy than through nature? Orchestra Nova assembled this collection of music with a focus on Mother Earth, the conservation of nature's precious resources, the sounds of nature, and respect for the world around us. Escape the day's chaos with us to indulge in an evening filled with beauty, hope and renewal.

The Lark Ascending

Ralph Vaughan Williams was an English composer who helped spark a renaissance of English music in the first half of the 20th century. Vaughan Williams was very prolific, writing for church, stage and screen and was as equally inspired by English folk songs and hymns as by Bach and Debussy.

For *The Lark Ascending*, Vaughan Williams based his composition on an impressionistic image of the George Meredith poem of the same name about a beautiful skylark. Inspired by the majestic image of this bird in flight, Vaughan Williams delightfully captures these emotions; imagine freely soaring among the clouds as you listen to the violin float amidst the sounds of the orchestra.

The Lark Ascending (excerpt) by George Meredith

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instills,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
to lift us with him as he goes.

Till lost on his aërial rings
In light, and then the fancy sings.

SELECTIONS

The Lark Ascending

Ralph Vaughan Williams (1872 - 1958)

Aqua – homage to Jacques Yves-Cousteau

Steve Heitzeg (1959 -)

Surf WORLD PREMIERE

Joseph Martin Waters (1952 -)

Intermission

Symphony No. 6 (Pastoral Symphony)

- Allegro ma non troppo (*Awaking the emotions full of life upon arriving in the village*)
- Andante molto moto (*Scene at the creek*)
- Allegro (*Joyful reunion of peasants*)
- Allegro (*The Tempest*)
- Allegretto (*Pastoral Song – Feelings of joy and gratitude after the Storm*)

Ludwig van Beethoven (1770 - 1827)

Selections subject to change.

Principal guest artist: Lindsay Deutsch, violin

Guest artists:

Todd Rewoldt, saxophone
Joseph Martin Waters, live electronics
Joel Bluestone, percussion
Justin DeHart, percussion

Surf video artist: Zuriel Waters

Lindsay Deutsch

Lindsay Deutsch brings a fresh perspective to classical performances. Taking the listening experience to the next level, she plays with a passion and energy that has thrilled audiences throughout the U.S. and Canada.

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*Being inspired in front of a crowd to find new meaning in old works is something I live for as a performer. **The Lark Ascending** is one of the few pieces in the standard repertoire which gives the artist immense liberty of interpretation. Each performance is deeply personal for me and I hope the audience recognizes that and is inspired to take away something which is meaningful to them.*

- Lindsay Deutsch

A kindred spirit of Orchestra Nova, Lindsay Deutsch feels strongly that the young people of today need to be exposed to the world of classical music. She is actively involved in outreach programs to present classical music in new and exciting ways that will thrill and inspire today's audiences.

Aqua

Steve Heitzeg is an Emmy-award winning composer recognized for celebrating the natural world. His evocative and lyrical scores frequently feature naturally found instruments. *Aqua* was originally written to include assorted coral, driftwood, plastic rings, sea-shells and river stones, so pay special attention to the percussion section!

Heitzeg's large body of work addresses social and ecological issues with vision and compassion. *Aqua* is no exception, as it celebrates the visionary spirit of ocean explorer Jacques Cousteau.

Jacques-Yves Cousteau

Ocean Explorer Extraordinaire

Captain Jacques-Yves Cousteau left his mark forever on the planet and its oceans. When Cousteau and his teams embarked aboard *Calypso* to explore the world, no one yet knew about the effects of pollution, over-exploitation of resources and coastal development.

Cousteau was instrumental in developing many of the technologies still in use today. In 1943 he helped develop the first scuba units with engineer Emile Gagnan, thus opening up the world under the sea to human beings. In 1950, his ship *Calypso* (a former British mine sweeper) set out as an oceanographic vessel and it is still exploring the seas today.

Surf

The ocean can be big and beautiful – or it can be scary, mysterious and unpredictable. Anyone who has spent a significant time on the water can relate to how personal the immeasurable forces felt at sea can be.

In contrast to Debussy's *La Mer (The Sea)* which was composed as an observation of the ocean, Waters composed *Surf* as an exploration of the interaction and exchange that people have with and in the ocean.

Imagine a young surfing couple (played by the violin and saxophone) who are in turn whimsical, in love with each other (a la classic surfing movies), daring and, finally, celebratory and transcendent. That's what was going through Waters' mind as he composed *Surf*.

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*The piece just wanted to be born - I found myself working until dawn and then dreaming counterpoint - eventually I started sleeping with music paper and pencil so I could wake up and write down the music before I forgot it. . . As I created the work I came to see **Surfing** as a beautiful metaphor for life - and thus the work is about youthful dreams, struggle and communion. - Joseph Waters*



Joseph Martin Waters

An American classical composer known for writing chamber and orchestral music, Waters' style of composition is based in both the European classical as well as African (beat-based) musical traditions. He is dedicated to integrating modern elements of rock, jazz and world music into his classical pieces, following in the line of American composers such as Gershwin, Copland and Bernstein.

He is well known in San Diego for his composition commissioned by sculptor Roman De Salvo for his *Crab Carillon*. This bridge installation consists of 488 chimes suspended vertically from the bridge's railing spanning the Martin Luther King Jr. Freeway (F and 25th Streets) – possibly one of the longest xylophones in the world at 288 feet. Walking along and striking the chimes produces a long, somewhat spooky Danny Elfman-like melody. Because the melody is the same when the bells are struck from either direction, it's called a palindrome.

His music is described as multi-layered - easy to grab ahold of when first heard, and brimming with hidden musical passageways that are revealed upon multiple listenings. He is currently professor of music composition and computer music at San Diego State University.



Todd Rewoldt

A former sponsored amateur skateboarder and punk bassist, Todd discovered the saxophone at the age of 12. Since graduating from the Eastman School of Music in 2001, Todd has established himself as a vital member of the modern music community. His performances have taken him across the United States and around the world, where critics have characterized his performances as "virtuosic" and "displaying amazing technique."



Joel Bluestone

Joel Bluestone is entering his 19th year as co-founder and percussionist with FearNoMusic, where he is able to realize his love of contemporary music and promote education and advancement of young composers. He has been the head of the percussion department at Portland State University since 1989. Joel's current love: performing and traveling with the San Diego-based group SWARMIOUS, where a sonic fusion of hip-hop and house-lounge-techno meets modern-classical.

Justin DeHart

Justin DeHart is a dedicated performer and teacher of contemporary music, performing extensively throughout the United States, Canada and Asia. His interest in percussion instruments around the world has led him to study in South India on a Fulbright Scholarship in 2001. He has participated as a musician and producer on several record labels and is a founding member of SWARMIOUS with Joseph Waters, Todd Rewoldt and Joel Bluestone.

Zuriel Waters

Based in New York City, Zuriel Waters explains his inspiration: "As a kid growing up in San Diego, the sun, languid salt air, endless beaches and cool, ever-changing Pacific surf was a subtext and unconscious metaphor for literally everything.... Like the ocean my art is ever changing, constantly shifting, combining and recombining, a liquid practice that flows between music, painting, sculpture and video.... each piece a new swim into the unknown Pacific, for unknown shores..."

Symphony No. 6 (Pastoral Symphony)

The *Pastoral Symphony* is Beethoven's ode to nature. He spent a good deal of his time in rural settings, going on walks and working on his compositions.

This period in Beethoven's life (he began sketches in 1802 and completed it in 1808) was an extremely busy time for him, so the escapes to the country were much needed respites from the distractions of Vienna. Not only was he taking on more students and increasing his compositional output, but he had recently become aware that he was losing his hearing. And all the while Napoleon was bringing his conquest across Europe.

The fiery Fifth Symphony was composed concurrently with the *Pastoral Symphony*. The two contrasting works serve as a foil; the Fifth embodies intensity and heroism while Beethoven turns his attention to the natural world for his Sixth.

“How happy I am to be able to walk among the shrubs, the trees, the woods, the grass and the rocks! For the woods, the trees and the rocks give man the resonance he needs.

- Ludwig Van Beethoven

By Matt Shoaf, jazz musician and composer