



WINEGLASS RAVEL

ELEMENTAL

MAY 20 & 21, 2023

SUNSET CENTER, CARMEL

Elemental is sponsored by The William H. and Patricia M. Smith
Family Foundation; Arts Council for Monterey County;
and Big Sur Land Trust

Jayce Ogren, Music Director and Conductor

Edwin Huizinga, violin

Sacred Land: Concerto for Violin and Orchestra John Wineglass
[running time 18'] (b. 1972)

- I: The Western Trail of Tears
- II: The Persecution
- III: Sacred Waters
- IV: We Shall Remain

INTERMISSION [20']

Daphnis et Chloé [50']

Maurice Ravel
(1875-1937)

The May concert will be rebroadcast on KAZU's HD2 Classical station
on June 3, 2023, and June 4, 2023, both at 4PM.

PROGRAM NOTES

By Dr. Alicia Mastromonaco

MAY 20-21, 2023

Sacred Land: Concerto for Violin and Orchestra

JOHN WINEGLASS (b. 1972)



Monterey Symphony Composer-in-Residence, John Wineglass, found the inspiration for his violin concerto in 2016 while working on another commission premiered by Monterey Symphony, *Big Sur: The Night Sun*. In *Sacred Land*, Wineglass pays homage to the Big Sur region and history and continues his work of bringing attention to the physical beauty of the state, as well as highlighting historical events and social justice themes through his compositions.

The concerto was commissioned by the Monterey Symphony, with support from Big Sur Land Trust. Wineglass spent time at Big Sur Land Trust's Glen Deven Ranch and he said he "heard voices of the past" there. The experience inspired him to bring awareness to the Esselen Tribe.

He met with members of their tribal council, studied their history, and decided to write the first movement of the violin concerto based on this topic. The entire work is dedicated to the small group of Indigenous Hokaan speaking People known as The Esselen Tribe.

The first movement of the concerto uses the shrilling violin as a cry against the injustices that afflicted the Esselen Tribe after Spanish missionaries forced them away from their land and traditional practices to convert them to Catholicism. There are moments of darkness and deep reflection in its quest to bring to light to the injustices suffered not only by the Esselen, but all the Native people of the Central Coast.

The second movement entitled, "The Persecution" is a faster iteration of the aforementioned predicament leading to thousands of lives lost and much bloodshed.

The third movement entitled, "Sacred Waters" refers to natural waters physically and metaphorically that exist for healing. Sacredness is often described as something that is dedicated or 'set apart' oftentimes hidden for a genuine revelation of service and/or worship. The third movement is dedicated to Lana Weeks, the former Director of Community Stewardship at Big Sur Land Trust from 2004 to 2015. Weeks was a pivotal figure at the Trust and was responsible for drawing important connections between art and nature. She also pioneered initiatives to nurture those connections. A former ballet dancer who passed away in November 2019,

Weeks helped create camps that brought young people who rarely got the chance to experience being outdoors to the wild spaces of Glen Deven Ranch. There, they participated in educational activities, creative play, arts, and music. It was she who brought John Wineglass and our violin soloist, Edwin Huizinga together, which is where the two connected over their own love for the region.

The fourth and final movement entitled, “We Shall Remain” speaks of the true resilience of the Esselen Tribe currently under Tribal Chairman, President and friend Tom Little Bear.

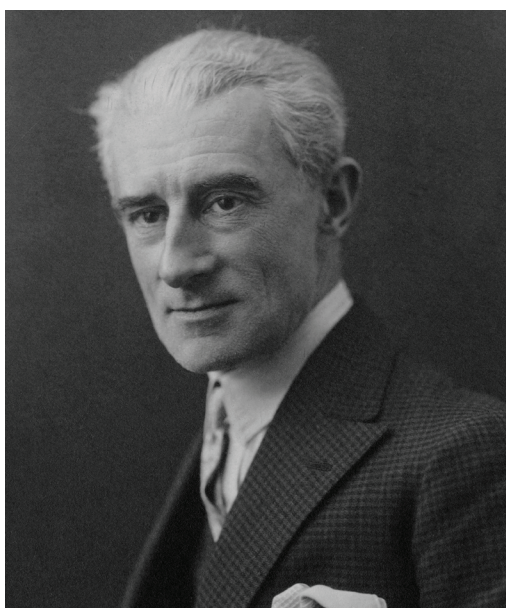
“The movement is an homage to the beauty of Big Sur, a fitting end to a work that pays tribute to the past, present, and future of the region’s enduring allure.”



PROGRAM NOTES *continued*

Daphnis et Chloé

MAURICE RAVEL (1875-1937)



French composer Maurice Ravel was approached by the famous ballet impresario Serge Diaghilev in 1909 to write a score for the *Ballet Russes*. Diaghilev wanted to expand his audience by using a French composer for his Russian ballet company in Paris, and he thought Ravel was just the person for the job. The composer set off with choreographer Michel Fokine, using the third-century Greek pastoral romance of *Daphnis et Chloé* by Longus, as the topic for the ballet.

In Longus's tale, Daphnis, a shepherd, and Chloé, a shepherdess, fall passionately in love at a festival, but are separated from each other by the crowd. Suddenly, a crew of pirates invade and drag Chloé off. Daphnis throws himself to the ground near a statue of nymphs and curses those who were unable to protect Chloé. The nymphs slowly come to life and invoke the god Pan to save Chloé. Pan comes to Daphnis's aid and rescues Chloé from the pirate camp. In gratitude for the god's favor, Daphnis and Chloé mime the tale of Pan and Syrinx. The reenactment is joined by the other youths and the ballet climaxes in a wild bacchanalian celebration.

Ravel and Fokine knew the story through a 1559 translation by French poet, Jacques Amyot. Unfortunately, the original Greek was not the only piece lost in translation between the two artists. Ravel wrote to a friend, "what complicates things is that Fokine doesn't know a word of French, and I only know how to swear in Russian." They used a translator, but the two fundamentally disagreed on the score, the production, and the work in general.

Ravel said that he wanted to compose "a choreographic symphony . . . a vast musical fresco, less concerned with archaism than with faithfulness to the Greece of my dreams, which is similar to that imagined and depicted by French artists of the end of the eighteenth century." It is his largest orchestration, although the orchestra is used more as a painter's palette than as a massive sonic sound world. Ravel teases out sinewy timbres from a few instruments at a time,

“The reenactment is joined by the other youths and the ballet climaxes in a wild bacchanalian celebration.”

evoking both the imaginary archaic sounds of lyres (through harps) and flutes, as well as creating a vaguely exotic otherness in the score. Much of Ravel’s music at the time embraced the Parisian love of exoticism, an imagined vaguely evocative “Eastern” sound, rather than the true musical language of the culture it was meant to represent. For Ravel and his audience, the sounds of *Daphnis et Chloé* at once asserted France’s cultural supremacy as an early-twentieth-century colonial superpower and gave legitimacy to the fantasy of the story of *Daphnis et Chloé*. The audience could appreciate what Lawrence Kramer calls “a celebration of material, sensuous, and erotic pleasure divorced from all moral and social concerns,” particularly the bacchanal at the end of the ballet. Fokine, on the other hand, provided ultra-modern choreography for his interpretation of the score. For his part, Leon Bakst’s costume and set design created a sense of “primitive barbarism.” The clashing combination of three disparate ideals for the production were only part of the reason for its initial tepid reception.

The work was premiered on June 8, 1912, at the Théâtre du Châtelet in Paris, just two weeks after Vaclav Nijinsky’s choreography to Debussy’s *L’après-midi d’un faune* shocked the Paris audience (they were in for another major shock less than a year later with his choreography to Stravinsky’s *Rite of Spring* in May, 1913). The *Ballet Russes* dancers (with Nijinsky himself dancing the title character of Daphnis and Tamar Karsavina as Chloé) were woefully underprepared, given the ballet’s premiere at the end of the season. Ravel had spent an agonizingly long time preparing the score and revising it because of his disagreements with Fokine. Fokine quit the ballet company shortly after *Daphnis et Chloé* was premiered. Despite only having two performances of the premiere, Ravel’s score to the ballet has become standard repertoire. He arranged the music into two orchestral suites, which are more commonly performed than the entire ballet on this program.

DR. ALICIA MASTROMONACO

ASSISTANT PRINCIPAL HORN
EDUCATION COORDINATOR



Alicia has played with the Monterey Symphony since 2007. She is also a member of the Carmel Bach Festival and Marin Symphony and plays in orchestras across the Bay Area. A San Francisco native, she began her music studies at age seven on the piano, sang in the San Francisco Girls Chorus, and took up the horn in middle school when she was given her uncle's old single B-flat Conn to try out (and fell in love with the instrument). Alicia earned Bachelor of Music degrees in

Horn Performance and Musicology from Boston University, then did graduate work at the Universität der Künste Berlin before returning to California to continue her studies. She earned a Master of Music degree at University of California, Los Angeles in Horn performance, and a Master of Arts and PhD in Musicology from University of California, Santa Barbara. Her dissertation, "Breakdown on the Freeway Philharmonic: Understanding the Causes and Effects of Regional Orchestra Bankruptcies in the San Francisco Bay Area," traces the history of the Oakland and San José Symphonies from their inception through their bankruptcies in 1988 and 2002, respectively, and provides sociocultural analysis of the many factors facing the groups that led to their demise. She lives with her husband and two cats in El Cerrito and enjoys the many beautiful hiking trails just outside their door.