

Marcy A. Sudock - Music Director - Conductor



# For the Love of Our Oceans

4 WORLD PREMIERS - 5 GREAT COMPOSERS - 2 WORTHY CAUSES - 1 FABULOUS NIGHT  
SUNDAY, MARCH 5, 2017 - 8 PM - AQUARIUM OF THE PACIFIC, LONG BEACH, CA



Max Wolpert



Edward Zelif



Eric Whitacre



Kenneth Fuchs



Richard Danielpour



Musique Sur La Mer Orchestra



Brett Deubner - Viola Virtuoso

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## Program Order

*What began as a dream became the vision. What was the vision, will become reality.*

~ **Pacific Visions**, Kenneth Fuchs

*With eyes on the horizon we discover new lands, new people, new creatures and ourselves.*

~ **St. Mellangel's Voyage Across the Sea**, Max Wolpert  
I. Mör Iwerddon, 538 A.D. II. Prayer III. Now As For the Rabbits

*Our oceans are filled with endless wondrous possibilities.*

~ **Ocean of Possibilities**, Edward David Zeliff

*Each of us is a tributary feeding into the whole. As our lives ebb and flow, touching hearts and minds along the way, we realize that we are both the pebble and the ripple*

~ **The River Cam**, Eric Whitacre, transcribed by Brett Deubner

*As we discover our interconnectedness to the sea, its wonders and our responsibility to its well-being, we dive into our own souls and become "The Voyager."*

~ **Concerto for Viola and Orchestra, "The Voyager"**,  
Richard Danielpour

- I. The Departure
- II. In the Valley of Shadows
- III. Soliloquy
- IV. Elegy
- V. The Return

**MUSIQUE SUR LA MER ORCHESTRAS (MSLMO)** was founded in 2001, by music director, conductor and violinist, Marcy A. Sudock. The mission to empower musicians, serve humanity and create peace through the international language of music has worked hand in hand with strong ethics, responsibility, musicality, education, passion and commitment. Locally based in the Long Beach/Seal Beach area of Southern California. MSLMO performs locally and travels extensively around the globe performing concerts that inspire and sustain, raising money for charities and hope for all the lives they touch with their music. The professional orchestra is comprised of hand-selected top professional musicians who are committed to creating great music and to serving humanity through their music. **Musique Sur La Mer Orchestras** which includes the professional Musique Sur La Mer Orchestra, the Musique Sur La Mer Youth Symphony Orchestra (MSLMYSO), MSLM Honors Chamber Orchestra (MSLMHCO), MSLM Honors Jazz Orchestra (MSLMHJO), La Petite Musique Training Orchestra (LPMTO) and MSLM Chamber Ensembles (both student and professional), is a 501(c) 3 non-profit organization EIN # 46-3748273. *Music is the path. Musique Sur La Mer is the vehicle.* Learn more about Musique Sur La Mer Orchestras and their conductor, Marcy A. Sudock at their website: [www.msmlorchestra.com](http://www.msmlorchestra.com)



### Violin One

Mari Haig-Hughes - CM\*  
Norm Hughes  
Camilla Wilson-Scot  
Gail Gerding-Mellert  
Irene Shiao  
Etsuo Ejiri

### Bb Clarinets

Patty Massey  
Steve Hommel

### Timpani

Danielle Squyres

### Violin Two

Marcy Vaj - Principal\*  
Kirstin Fife  
Larry Greenfield  
Ann Brenton  
Cliff Goodrich  
Eric Brenton

### Bassoons

John Campbell  
Lyndy McGrody

### Percussion I

Robert Slack

### Viola

Jared Turner\*  
Si Tran  
Nick Yee

### Flutes

Mary Oppermann  
Renee Grizzell

### Percussion II

Aaron T. Smith

### Cellos

Karen Linkletter\*  
Karen Garrity  
Victoria Bacon  
Daniel Smith

### Oboe/English Horn

Linda Muggerridge

### French Horns

Lisa Marie Cherry  
Lisa Marie McCormick  
Kristin Morrison

### Contrabass

Karen Black  
David Black

### Harp

Gracie Sprout

### Trumpets in

Andrew Carney  
Kael Sharp

### Music Director

Marcy A. Sudock

**Musique Sur La Mer Youth Symphony Orchestra students who were selected to perform with "the pros" in Ocean of Possibilities:**

Julia Carpenter, Mylinh Vu, Hallie Harris, Iris Chao, Jenna Cheng, Ryan Tseng, Kirsten Okomoto

**Musique Sur La Mer Orchestras Board of Directors:** Marcy A. Sudock, Mark A. Sudock, David Reed, Dr. Nirav Patel, Phyllis Toney

**Executive Assistant:** Annie Greenfeld

**Intern (Kiwamis Award):** Kael Sharp

**Videography:** That Production Spot

**Director of Communications:** Mark Sudock

**Photographer:** Joshua Sudock

**Sound Engineer:** Don French, Spirit Productions

## MEET THE COMPOSERS - PROGRAM NOTES

**RICHARD DANIELPOUR, composer** - Award winning composer Richard Danielpour has established himself as one of the most gifted and sought-after composers of his generation. His music has attracted an international and illustrious array of champions, and, as a devoted mentor and educator, he has also had a significant impact on the younger generation of composers. His list of commissions include some of the most celebrated artists of our day including Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Gil Shaham, Frederica von Stade, Thomas Hampson, Gary Graffman, the Kalichstein-Laredo-Robinson Trio, the Guarneri and Emerson String Quartets, the New York City and Pacific Northwest Ballets, and institutions such as the New York Philharmonic, Philadelphia, Stuttgart Radio, and Vienna Chamber Orchestras, Orchestre National de France, Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, and many more. With Nobel Laureate Toni Morrison, Danielpour created Margaret Garner, his first opera, which premiered in 2005 and had a second production with New York City Opera. He has received the American Academy of Arts & Letters Charles Ives Fellowship, a Guggenheim Award, Bearn's Prize from Columbia University, and grants and residencies from the MacDowell Colony, Yaddo, Copland House, and the American Academies in Berlin and Rome. He is on the faculty of the Manhattan School of Music and Curtis Institute.

**Concerto for Viola and Orchestra, ("The Voyager"), Richard Danielpour** The *Concerto*, commissioned by Dennis and Suzanne Poulsen, was written for violist Brett Duebner, Musique Sur Mer and their music director, Marcy Sudock. So many of the instrumental works that I have written in the past, involved a program that was sometimes overt, other times covert. But in most cases, these works had a programmatic, dramatic arc as the basis for the instrumental piece in question. My vision for this concerto was centered around the idea of an explorer who leaves the comfort of his domain to embark, search and reach into the unknown. In the case of this particular voyager, what he discovers in the course of his travels is at once invigorating and disheartening. It is said that the mystic explorer goes out in search of the eternal, and what he ultimately discovers is himself. He recognizes the damage that he has done to his environment and his earth, but also understands the power that is within him to make the world a better place. The damage to the earth and the seas that he witnesses is in effect, the equivalent of a personal 'wounding'. It is this very wounding which becomes the catalyst for his awakening.

The work is cast in a five movement arc with the central, middle movement being a cadenza involving the viola soloist with an obbligato timpani part. The first movement, (The Departure) and the last movement (The Return ) are the longest, and the second and fourth movements are, respectively, an exotic tango and an aria.

Having had a bit of distance from the piece now, I can see that this is a work about restoration, both personal and communal. All restoration however has to begin from within, which is why the idea for this piece is centered on an individual, in this case, symbolized by a soloist. In closing, I would like to add on a personal note the great joy and privilege that I have had over the last two years in getting to know Marcy Sudock and Brett Duebner. They have both been tireless collaborators in pursuit of the realization of this work. But they are also extraordinary human beings who have been in every way a blessing to me with their presence and their extraordinary gifts.

*Richard Danielpour, February, 2017*

**KENNETH FUCHS, composer** - Kenneth has composed music for orchestra, band, chorus, and various chamber ensembles. With Pulitzer Prize-winning playwright Lanford Wilson, Fuchs created three chamber musicals, *The Great Nebula in Orion*, *A Betrothal*, and *Brontosaurus and Falling Man* which was presented at the National September 11 Memorial & Museum in commemoration of the 15th anniversary of 9/11. His music has been performed in the United States, Europe, and Asia. The London Symphony Orchestra, under the baton of JoAnn Falletta, has recorded four discs of Fuchs's music for Naxos American Classics. The first, released in August 2005, was nominated for two GRAMMY® Awards ("Best Instrumental Soloist Performance with Orchestra" and "Producer of the Year, Classical"). The second disc, which features music for horn, was released in January 2008. Following the release of this disc, MusicWeb International stated in February 2008, "Fuchs's distinctive voice is evident from the outset, and his flair for orchestral colours and sheer lyricism shine through." The third disc, recorded in August 2011 at London's historic Abbey Road Studios, was released in August 2012. Following the release of this disc, BBC Music Magazine stated, "Kenneth Fuchs writes tonal orchestral music of great imagination. He's a master of orchestral writing." The disc was included in the 2012 GRAMMY® Award nominations for the category "Producer of the Year, Classical." The fourth disc, recorded at Abbey Road Studios in August 2013, featuring baritone Roderick Williams in a program of vocal music based on texts by Don DeLillo, John Updike, and William Blake, was released in August 2014. Gramophone magazine featured the disc in its Awards Issue (October 2014), stating, "Fuchs claims his own expressive warmth and colour.... Fuchs's latest disc of chamber music, released by Naxos in April 2013, includes *Falling Canons*, *Falling Trio* (Trio21), and *String Quartet No. 5 "American"* (Delray String Quartet). The disc has received outstanding reviews in print and at online sources, including *Fanfare* magazine, *Gramophone* magazine, and *MusicWeb International*. The highly successful disc *Kenneth Fuchs: String Quartets 2, 3, 4*, performed by the American String Quartet, was released by Albany Records. Kenneth Fuchs serves as Professor of Composition at the University of Connecticut. He received his bachelor of music degree in composition from the University of Miami (cum laude) and his master of music and doctor of musical arts degrees in composition from The Juilliard School. Fuchs's composition teachers include Milton Babbitt, David Del Tredici, David Diamond, Vincent Persichetti, and Alfred Reed. His music is published by the Hal Leonard Corporation, Edward B. Marks Music Company, Theodore Presser Company, and Yelton Rhodes Music, and it has been recorded by Albany, Cala, and Naxos Records.

**Pacific Visions, Kenneth Fuchs** Maestro Sudock asked me to contribute a composition, titled *Pacific Visions*, commissioned by Dennis and Suzanne Poulsen, that would serve as a bright and energetic work for this concert of premieres. The title of my work refers to the name of the new wing of the Aquarium of the Pacific - *Pacific Visions* - which provides a unique and powerful education platform for communicating the challenges and opportunities of creating a sustainable future for our World Ocean.

*Pacific Visions* is cast in the form of a continuously evolving single movement, whose musical ideas are stated at the outset. An urgent, hushed blur of whirring sound is intoned first by the violins, set against sustained chords in the lower strings. The texture gives way to a buoyant and optimistic lyrical theme, stated in unison by the violins, played over syncopated chordal figures. The theme is then taken up by the rest of the orchestra and developed in multiple contrapuntal voices. The melodic shapes and motivic elements of each of these episodes provide the basis for musical transformation in various moods and tempi throughout the duration of the composition.

My goal is to express through musical sound and gesture the optimistic energy and vision of the Aquarium of the Pacific.

*Kenneth Fuchs, December, 2016*

**ERIC WHITACRE, Composer** - American born, London-based Eric Whitacre is an admired and prolific composer especially for choral music. He has been much in the news lately for, among other things, his Virtual Choirs, which began in 2009 as an experiment in social media and immediately became hugely successful. The phenomenon has grown from fewer than 200 singers in the first year, his web site informs us, to “an amazing 5,903 singers and 8,400 videos for VC4,” his 2013 Virtual Choir project, Fly to Paradise. He continues: “The singers use webcams, smartphones, tablets and video cameras to record themselves in bedrooms, bathrooms and basements across the World, creating a truly global choir”—involving 101 countries in 2013. Whitacre’s career had its tentative beginnings in a high school marching band—from which he was expelled. His real musical training took place first at the University of Nevada in Las Vegas and then at the Juilliard School in New York, where he studied with John Corigliano and David Diamond. His catalogue focuses on choral music and compositions for wind ensemble, and his many awards have come from organizations ranging from the American Choral Directors Association and the American Composers Forum to the American Society of Composers, Authors and Publishers (ASCAP). Also noteworthy was the reception of Whitacre’s first album as both composer and conductor on Decca/Universal, *Light & Gold*: within a week of its release it was the No. 1 Classical Album in the U.S. and U.K., and it went on to win a 2012 Grammy for Best Choral Performance. His second Decca album, *Water Night*, also topped classical charts. His recent works include the choral composition *Glow*, which was unveiled last November at the Disney California Adventure Park, with the composer conducting the World of Color Honor Choir.

***The River Cam*, Eric Whitacre, transcribed for viola by Brett Deubner** - Whitacre wrote *The River Cam* in late 2010 as a 60th-birthday present for the famed British cellist Julian Lloyd Webber. At the time, the composer was spending a term as a Visiting Fellow at Sidney Sussex College, part of Cambridge University, where “every day I would stroll through the streets of Cambridge out to Newnham, following the idyllic banks along the River Cam. As I walked alongside the river these little melodies began forming in my mind, informed by the sights, the sounds, the history of the land and of the University. As the piece was beginning to take form I realized that I was writing a ‘pastoral piece,’ undeniably British, with serious echoes of Elgar and Vaughan Williams. I just tried to capture as best I could the quiet and heartbreaking beauty of the River Cam.”  
Eric Whitacre

**EDWARD DAVID ZELIFF, composer and pianist** - Dr. completed his Bachelor of Music in Composition at the California Institute of the Arts, and earned his Masters and Doctor of Musical Arts degrees in Composition from Claremont Graduate University. He spent many years in the religious film community composing and conducting scores for short subjects and features, recording in London and Los Angeles, and is currently an adjunct Professor of Composition at Claremont Graduate University, as well as actively engaged in Church Music in Southern California. His choral and instrumental compositions are performed locally and internationally; his piano suite *Out of Time* was recorded by pianist Edith Orloff on her CD *Personal Touch*; *Odyssey: A Narrative Concerto for Viola and String Orchestra* was recently premiered by violist Brett Deubner and Musique Sur La Mer Orchestra under Marcy Sudock; and in June of 2016 the Mountainside Master Chorale performed and recorded *We Remember*, his newly commissioned work for their California Voices concert. Dr. Zeliff is also in demand as a guest lecturer and performer at colleges and universities throughout Southern California.

***Ocean of Possibilities*, Edward David Zelif** - Maestro Sudock, long time friend and colleague, asked me to compose a composition that reflects the wonder and majesty of the sea. I have often contemplated the sea, gazing upon its limitless expanse as it stretches away to the horizon and beyond. I have relished the exquisite wording of the author Joseph Conrad in his numerous novels and short stories about the sea and the far away lands to which the sea had taken him in his early life as a sailor before the mast and then as an officer aboard sail and steam vessels of the late 19th and early 20th centuries. I have delved into the nearly mystical world of the sailing ship in my research for the paintings and drawings I have rendered of these majestic and noble creations of the human mind to transport people and goods across the vast expanse of the ocean. And I have written numerous art songs and choral works on texts that capture the essence of the sea.

The ocean, so full of life, so capable of fury and power as well as tranquility, so beautiful to contemplate—the ocean in its inexorable movement of waves and currents engaged my imagination as a young man and never let go. In *Ocean of Possibilities*, I strove to capture the ebb and flow of the unceasing yet never the same rhythmic pulse of the sea when it breaks upon the shore. The lyricism that floats above this constant movement of the water represents the potential of the ocean for sustenance, for comfort, for inexorable force and power, for infinite calm and peacefulness. We are surrounded by the oceans of the planet. They are everywhere, and when viewed from space, the earth is not such so much *terra firma* as *terra aqua*. In the beginning, all was water. Out of the water came life.

Edward David Zeliff, 2017

**MAX WOLPERT, fiddler, composer, and storyteller** - Max Wolpert conjures up monsters and myth where the traditional, classical, and theatrical meet. Drawing from tradition both musical and mythological, Max makes music inspired by stories from around the world. Whether built upon the verve and bounce of an Irish jig, the endearing asymmetry of a Welsh pipe tune, or the drive of a Virginian breakdown, his pieces are crafted with taut detail and a flair for the dramatic honed over years as a pit musician, conductor, and orchestrator for theatrical productions. Max’s first viola concerto, *Giants*, wields the unsung hero of the orchestra to call up singing harps, dancing storm clouds, and a fiendishly ticking clock inexorably counting down to the end of the world. His two string quartets, *Myths* and *Song of Four*, serve as pedagogical tools to introduce the classical musician to traditional forms and improvisation, and in performance bring forth an Irish war goddess, two enchanted ravens, a young girl with dreams of piracy, and a ferociously contrapuntal chase through a twisting labyrinth. Max is dedicated to music education and is a passionate advocate for new music. He encourages his students and collaborators to explore stories and traditions that spark the imagination, and to bring forth the outlandish, the macabre, and the magic inherent in music.

***St. Melangell’s Voyage Across the Sea*, Max Wolpert** St. Melangell was a Irish princess who fled her homeland to escape an unwanted arranged marriage. Sailing across the Irish Sea, she settled in Powys, in central Wales. For fifteen years she lived as a hermit, without seeing another human being, until it happened that Brochwel, the prince of Powys, went hunting hares in the forest where she dwelt. The hare, pursued by Brochwel’s hounds, took refuge under Melangell’s cloak, and the dogs refused to go near. When the huntsman attempted to blow his horn to urge the hounds onward, the sound faltered and the horn stuck to his lips. The prince, seeing that she was surely a holy woman, granted Melangell those lands to build an abbey. Her church of Pennant Melangell stands in Wales to this day, and she is recognized as the patron saint of hares, rabbits, and small woodland animals.

Max Wolpert, 2017

## MEET THE MUSICIANS

**BRETT DEUBNER** one of this generation's most accomplished violists, has inspired worldwide critical acclaim for his powerful intensity and sumptuous tone. The New Jersey Star Ledger commented, "Deubner played with dynamic virtuosity hitting the center of every note no matter how many there were" and the Strad magazine noted his playing for his "infectious capriciousness." Recent performances include concerto appearances with over 50 orchestras on 4 continents. Deubner has garnered critical acclaim from solo appearances with such American orchestras as the Grand Rapids Symphony, New Jersey Symphony Orchestra, Knoxville Symphony, Missoula Symphony, Peninsula Symphony and acclaimed solo debuts in South American orchestras from Ecuador, Brazil, Venezuela, and Argentina. Recent concerto appearances in Europe include well received performances with Orchestre Bel'Arte of Paris, the Thuringer Symphoniker of Saalfeld, Germany and the Kiev Kamerata of Ukraine. Brett Deubner is featured in Wikipedia for his viola transcription and recordings of the 2 viola concerti of Frank Lewin with the New Symphony Orchestra of Sofia, Bulgaria. Brett Deubner's commitment to extending the repertoire for the viola is made evident by collaborations with some of today's greatest composers such as Richard Danielpour, Samuel Adler, Lalo Schifrin, Andrew Rudin, David Del Tredici and several of this generation's leading young composers. To date, over 80 works for viola including 30 viola concerti and numerous solo and chamber works for viola have been dedicated to and premiered by Brett Deubner. As a recording artist Brett Deubner has over 15 CD's to his credit from the Naxos, Centaur, Innova and Albany labels. Brett Deubner is on the faculty at Queens College where he instructs gifted young violists at the Aaron Copland School of Music in New York City. Deubner also serves on the faculty of the Round Top Festival Institute in Texas and the Gramado in Concert International Music Festival in Brazil.

**MARCY A. SUDOCK, conductor, violinist** - Marcy Sudock is the founding artistic director and conductor of the Southern California based Musique Sur La Mer Orchestras, as well as, the Director of Music and Artist Development for the Long Beach Chapter of the NAACP. She is a professional orchestra conductor, violinist/violist. She is a highly sought after violin/viola instructor, coach and performer. As a violinist, Marcy has performed with Luciano Pavarotti, Andrea Bocelli, Lou Rawls, Lionel Richie, Reba McIntyre, Paula Abdul, Freddie Hubbard, Leonard Penario, Marnie Nixon, Sammy Fayne, Neville Mariner, Richard and Karen Carpenter, to name but a few. She has performed with numerous symphonies, chamber orchestras and ensembles, recordings and shows throughout the USA and abroad. As a conductor, Marcy Sudock, has performed to sold out audiences in: Austria: Vienna's Musikverien-Saal, Salzburg's Mozarteum, Salzburg Cathedral, University and Mirabel Gardens, the Esterhazy Palace in Eisenstadt, in the Czech Republic in both Prague and Podedbrady, the Teatro Nacional in Costa Rica, Australia's Sydney Opera House, Royal Cathedral in the Principality of Monaco and the Royal College of Music in London, England. In 2011, Maestro Sudock conducted the Musique Sur La Mer Orchestra in London in honor of the wedding of HRH Prince William and Catherine Middleton and again in 2012, for the Diamond Jubilee of HM Queen Elizabeth II.



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