

Simply Scintillating Simply Scintillating
Simply Scintillating Simply Scintillating

LA JOLLA
SYMPHONY
& CHORUS

1995-96 SEASON



The Bishop's Challenge

For over 85 years, The Bishop's School has challenged students to develop their special talents, interests, and personal values within a strong academic environment. A coeducational, independent college preparatory school for grades 7 -12.

- 72 teachers - 44 master's, 8 Ph.D.s
- Accelerated and Advanced Placement courses
- Performing and Visual Arts program
- 18 varsity sports teams
- Bus transportation available

For catalog and campus tour, please call the Office of Admissions.



THE BISHOP'S SCHOOL

7607 La Jolla Blvd., La Jolla, CA 92037
(619) 459-4021

A Simply Scintillating Season

SEPTEMBER 30 & OCTOBER 1

Ludwig van Beethoven
Symphony No. 2 in D Major
Choral Fantasy
Wellington's Victory

NOVEMBER 18 & 19

Bela Bartok
Rhapsody No. 1 for Violin and Orchestra
Three Village Scenes
Five Slavic Songs
Concerto for Orchestra

FEBRUARY 3 & 4 / 10 & 11

Carl Orff
Caulli Carmina

Featuring The California Ballet

Gian Carlo Menotti
The Unicorn, the Gorgon and the Manticore

MARCH 2 & 3

J. S. Bach / Gustav Mahler
Orchestral Suite

Antonio Vivaldi
Concerto for Recorder and Orchestra

Gustav Mahler
Symphony No. 5 in C# Minor

MAY 18 & 19

Bernard Rands
Tre canzoni senza parole

Robert Schumann
Symphony No. 1 in B-flat Major, "Spring"

Benjamin Britten
Spring Symphony

JUNE 23

Young Artists Concert

Special Non-Subscription Concert

DECEMBER 16, 1995, 3:00 p.m.

Handel
The Messiah Sing
Clairemont Lutheran Church
4271 Clairemont Mesa Boulevard

LA JOLLA
SYMPHONY
& CHORUS
Affiliated with UC San Diego

Financial strength... personal service.

Scripps Bank

The Tradition of Service Continues
Named A Premier Performing Bank By The Findley Reports

Office Locations:

La Jolla Main 456-2265 • East County Regional 447-2265
Downtown San Diego 234-2265 • North County Regional 743-2265

Member FDIC



The Perfect Gift for All Occasions.

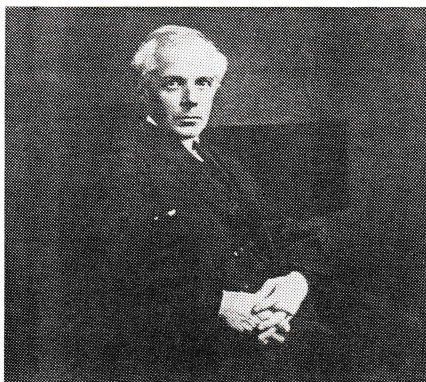


LJS&C Tribute Cards.

Call the business office today to place your order.

534-4637

Profiles



BÉLA BARTÓK

by Eric Bromberger

Béla Viktor Janos Bartók was born March 25, 1881, in Nagyszentmiklos, Hungary. That small town no longer has that name nor is it even in Hungary, for the area was ceded to Roumania forty years after the composer's birth. A birthplace in two different countries is a key to understanding Bartók as man and

composer. Though passionately Hungarian--"always and in every way, I shall have one objective: the good of Hungary and the Hungarian Nation"--Bartók felt a bond with all the ethnic peoples of Eastern Europe, a bond that would both invigorate his art and get him in trouble with repressive Hungarian governments in the troubled years between the wars.

A shy and sickly child, Bartók showed an early passion for music. At a banquet when guests went on with the party as musicians played in the background, the boy asked: "How can all the others eat when such beautiful music is being played?" After a first piano lesson on his fifth birthday from his mother, his progress was meteoric: he played Beethoven's "Waldstein" Sonata and one of his own compositions in a recital at 10. Offered a scholarship to the Vienna Conservatory at 17, Bartók made a characteristic decision, turning away from the great city of German music to study instead at the Academy of Music in Budapest. He graduated as a virtuoso pianist, and all expected him to make a career as a concert artist, which he did. Only secondarily was he considered a composer--in fact, Bartók would become a major composer only very slowly. From the first, he was a loner: "there are times when I suddenly become aware of the fact that I am absolutely alone! And I prophecy, I have a foreknowledge, that this spiritual loneliness is to be my destiny." (Continued on page 7)

Thomas Nee



Thomas Nee, one of the founders of UCSD's music department, became music director upon La Jolla Symphony founder Peter Nicoloff's departure (1967) and remains director of the orchestra today. A graduate of the University of Minnesota, Nee also studied at the University of Vienna and the Austrian State Academy in Vienna. He served as the assistant conductor of Minneapolis Symphony Orchestra under Antal Dorati and recently retired as the director of the New Hampshire Music Festival.

David Chase



Choral Conductor, David Chase has performed with the Robert Shaw Festival Chamber Chorus in Souillac, France, and was a fellow in the Melodius Accord Fellowship with Alice Parker in New York. A graduate of Ohio State University, Chase received his doctorate at the University of Michigan. In addition to his duties as La Jolla Symphony Chorus Choral Director, he currently serves on the Faculty of Palomar College, where he teaches music literature and theory. He also holds a lecturer appointment with the UCSD Department of Music.

La Jolla Symphony & Chorus Board of Directors 1995-96 Season

Thomas Nee
Music Director

David Chase
Choral Director

EXECUTIVE OFFICERS

Thomas D. Baze.....President
Colin Bloor.....Vice President
Gregory Priddy.....Treasurer
Diane Salisbury.....Secretary

Board Members

Carol Beam
George Cole
Sharon Jones
Jennifer Jeffries
Glenna Hazleton
David Parris
Thelma Parris
Jeanne Saier
Jan Sharpless

Student Members

Tom Alexander
Michel Gulick
Jason Wong

Ex-Officio

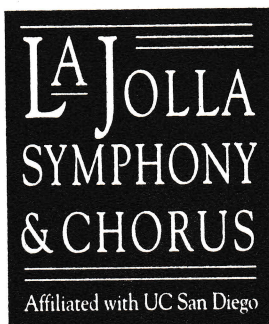
Eric Bromberger
Cheryl Brown
Rand Steiger

Honorary Members

Eloise Duff
Anita Figueredo
Glenna Hazleton
Will Ogdon
Patricia Smith

Staff

Martha Taylor Hudson.....Business Mgr.
Wendy Keller.....Asst. Mgr.



Thomas Nee, Music Director
David Chase, Choral Director

BARTÓK FOLK FESTIVAL CONCERT
Saturday, November 18, 1995, 8 P.M.
Sunday, November 19, 1995, 3 P.M.
Mandeville Auditorium, UCSD

Roumanian Folk Dances

Jocul cu bâț
Brâu
Pe Loc
Buciumeana
Poarcă Românească
Măruntel

Five Slovak Folksongs

Hey, my dear, kind comrades
If I must go to the war
Let us go, comrades
Hey, if soon I fall
To battle I went forth

Three Village Scenes

The Wedding
Cradle Song
Youth's Dance

Rhapsody No. 1 for Violin and Orchestra

Mark Menzies, Violin

INTERMISSION

Concerto for Orchestra

Introduzione: Andante non troppo; Allegro vivace
Giucoco delle Coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo Interrotto: Allegretto
Finale: Pesante; Presto

About the Concert

Notes By Eric Bromberger

BÉLA BARTÓK

Born March 25, 1881, Nagyszentmiklos, Hungary

Died September 26, 1945, New York City

Roumanian Folk Dances

Bartók loved folk music passionately and made a number of trips throughout rural Europe, collecting folk tunes and dances; sometimes he even took a primitive recording machine and had rural musicians sing and play into it. But his interest in folk music was not simply an affair of the heart: he devoted much of his life to a scholarly study of these tunes, published his findings, and also used some of them in his own music. Bartók's *Roumanian Folk Dances* date from 1915. Over the previous six years, he had systematically collected songs and fiddle tunes of Roumania, finally gathering over 3500 melodies from that region.

The *Roumanian Folk Dances*, concise arrangements and harmonizations of six of these, have become his most popular composition. Bartók originally wrote them for piano and in 1917 arranged them for salon orchestra; at the time of his death in 1945 he was planning to arrange them for full orchestra. The *Dances* exist in many other arrangements: Zoltan Szekeley's 1926 version for violin and piano is the most famous of these, but there are also arrangements for flute, organ, cafe orchestra, and even an ensemble of guitars and accordions.

The six brief movements (the final dance, in two sections, is sometimes counted as two movements) come from quite specific parts of Roumania, but they share some general features. There is often a steady and powerful chordal accompaniment over which the melodic line, full of syncopations and surprising turns and harmonies, unfolds in long themes. *Jocul cu bâț* (Dance with Sticks) features a strongly-accented main theme and pungent harmonies. The very brief *Brâu* (Waistband Dance, from a region now in Yugoslavia, takes its name from the cloth belt worn by the dancers. *Pe Loc* (which translates In One Spot) is a stamping dance in which the dancers do not move from one spot. *Buciumeana* (Hornpipe Dance) is built on a soaring, rhapsodic melody which is stated and then repeated; there is more than a hint of gypsy fiddling in this movement. The lively *Poarcă Românească* (Roumanian Polka), a children's dance, jumps back and forth between 2/4 and 3/4 throughout, while the concluding *Măruntel* is a swirling fast dance. In the score, Bartók notes that such a dance uses "very small steps and movements"; given the blistering pace of this music, the dancers would need to use very small steps indeed.

Five Slovak Folksongs

Bartók was excused from military service in World War I. His frail health and tiny stature (barely five feet tall and just over 100 pounds) made him unfit for service, and he spent the war years in Budapest with his wife and small son. During this interval he composed the music that began to establish his reputation: the *Roumanian Folk Dances* (1915), the *Second String Quartet* (1915-17), and the ballet *The Wooden Prince* (1917).

But the war remained an inescapable fact of life, and in 1917 Bartók composed *Five Slovak Folksongs*, which are in fact five soldiers' songs. He drew the texts and melodies from his researches in northern Hungary, close to the Slovakian border, and these five songs were first performed at a concert

Five Slovak Folksongs

Ah, listen now, my comrades, here's a song for singing.
How we marched to battle, through the valleys swinging.
Ah, down in Lublin city war first gave its warning.
Blood flowed like a fountain, dark the sun at morning.
Blood upon our eyelids, torment night and morrow.
Ah, dear God in Heaven, comfort us in sorrow!

Back to fight I'm going now my leave's done.
Back to fight I'm going, leave is done...
Who's to guard my darling when I'm gone?
Who's to guard my darling when I am gone?
Will my friends protect her, I'd discover,
Till the war and fighting all are over.
Till the war is over, and I come home.

War is in our land now. For the king we'll stand now.
Comrades be ready, for here our duty lies!
Far away to battle. I must soon be gone.
Now I must leave you, my darling, all alone.
Over hill and hollow, unknown roads we follow.
Further, yet further, to distant Russian plains.
Far from home and homeland grow the woods so green.
Many who rest by them will not come again.

Ah, if I fall in battle, homeward you must take me.
Ah, there by church and tower a quiet grave to make me...
Ah, softly shall I rest there, under yew tree lying.
Here my love may wander, all for sorrow sighing...
Empty are the pathways where we walked together...
Hands that once caressed me, here lie still for ever.

Time went on, leave was done. There was I still waiting.
Time went on, leave was done. There was I still waiting.
Some repayment to my fair one In my mind debating.
Some repayment to my fair one In my mind debating.
On the table down I threw. Money is full measure.
On the table down I threw. Money in full measure.
"Take it, darling, for yourself then. Take it all my treasure.
Take it, darling, for yourself then. Take it all, my treasure."
"Keep your money, if that's all. You have got to show me.
Keep your money, if that's all. You have got to show me.
That and more could never pay. Half the debt you owe me.
That and more could never pay... Half the debt you owe e."
"Well, if you are not content. Follow where we're going.
You shall wash our clothes for us...Where the Danubes flowing.

of military music at the Musikhistorische Zentrale in Vienna during the winter of 1917-18.

These five songs for four-part *a capella* men's chorus suggest the range of the life of the soldier: they are about conscription, love, death, patriotism, separation, and leave. Bartók's settings are relatively straightforward: melodies are modal and simple, textures remain clear (the melody is usually in the top line, which is the first tenor), and harmonies are uncomplicated. The first and fourth songs employ a *parlando* or "speaking" style and are based on variants of the same melody, while the others are in more strict tempos. The third song is the only one not from northern Hungary--it comes from the region of Pozony (now Bratislava).

Five Slovak Folksongs

Hej, kedves jo pajtá sim, Ide figyeljete,
Sok keserves harcom Elmesélem nektek...
Hej, Lublin városúban Szörnyű nagy harc támadt,
A nap elsötétült, A viz vértől áradt.
Piros vér öntözte Hűségese sze münket,
Mennybéli Uristen Sefits meg bennünket!

Ha a háborúba kell indulnom,
Ha a háborúba kell indulnom,
Az én kis angyalom kire bízom?
Az én kis angya lom kire bízom?
Majd a jó pajtásom, az vigyáz rá,
A meddig nem térek vissza hozzá,
A meddig nem térek vissza hozzá,

Gyerünk pajtás, gyerünk, hábotúba megyünk,
Azt mondta a király: katonák leszünk;
Bizony itt kell hagy nom az én galambom,
NagyOroszországba el kell indulnom.
Ha majd elindultunk, ha elmasíroztunk,
NagyOroszországnak földjére jutunk;
NagyOroszországban zöldek a mezők:
Hej, a mi őseink, ott pihennek ők.

Hej, hogyha majd elesem, Zólyomba vigyetek,
Hej, gyászos temetőbe, Oda temesetek...
Hej, gyászos temetőbe, A kapuhoz közel,
Ha kijön a rózsám, Hadd sirasson majd el.
Ki hozzánk anynyit járt, Most a föld takarja;
Ki anynyiszor ölelt, Itt poriad a karja.

Csatába indultam, svissza kellett mennem,
Csatába indultam, svissza kellett mennem,
Mégfizetni a rózsámnak, hogy szeretett engem,
Mégfizetni a rózsámnak, hogy szeretett engem.
Itt van rózsám száz forint, tegyed a szebedbe,
Itt van rózsám száz forint, tegyed a zsebedbe,
Ha elmegyek a csatába, jussak az eszedbe,
Ha elmegyek a csatába, jussak az eszedbe."
Mít ér nékem a pénzed, a pénz nékem semmi,
Mít ér nékem a pénzed, a pénz nékem semmi,
Ölelésem nem tudod nekem megfizetni,
Ölelésem nem tudod... nékem megfizetni.
Ha nem kell a pénz neked, gyere akkor vélem,
Ruhát fogaz majd mosni rám a Duna vizében.

Three Village Scenes

In 1923, Bartók divorced his first wife and married one of his piano students, the 20-year-old Ditta Pasztory; their son Peter was born the following summer. In the happy afterglow of these events, Bartók composed *Village Scenes*, a cycle of five songs for soprano and piano depicting a young girl's progress from youth through marriage to motherhood. He based the songs on Slovak folksongs that he had collected in the Zolyom district of northern Hungary during the years 1915-16 and dedicated the cycle to his young wife.

In 1925, the League of Composers in New York City asked Bartók for a work, and he responded by arranging the three final songs of *Village Scenes* for four-part women's chorus and chamber orchestra. This version, called *Three Village Scenes*, had its premiere at Town Hall in New York City on November 27, 1927, when Serge Koussevitzky led a chorus and an ensemble made up of players from the Boston Symphony Orchestra.

A setting of songs depicting the many moods at a peasant wedding of course calls to mind Stravinsky's *Les Noces*, which

WEDDING

Annie, in your boxes, On the wagon carried,
There's fine clothes and bedding, All for when you're married.
There's fine clothes and bedding, All for when you're married.
Ai-ya-ya-ya-ya-ya-ya-ya-ya-ya-ya-ya
To the bridegroom's village Fast as we are able,
There we'll drive, See his place, Get to know his people,
There we'll drive, See his place. Get to know his people.
Annie, in your boxes On the wagon carried,
There's fine clothes and bedding, All for when you're married,
There's fine clothes and bedding, all for when you're married.
Hey, Annie, Finest maple boxes, Pillow stuffed with feather,
Annie, pretty maiden, Now you have no lover,
Annie, pretty maiden, Now you have no lover.
Ai-ya-ya-ya-ya-ya-ya-ya-ya-ya-ya-ya
Now she has a husband; Though she lost a lover,
She shall not, like a rose, Fade away and wither,
She shall not, like a rose, Fade away and wither.
I'm a rose, a rose, but only when I'm single,
When I have a husband Petals drop and shrivel.
When I have a husband Petals drop and shrivel.
Say farewell, dear Annie, Say farewell and leave them
Off they go, full of joy, You must not go with them.
Off they go, full of joy. You must not go with them,
Say farewell, Annie dear, Say farewell and leave them:
Off they go, all joy ful, off they go all joyful,
You must not go with them. Hey hey a ho,
o hey, hey-a hoy-a hey-a,
They all go away now, all go away.
away, But, but you must stay behind.
Hey a-ho, hey -a hoy-a, hey-a ho, hey a-hoy-a,
hey-a, hoy-o-hoy-a, hoy ---a ho!

had been premiered only in 1923. Bartók very much admired *Les Noces* and this music may well have been on his mind when he conceived his own wedding cycle, but musically *Village Scenes* is quite different from the Stravinsky score. Gone are the ritualized chanting and massive percussion effects of *Les Noces*, and in their place Bartók offers greater emphasis on melody and clarity of presentation. The first song, *The Wedding*, is the most like *Les Noces*, with its multi-layered portrait of conflicting emotions: in the quiet music, the bride looks back on her girlhood (now put aside forever), while in the fast music the wedding guests celebrate noisily. In *Cradle Song*, the young mother sings her infant to sleep; she is both overpowered by her love for the baby and stung by the knowledge that at some point he too will marry and leave her. The final song, *Youth's Dance*, completes the cycle: it is an exuberant and rhythmic portrait of happy children at play.

SVATBA

A ty Anča krásna, Už vo voza kasňa,
Na Kasni periny: Už ťa vyplatili,
Na Kasni periny: Už ťa vyplatili
Hi-ji-ji-ji-ji-ji-ji-ji-ji-ji!
A ztajto dediny Na druhú d'edinu
Jdeme opačiť Na votnú rodinu
Jdeme opačiť Na votnú rodinu
A ty Anča krásna, Už vo voza kasňa,
Na Kasni periny: Už ťa vyplatili,
Na Kasni periny: Už ťa vyplatili.
Hej, Anča, Kasňa je zjavora, Perina spápera,
A to švarno devča Už nemá frajera,
A to švarno devča Už nemá frajera,
Hi-ji-ji-ji-ji-ji-ji-ji-ji-ji!
Keď nemá frajera, Ale bude muža,
Ne bude prekvitať, Ako opoli ruža
Ne bude prekvitať, Ako opoli ruža.
Ruža som ja, ruža, Pokým nemám muža;
Keď budem moť muža. Spadne so mňa ruža
Keď budem moť muža. Spadne so mňa ruža
Teraz sa ty, Anča, Teraz sa oklameš:
My pôjdeme domov A ty tu ostaneš
My pôjdeme domov A ty tu ostaneš
Teraz sa, teraz sa, teraz sa oklameš
My pôjdeme domov, My pôjdeme domov,
A ty tu ostanešHoj hoja hoj,
hoj, hoja hoj že hoj že
My pôjdeme domov My pôjdeme
domov A ty tu ostaneš
Heja hoj, heja hoja, heja hoj, heja
hoja hoja, heja hoja hoja hoj!

Concerto for Orchestra

Bartók and his wife fled to the United States in 1940 to escape World War II and the Nazi occupation of Hungary, but their time in America was miserable. Agonized by the war, Bartók found little solace in this country: his hopes to support himself as a pianist collapsed with so little opportunity to perform in wartime America, the couple lived in near-poverty for several years, and Bartók composed nothing. In 1942 his health failed, and the following year he was hospitalized. His weight dropped to 87 pounds, and he fell into a deep depression, convinced that he would neither recover nor compose again.

At this point, Serge Koussevitzky, conductor of the Boston Symphony Orchestra and champion of new music, appeared in Bartók's hospital room in New York City and told Bartók that the Koussevitzky Foundation had authorized him to ask for an orchestral work for which they would pay \$1000. At first Bartók refused, believing that he could never complete such a work, but Koussevitzky gave Bartók a check for \$500 and insisted that the money was his whether he finished it or not. The visit had a transforming effect on the composer: Koussevitzky reported that Bartók became more and more animated as their conversation continued, and soon he was well enough to travel to the small town of Saranac Lake in upstate New York, where he began work. He worked fast: beginning August 15, 1943, he completed the score eight weeks later on October 8.

The *Concerto for Orchestra*, as Bartók called the piece, had its first performance on December 1, 1944, in Boston. Of his choice of title, Bartók said:

The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a *concertant* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato section of the development of the first movement (brass instruments), or in the *perpetuum-mobile*-like passage of the principal theme of the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

By calling the work *Concerto for Orchestra*, Bartók emphasized the virtuoso demands it makes on every member of the orchestra, but it should not be understood simply as a "brilliant showcase for virtuoso orchestra," as the record jackets sometimes advertise it. This is music of unusual majesty, strength, beauty, and humanity, and it has deservedly become one of the most frequently performed of twentieth-century compositions. Bartók's own description of the *Concerto for Orchestra* may touch the secret of its appeal: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."

Introduction: After a long and brooding introduction, the sonata-form first movement takes flight with a leaping theme (immediately inverted) for violins that will serve as the basis for the entire movement. This movement is built on very short rhythmic units (the basic time signature is 3/8), so that the music seems continually to be pulsing ahead; a second subject, for solo trombone, is derived from the intervals of the opening theme. Near the middle comes a brilliant fugato for the *Concerto's* eleven

brass players, and the movement drives to a splendid close on its second subject.

Game of Couples: This charming movement gives the lie to the old complaint that Bartók wrote only severe and humorless music. A side drum sets the rhythm, and then pairs of woodwinds enter in turn to play a variation on the good-natured opening tune, first heard in the bassoons. Bartók varies the sound by having each pair play in different intervals: the bassoons are a sixth apart, the oboes a third, the clarinets a seventh, the flutes a fifth, and finally the trumpets a major second apart. A noble brass chorale interrupts the fun, and then the woodwinds pick up the opening theme and resume their game.

Elegy: At the center of the *Concerto for Orchestra* lies this dark *Andante*, which Bartók himself called "a lugubrious death-song." Full of eerie and swirling "night-music," it is based in part on material derived from the introduction to the first movement. Bartók uses solo woodwinds with great delicacy here, and the movement concludes with only two instruments playing: piccolo and timpani.

Interrupted Intermezzo: a somewhat sharper sense of humor emerges in this movement, which alternates the lyric and the satiric. The outer sections, with their glowing viola tune, are the lyric, and in the middle comes the satiric interruption: during the war Bartók had been dismayed by the attention paid to Shostakovich's *Leningrad Symphony* broadcast frequently in the United States, and he objected particularly to the obsessive ostinato theme Shostakovich associated with the Nazi invaders. Bartók quotes Shostakovich's tune in the solo clarinet, then savages it: he makes the orchestra "laugh" at the theme, which he then treats to a series of sneering variations and finally lampoons with rude smears of sound before throwing the tune aside and resuming his own hauntingly beautiful music.

The *Finale* begins with a fanfare for horns, and then the strings take off and fly: this is the perpetual motion Bartók mentioned in his description. At the center of the movement is a grand fugue announced by the trumpets and derived from the opening horn fanfare. The finale gives the impression of continuous energy: the music strains to get loose and run ahead even as the complex fugue evolves through a remarkable series of permutations. Things come to a moment of mysterious quiet, and out of the misty murk the fugue theme suddenly blazes out in the brass and the *Concerto for Orchestra* ends with one of the most dazzling conclusions of any piece of music: the entire orchestra rips straight upward in a dizzying three-octave rush of sound.

It is hard to imagine that music of so much strength, so much optimism, so much--to use Bartók's own term--"life-assertion" could have come from the tiny and frail man who had to be helped onto the stage to receive the cheers in Boston at the premiere. For the Bartók who wrote this powerful score was a man unhappily exiled from his native land, a man tormented by the suffering caused by the war, a man so physically weak that his doctors barely let him attend the premiere, a man already wracked by the leukemia that would kill him nine months later. That the *Concerto for Orchestra* was written at all under these circumstances is a miracle. That it is also a masterpiece of strength, brilliant music, and faith in life is a triumph of the human spirit.

BÉLA BARTÓK Profile

While still a student, Bartók became interested in folk music and with his new friend Zoltan Kodaly set out to collect authentic folk tunes before they had been obliterated by the leveling effect of radio and railroad. He traveled through Slovakia, Hungary, Transylvania, Roumania--even to North Africa--having peasants sing into an early Edison recorder and later transcribing their songs. Bartók collected over 10,000 folk songs, and despite the sneers of some (Stravinsky felt that a composer of Bartók's ability was wasting his time on folk music) he found in the music of the simple folk of Eastern Europe one of the enduring sources of his own greatest music: "[peasant music] is the ideal starting point for a musical renaissance, and a composer in search of new ways cannot find a better master. What is the best way for a composer to reap the full benefits of his studies in peasant music? It is to assimilate the idiom of



Bartók collecting folk songs from Hungarian peasants in 1908 peasant music so completely that he is able to forget all about it and use it as his mother tongue."

Bartók won international acclaim as a pianist, but his own music--like the aptly-named *Allegro barbaro* brought him little fame. In 1915, a critic savaged Bartók's music: "Unmeaning bunches of notes apparently representing the composer promenading the keyboard in his boots . . . Some can be played better with the elbows, others with the flat of the hand. None require fingers to perform nor ears to listen to." A decade later, civic authorities blocked the premiere of his ballet *The Miraculous Mandarin* in Budapest because of its gruesome and explicitly sexual subject, and the mayor of Cologne shut it down after one performance. In the face of withering opposition from critics and audiences, the demoralized Bartók sometimes stopped composing altogether

But if Bartók's composing could be sporadic, his music taken as a whole does form one great arc of growth. At first Bartók composed mostly for piano but was soon drawn to works for the stage. A renewal of interest in writing for the piano in 1926 brought another creative surge, and from the 1930s came such masterpieces as the sovereign *Music for Strings*, *Percussion*, and *Celesta*, a spiky and sonorous *Sonata for Two Pianos and Percussion*, the soaring *Violin Concerto*, and--in the fall of 1939, as Hitler laid waste to Europe--the haunting *Sixth String Quartet*.

His greatest works fuse the forms of "classical" music (sonata form, fugue, rondo) with Eastern European folk music idioms (modal melodies, irregular rhythms, wild dance movements). Bartók's music is in all ways remarkable: for its stunning sense of form, sometimes of a palindromic symmetry of movements; for an extraordinary concentration that allows entire works to grow out of the simplest material; for his uncanny sense of sonority, even from instruments he did not play, such as strings and percussion; for the searing virtuoso demands it makes on performers. And, with all this, for a wonderful sense of humor and a deep human expressiveness, particularly in his eerie and magical "night-music" movements.

Though he proclaimed himself apolitical, Bartók was at the same time an idealist, as loathe to compromise his human principles as his musical ideals. He came to the defense of Toscanini when the conductor was attacked by Italian fascists, and he forbade the performance or broadcast of his music in countries controlled by the Nazis. The death of his mother in 1939 released him from his last tie to Europe, and in the spring of 1940 Bartók and his wife fled to America.

His years in this country were miserable. He found himself in a wartime country with housing shortages, few opportunities to perform or work, and alien customs: Bartók was astonished by noisy New York City with its "human beings ruminating like cows (every second person is chewing gum); railway carriages in semi-darkness; the cheque-book system." And at this moment of loneliness and alienation, he became seriously ill. His weight dropped to 87 pounds, and though his doctors kept the diagnosis (leukemia) from him, Bartók grew so depressed that he declared forlornly that he would compose no more music. But the support of friends like violinist Joseph Szigeti and conductor Fritz Reiner brought commissions that restored his spirits, and in a last burst of creativity Bartók composed his final works, the blazing *Concerto for Orchestra* for Koussevitsky, the *Sonata for Solo Violin* for Menuhin, and a piano concerto for his wife. Bartók had plans for more music--including a draft of a *Viola Concerto* and sketches for a *Seventh String Quartet*--but on September 26, 1945, just days after the victory for which he had yearned, the composer died of leukemia in a New York hospital, far from the homeland he missed so desperately. To one of his doctors he said: "I only regret that I have to depart with my luggage full."

Bartók's friends recall specific features: his tiny stature (barely five feet tall), hair that had turned white at a very early age, the way he tilted his head back when he spoke, his chain-smoking, his passion for collecting insects, his immaculate manuscripts, but above all the burning intensity of his dark-brown eyes. Others were struck more by his integrity and, behind a shy and reserved manner, his fierce idealism: "Bartók lived in an unsmiling, hushed world where there was little room for our human frailties and no pardon for our sins."

Today Bartók can seem unique precisely for that lonely idealism. Like any mortal, he wished for understanding and acceptance, but he held to his course even when faced with misunderstanding and outrage. He established no school

(characteristically, he refused to teach composition, believing it might compromise his own creativity) and would have scorned efforts by younger composers to ape his methods. In a century obsessed with popularity, he did not court quick success, nor did he switch styles as fashions evolved around him. Bartók followed his own moral and artistic conscience, and if "spiritual loneliness" was indeed his destiny in life, in the half-century since his death audiences around the world have found in his once-reviled music not just excitement, color, and ingenuity, but also enduring beauty and a rich humanity.



Bartók in 1938

This essay originally appeared in the program book of the Santa Fe Chamber Music Festival and is reprinted with the permission of that Festival.

Orchestrate a Small Miracle.



It's easy. Buy an extra seat to a concert. Bring kids to a rehearsal. The arts give kids better things to do than drugs. *Help them learn skills that last a lifetime.* Call 1-800-729-6686 for more ideas and FREE prevention materials.

Center for Substance Abuse Prevention
Substance Abuse and Mental Health Services Administration

PreventionWORKS!



U.S. Department of Health and Human Services
Public Health Service
Substance Abuse and Mental Health Services Administration
Center for Substance Abuse Prevention

NATIONAL
ENDOWMENT
FOR THE
ARTS

Arts, Science & Athletics Take a Bow



With a new performing arts theater, gymnasium and Middle and Upper School science labs, La Jolla Country Day School has put arts, science and athletics in the spotlight. These new facilities will enhance Country Day's extensive programs in:

Arts

The Four Flowers theater has created new venues for musical, theatrical and dance productions, art shows and special events.

Sciences

Our renovated and computerized laboratories equip students with state-of-the-art facilities for scientific exploration.

Athletics

The Smith Gymnasium provides a 19,000-square foot arena for P.E. classes, intramurals and interscholastic competitions.

Open House

You are invited to attend an open house on Sunday, January 21, 1996, to meet students and faculty, tour the campus and visit classrooms. Call the Admissions Office at 453-3440 x 120 to request an invitation.

LA JOLLA COUNTRY DAY SCHOOL
9490 Genesee Avenue ~ 453-3440



Mark Menzies - updated bio
October 1995

At present Mark Menzies is resident in California, USA, where he is connected with the University of California, San Diego. He is a member and leader of the Sirius and Sonor ensembles at the University, ensembles that specialize in the performance of contemporary music.

Since arriving in San Diego, Mark has been a guest artist with the International ensemble, and will shortly perform with the La Jolla Symphony orchestra, as well as a series of recitals at UCSD.

A recent tour of New Zealand was received with very good reviews, including a chamber music concert at 24 hours notice, and performances recorded for Radio New Zealand. In 1996, Mark will perform with orchestra's in New Zealand and in the US: whilst on tour in New Zealand Mark will be performing a series of recitals at the University of Auckland, Victoria, and Canturbury universities covering a great range of contemporary and twentieth century music for violin, as well as performing a number of more conventional chamber music programmes.

Since 1991, Mark Menzies has been a founding member of the New Vienna Ensemble, based in Bloomington, Indiana (USA). A recent concert featured Mark Menzies as soloist in the Chamber concerto by Alban Berg - a concert especially noted in the press with an outstanding review.



The La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Thomas Nee, Music Director

Ted Bietz, President
Ulrike Burgin, Librarian

Violin I

Nancy Hill, Concertmaster
Jeanne Saier, Assoc.
Concertmaster
Tom Alexander ✓
Carol Bietz
Regina Derango
Pat Gifford
Sonya Hintz
Paul de la Houssaye
Annie Hsu
Kathryn Kim
Jeffrey Tsai
Ted Tsai
Deborah Wais
Sarah White
Jason Wong

Violin II

Gary Brown ⊗
Bronwen Bromberger
Eric Bromberger
David Cooksley
Sam Cowley
Edward Earl
Judy Gaukel
Ann Gero-Stillwell
Nicole Kirchen
Igor Korneitchouk
Sara Prahl
Jennifer Shepard
June Yamamura
Jin Yang

Viola

Daniel Swem ⊗
Loie Flood
William Lindley
Claire Neurath
Bryce Newall
Aron Nussbaum
Sheila Podell
Dana Sheldon
Nancy Swanberg
Connie Weyhenmeyer

Cello

Karen Brinton ⊗
Marilyn Belgique
Elizabeth Brown
Viola Brown
Ulrike Burgin
Curtis Chan
Aaron Choy
Elena Linde
Brandea McQuarter
Snehal Naik
Carol Tolbert

Bass

Chritine Allen ⊗
Nancy Aguilar
Scott Blietz
Ben Green
Bryan Home
James Lewis
Karl Seigfried
Richard Watling

Flute

Lisa Cella ⊗
Kari Reynolds
Joanna Spratt

Piccolo

Kari Reynolds

Oboe

Heather Marks ⊗
Joanna Baumgartner
Kathryn Ringrose

English Horn

Kathryn Ringrose

Clarinet

Sue Collado ⊗
Gareth Guest
Steven Shields

Bass Clarinet

Steven Shields

Bassoon

Thomas Schubert ⊗
William Propp
James Swift

Contrabassoon

William Propp

French Horn

Karen Park ⊗
Scott Avenal
Judy Moss
David Newton

Trumpet

Glen Whitehead ⊗ ✓
Jeff Nevin
David Bithell

Trombone

Theodore Bietz ⊗
Stephan Gerstl
Nathan Becker

Tuba

Kenneth Earnest

Tympani

Noah Heldman

Percussion

David Shively ⊗ ✓
Eric Bierwagen
Kathy Offerding
Michael Sklar

Piano

Bennett Weitraub

Harp

Heidi Carlson
Ping Hu

⊗

✓

indicates Principal

indicates Hurst Scholarship

The La Jolla Symphony Chorus

David Chase, Conductor

Victoria Heins-Shaw, Accompanist
Kenneth Bell, Assistant to the Conductor
Sharon Hublit, Manager
Sharon Dami, President
Perry Anne Mack, Librarian
Jay Sacks, Treasurer

Soprano

Connie Almond
Kimberley Anderson
Frances Castle
Anne Chase ✓
Marguerite Close
Sharon Dami
Elinor Elphick
Beda Farrell
Marty Hambright
Sharon Hublit
Karen Johns
Hima Joshi
Karen Kakazu
Perry Anne Mack
Julie MacNeil
Martha Neal-Brown ★
Marie Nelson
Debby Park
Judy Prothero
Kay Sasser
Aimee C. Savey
Bobette Stewart
Janet White

Alto

June Allen
Mary Blackwood
Andrea Booth
Kim Burton
Lisa Caylor

Robin DeBosky
Michele Dixon
Catherine Espinoza
Sally Gall
Victoria Heins-Shaw
Michelle Jolly
Monica Kieffer
Jean Lowerison
Kathleen Norris
Barbara Peisch
Eve Personette
Maggie Robershaw
Valerie Rubins
Jan Sharpless
Carol Slaughter
Vivien Steger
Sue Ann Taggart
Evelyn Tecoma
Jennifer Thomas-Carini ✓
Ruth Turner
Amee Wood ★

Tenor

Brian Andersen
George Anderson
Wesley N. Bass, Jr.
Colin M. Bloor
Chuck Carver
Max Chodos ✓
Walt Desmond ★
Russell Glasser

Bill Grundy
David Jorstad
Tom Leathem
Joe Mundy
Jay Sacks
Hal Skelly
Dennis Turner
Bill Ziefle

Bass

Kenneth Bell ✓
Roland Blantz
John Desch
Elliott Friedman
Shane Hubler
Craig Klampe
Aaron Kromhout
Kazuyuki Kuchitsu
David McNair
Andrew Park
Ray Park
Rich Parker
Lyle Personette
Stewart Shaw ★
Ted Struck
John West

✓ staff singers
★ section leader

CONTRIBUTORS

The La Jolla Symphony & Chorus Association Board of Directors expresses its deep gratitude to the Department of Music at UC, San Diego for the generous support and assistance it continues to provide. The Association would also like to acknowledge the generosity of its Chief Benefactress, Therese Hurst, who upon her death in 1985 left her estate to the Association, providing a substantial endowment.

The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 1995 -96 season.

Season Underwriter

UCSD Department of Music

Concert Underwriter

Beda & Jerry Farrell

Patrons

Dr. & Mrs. Colin M. Bloor
Dr. & Mrs. Robert Galambos
Dr. & Mrs. Don B. Leiffer
Mr. & Mrs Donald MacNeil
Mr. & Mrs. Barry Shrpless

Sponsors

Mr. & Mrs. Tom Baze
Mrs. Willard T. Cudney
Dr. Michael Latz & Dr. Joan Forrest
Mr. David & Mrs. Thelma Parris
Tracy & June Rodgers
Milton & Jeanne Saier
Marie Tuthill

Contributors

Mr. & Mrs. Kenneth Anderson
Capt & Mrs. Charles Bishop,
USN Ret.
Hugh & Marjorie Bradner
Viola Brown
Mrs. Eva Bruhl
Dr. & Mrs. Russell Duff
Austin Faricy
Dr. David Noel Freedman
Dr. Maryalys K. Hill
Mr. & Mrs. Norman Kroll
Robert & Magna Lowell
David & Kathryn Ringrose
Valerie & Alex Rubins
Mr. & Mrs. F.N Spiess

Donors

Ray & Agnesmarie Abbott
Henry & Susan Anthony
Chuck Arthur
George & Ulrike Burgin
Charles Cotton
Diane Curran
Sonya Hintz
Nancy J. Homeyer
Thor and Marion Hval
Hugh D. Moore
Clayton Morehead
Joseph & Lolita Morici
Edwin W. Nystrom

John & Ernestine Peak
Mr. & Mrs. Andrew Polarek
Pearl & Allen Reiter
Richard & Glenda Rosenblatt
Diane Salisbury
David D. Smith
Norma Sullivan
John & Lynn Vondracek
Sally Woodward

Associates

Mr. & Mrs. George Anderson
Eugenie Carlstead
Betty Capers
F. F. Drukey
Stanley Flores
Pat Gifford
Robert & Sonia Hamburger
F.E. Harrison
Arthur Kircheimer
Velma and Joseph Krueger
James Lauth
Judith A. Meyers
Bertha & Lester Myers
Claire E. Neurath PH.D.
Mr. & Mrs. Maurice Pincus
Georgi Price
Pearle Tolizin
Dr. & Mrs. J.R. Vastine
Heather & Charles Williams
Carl L. Wright

Like most performing organizations, the La Jolla Symphony & Chorus Association depends on generous contributions from its patrons to be able to continue presenting quality performances at reasonable prices. Those wishing to support the Association may send their checks to the Association Office at 9500 Gilman Dr. UCSD 0361, La Jolla, CA 92093-0361.

Donor categories are: **Season Underwriter** (\$5,000-+), **Concert Underwriter** (\$1000 -\$4,999), **Patron** (\$500 - \$999), **Sponsor** (\$250 - \$499), **Contributor** (\$100 - \$249), **Donor** (\$50 - \$99), and **Associate** (\$25 - \$49). Please phone the office at 534-4637 to make corrections or additions to the list of contributions. This list is current as of November 15, 1995.

**LA JOLLA
SYMPHONY
& CHORUS**

Affiliated with UC San Diego

**Join us in
song
at the**



MESSIAH SING ALONG



**December 16, 1995 at 3:00 PM
Clairemont Lutheran Church
4271 Clairemont Mesa Blvd.**

**Suggested Donations
\$10.00 adults
\$6.00 students**

**Scores available at the door.
Rent \$ 3.00 Buy \$ 8.00**

Call 534-4637 for Advanced Seating

Chorus & Orchestra Auditions

The La Jolla Symphony & Chorus holds auditions for skilled instrumentalists and singers several times a year.

Both UCSD students and San Diego County community members are eligible.

For more information on our audition schedule, please call:

Orchestra Auditions: 534-4637
Chorus Auditions: 481-2107

Those who live at White Sands are active and involved. Many volunteer. Some love theatre or music. Others enjoy gardening. They all are a part of the vitality at White Sands.

Besides oceanfront views, you can pursue lifelong goals, because our staff takes care of home upkeep. As a continuing care community, three levels of health care are available, should you ever need them. For more information, write or call us at (800) 892-7817 or (619) 454-4201.

Mail to: 7450 Olivetas Ave. La Jolla CA 92037

Name _____

Address _____

City _____ State _____ Zip _____

Telephone(_____) _____

Owned and operated by
Southern California Presbyterian Homes
DSS #372000641 DHL #080000109



LJS-95

Discover the vitality of retiring just steps from the water.



The White Sands

OF LA JOLLA

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

Make a Fashion Statement!

Look great while supporting the La Jolla Symphony & Chorus with a "Simply Scintillating" season t-shirt. On sale in the lobby during concert intermissions.



Unitarian Universalist congregations of San Diego County—fully committed to the inherent worth and dignity of every person

First UU / Hillcrest	298-9978
Palomar UU/Vista	941-4319
San Dieguito UU/ Solana Beach	755-9225
Inland N. County UU/ Rancho Bernardo	738-4651
Chalice UU Church, Poway	679-1916
Summit UU / East County	463-4676
Coronado UU	435-9481
UU Fellowship of Friends	278-9753

The La Jolla Symphony & Chorus Association is a non-profit organization operating with the generous assistance of the Department of Music at UC, San Diego.

—•—

Our Mailing Address Is:
La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0038
La Jolla, CA 92093-0038

SanDiegoHOY

"San Diego's ONLY Spanish language DAILY newspaper."



660 Bay Blvd. Suite 201
Chula Vista, C.A. 91910
(619) 420-2237

Benny Ricardo International Voice for ESPN.