2015-2016 Season

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exploration and remembrance

April 30 - May 1, 2016
Mandeville Auditorium

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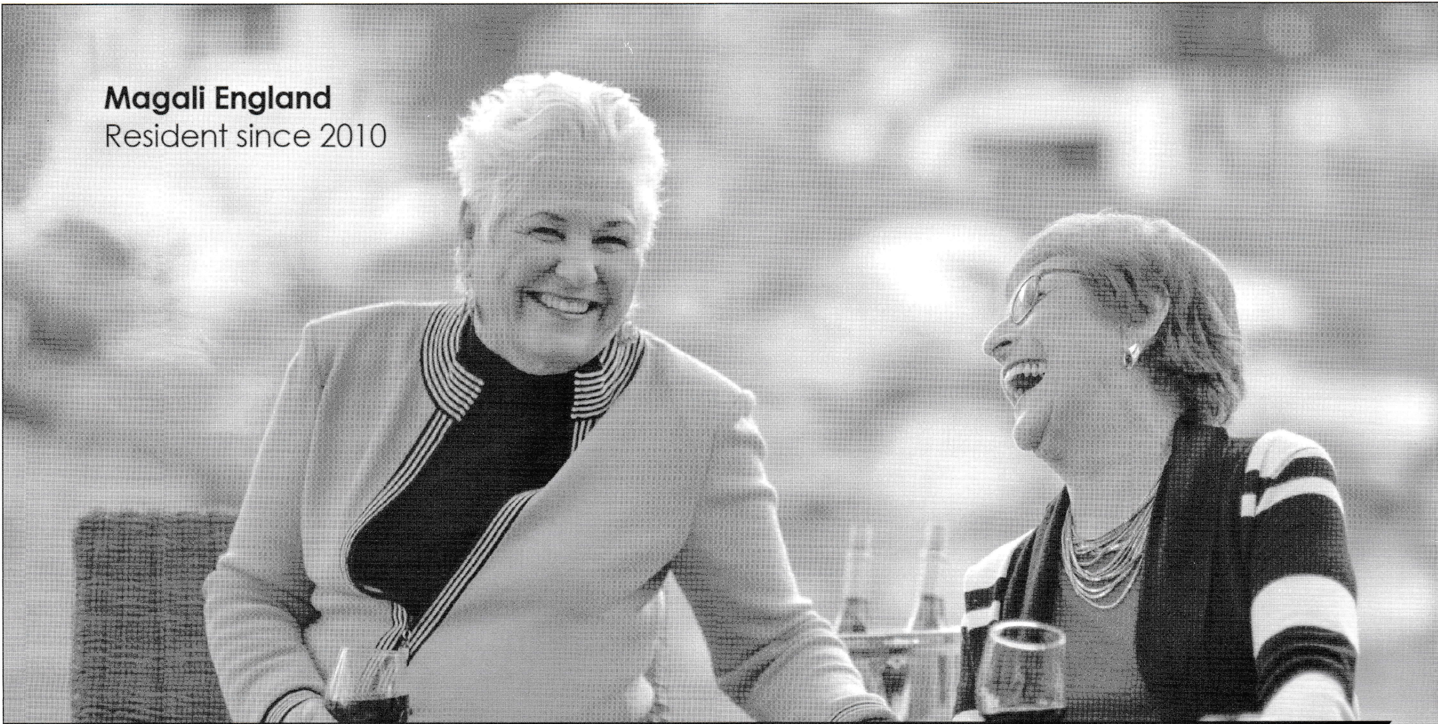
David Chase
Choral Director



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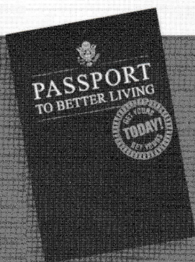

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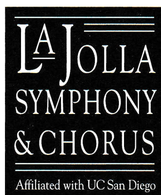

David Chase
Choral Director

Saturday, April 30, 2016, 7:30pm
Sunday, May 1, 2016, 2:00pm
Mandeville Auditorium, UCSD

Rodrigo Ruiz conducting

DMITRI SHOSTAKOVICH

Symphony No. 9 in E-flat Major, Opus 70

Allegro
Moderato
Presto
Largo
Allegretto

BÉLA BARTÓK

Viola Concerto

Moderato
Adagio religioso
Allegro vivace

Andrea Fortier, viola, 2014 Young Artists Winner
SPONSOR: JOAN FORREST YOUNG ARTISTS PERFORMANCE FUND

INTERMISSION

P.I. TCHAIKOVSKY

Symphony No. 4 in F Minor, Opus 36

Andante sostenuo; Moderato con anima; Moderato assai, quasi Andante
Andantino in modo di canzone
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

Bartok *Viola Concerto* by arrangement with Boosey & Hawkes

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Mission Statement

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Guest Conductor

Rodrigo Ruiz

Rodrigo Ruiz lives in Rome, where he teaches piano, conducting and theory; he is specializing in composition with maestro Francesco Telli. He is currently producing his debut album as a composer, which will be recorded in London this summer and will be on sale worldwide on iTunes and other digital stores starting autumn 2016.

Ruiz began his musical education at the age of seven at the conservatory in Tijuana under the guidance of Zarema Tchibirova. From an early age he was integrated into the socio-cultural program "Talentos Artísticos: Valores de Baja California." He found his greatest passion while improvising at the piano and composing; at fifteen he wrote his first piano sonata, which in 2008 received the Award for Distinguished Composition from the State of Baja California.

Ruiz attended Lawrence University, Wisconsin, where he studied with Russian pianist Dmitri Novgorodsky and American conductor David Becker, earning his Bachelor of Music with the highest honors. He received a scholarship at University of Michigan's orchestral conducting program, where he completed his Master of Music degree under Kenneth Kiesler's ministrations. During this time he was assistant conductor for the recording of Milhaud's *L'Orestie d'Eschyle* for Naxos Records' catalog, a project that was subsequently nominated for the 2015 Grammy Awards for Best Opera Recording. He was musical director of the Gilbert and Sullivan Society at the University of Michigan during the 2014 season. He also served as assistant conductor of the Civic Youth Orchestra of Escondido and the Community Youth Symphony Orchestra of Southern California during the 2014-2015 season.

Ruiz's conducting career has included the Mexican Orchestra of the Arts, Berliner Sinfonietta, Lawrence Symphony Orchestra, Spectrum Orchestra, Symphony Orchestra of the University of São Paulo, University of Michigan Symphony Orchestra, Carlos Chávez Symphony Orchestra, Youth Symphony Orchestra of Guadalajara, and Spazio Musica Orchestra, among others. This is his conducting debut with the La Jolla Symphony & Chorus.

Program Notes by Eric Bromberger

Symphony No. 9 in E-flat Major, Opus 70

DMITRI SHOSTAKOVICH
Born September 25, 1906, St. Petersburg
Died August 9, 1975, Moscow

Since the time of Beethoven, writing a *Ninth Symphony* has proven a daunting prospect for composers. Not only is Beethoven's *Ninth* an unmatchable work, but there seems to be something fatal about *Ninth Symphonies*: Beethoven, Schubert, Dvorák, Vaughan Williams, and Sessions wrote only nine, and Bruckner died while writing his *Ninth*. Mahler in particular was superstitious about writing a *Ninth Symphony* and regarded it as a potentially deadly act. After completing his *Eighth,* Mahler composed *Das Lied von der Erde,* and once that was done and he had begun his *Ninth,* he claimed that *Das Lied* was a vocal symphony and so he had beaten the curse and was writing what would actually be his *Tenth.* Mahler had reason to be concerned: his *Ninth* turned out to be his final completed work, and he died before hearing a note of it.

Given this heritage, it is not surprising that composers have been wary of writing a *Ninth Symphony.* The circumstances under which Shostakovich wrote his seemed in particular to call for a grand *Ninth Symphony* in the Beethovenian mold, for he wrote it in the summer of 1945, only months after the defeat of Nazi Germany. His two wartime symphonies—the *Seventh* and *Eighth*—had been huge, heroic works, and it was widely expected that Shostakovich would complete the trilogy with a Victory Symphony. But, as so often happened, what the Soviet government expected from Shostakovich and what it got were two different things. When first performed in Leningrad on November 3, 1945, Shostakovich's *Ninth* came as a surprise, for the music seemed defiantly anti-heroic: instead of celebrating the Russian victory, Shostakovich returned to the nose-thumbing playfulness that had marked the music of his youth.

During the six weeks it took Shostakovich to write the *Ninth Symphony,* he and composer Dmitri Kabalevsky had relaxed each evening by playing piano versions of Haydn's symphonies. Some of the spirit of those symphonies—with their classical poise, energy, and humor—makes itself felt in the *Ninth Symphony.* Shostakovich himself said of the *Ninth:* "It is a merry little piece. Musicians will love to play it, and critics will delight in blasting it."

He did not know how right he was. The official reaction was at first confused, then angry. Soviet critic Israel Nestyev described the *Ninth* as "a playful and fanciful trifle" and then denounced it for its "cynical and evil grotesquerie, a tone of merciless joking and ridicule, a cold irony of stylization." Three years later, at the infamous General Assembly of Soviet Composers in February 1948, Stalin's cultural czar Andrei Zhdanov ripped into Shostakovich's *Ninth* for its "expressionistic tenseness, neuroticism, escape into a region of abnormal, repulsive, and pathological phenomena."

Today it is hard to understand how anyone could have said such things about this music. Perhaps the Russian government resented Shostakovich's failure to produce a Victory Symphony, perhaps the tensions of the Cold War had something to do with it, perhaps the humorlessness of Soviet officialdom did too. In any case, over the last seventy years Shostakovich's *Ninth Symphony* has proven a

consistent crowd-pleaser and has become one of his most frequently performed symphonies.

Though it is clearly a symphony in form, the *Ninth* feels more like a divertimento: a multi-movement work, light in character, and written to entertain and please. The score calls for a large orchestra, but Shostakovich keeps textures lean and clear—his orchestration emphasizes woodwinds, with a particularly prominent part for solo bassoon. The opening *Allegro* is in traditional sonata form, complete with the exposition repeat of the classical symphony (this is the only one of Shostakovich's fifteen symphonies to call for an exposition repeat). Strings state the first theme immediately, while the playful second belongs to solo piccolo, accompanied by trombone and percussion; the movement concludes on a brassy restatement of the opening idea. Longest and most serious of the five movements, the *Moderato* has something of the character of a slow waltz, and its lonely, icy atmosphere results in part from its many wistful woodwind solos and the writing for dark, muted strings.

The final three movements are connected. The brief *Presto* features a dancing clarinet and an acerbic solo trumpet whose crisp calls cut through the music's busy textures. Its energy exhausted, this movement flows into the *Largo,* which functions as a bridge between the two fast movements. Here mock-heroic brass fanfares alternate with a mournful bassoon recitative until a saucy solo for that same instrument leads the way into the rondo-finale. This movement is full of fizzing energy: Shostakovich punctuates its climax with a swaggering circus-band march, and then a blistering coda sends the *Ninth Symphony* scurrying to its madcap conclusion. ■

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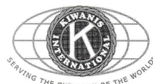

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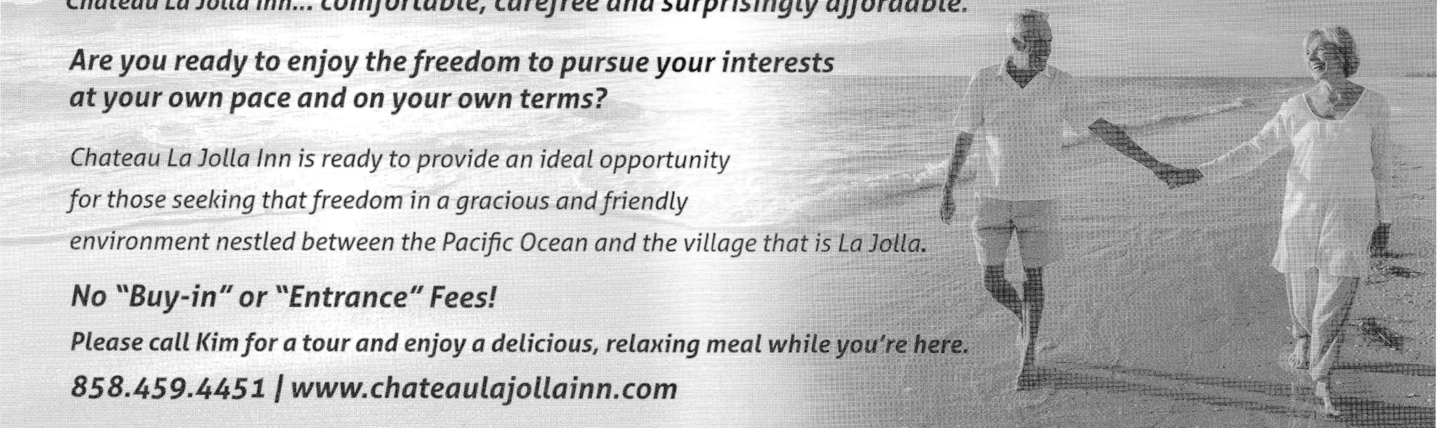

Viola Concerto

BÉLA BARTÓK
Born March 25, 1881, Nagyszentmiklos, Hungary
Died September 26, 1945, New York City

Early in 1945, just after the successful premieres of Bartók's *Sonata for Solo Violin* and *Concerto for Orchestra,* violist William Primrose asked the composer to write a concerto for him. Bartók was reluctant to take on the project—he had doubts about the viability of the viola as a solo instrument and about his ability to write a concerto for it. But Primrose finally convinced him to accept the commission, and Bartók quickly ordered the score to Berlioz's *Harold in Italy* to study how that earlier master had written for the viola. Bartók worked on the concerto during the summer of 1945 at Saranac Lake in upstate New York. That summer Bartók—who rarely worked on more than one composition at the same time—was also completing his *Third Piano Concerto* and making first sketches for a *Seventh String Quartet,* which had been commissioned by Ralph Hawkes. On September 8, 1945, Bartók wrote to Primrose: "I am very glad to be able to tell you that your viola concerto is ready in draft, so that only the score has to be written, which means purely mechanical work, so to speak. If nothing happens I can be through in 5 or 6 weeks, that is, I can send you a copy of the orchestra score in the second half of October…The orchestration will be rather transparent, more transparent than in the Violin Concerto. Also, the sombre, more masculine character of your instrument executed some influence on the general character of the work."

Something did happen, of course—Bartók died of leukemia on September 26. Just before he died, he made a poignant remark to one of his doctors: "I am only sorry to be going with my luggage still full." After Bartók's death, his friend and colleague Tibor Serly (1900-1978) took on the responsibility for that "luggage"—the manuscripts the composer had left uncompleted. Serly found it easy to complete the *Third Piano Concerto,* for that task involved only orchestrating the final 17 measures, but the *Viola Concerto* presented more complex problems. The manuscript, which consisted of thirteen pages of sketches, was discovered in a chaotic state beneath a pile of medicine bottles: the sheets were loose and unnumbered, and Bartók had made revisions and corrections by simply writing over existing text. For Bartók—who had said that he had this music in his head—the rest of the composition might well have been "purely mechanical work," but to anyone else it was mystifying. Serly, himself a violist and a composer, had to make a number of compositional decisions of his own, and the published *Viola Concerto* bears the note: "Posthumous work prepared for publication by Tibor Serly." Primrose gave the premiere on December 2, 1949, with the Minneapolis Symphony under the direction of Antal Dorati, and Bartók's *Viola Concerto* has—more or less—entered the repertory.

But the question remains: how much of this concerto is authentically Bartók and how much is the work of Serly and the others who have tried to make sense of Bartók's sketches? Primrose was very enthusiastic about the completed version, calling it "a sensitive and inspired work and a real contribution to the literature of the viola," but others—noting the fragmentary nature of Bartók's manuscript—have been less ready to declare it authentic.

The brief concerto (about twenty minutes long and in three connected movements) is in Bartók's fairly accessible late style: the

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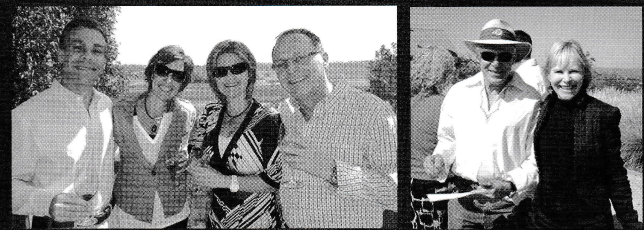

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harmonic language is approachable, the themes sound as if they have their roots in Bartók's love of folk-music, and the atmosphere is for the most part relaxed and gentle. Solo viola opens the *Moderato,* which is in sonata form marked by constantly shifting meters. Bartók gives the soloist two cadenzas, the latter leading to the second movement. This movement was titled *Adagio religioso* by Serly, but that title was not original with Bartók. Here the viola's rhapsodic line proceeds above simple chordal accompaniment from the muted orchestra. An agitated outburst interrupts this serene atmosphere before the transition to the last movement.

Bartók had originally intended that this concerto be in four movements, with a scherzo as its second movement. He abandoned that plan, but some trace of that scherzo may be found in the transition from the slow movement to the finale. This transitional passage, marked *Scherzo,* propels the concerto into its finale, which gives the violist a moto-perpetuo main theme and brings the orchestra more fully into the music than in the first two movements. Dance tunes drive the concerto to an exciting close as the violist rips dramatically up the concluding scale.

Bartók's years in America (1940-45) were difficult. The war had devastated Europe and displaced and killed his friends, his own vitality had been drained by the illness that would eventually kill him, and for the first several years in America he wrote nothing at all. But his final two years here saw a return to strength and the creation of noble and humane music. Of course the *Viola Concerto* would have been different if Bartók had lived to get the score onto paper—and a few weeks more would have allowed that to happen. But the existing sketches do give some sense of what his final musical thoughts were before he departed, with his "luggage still full." ■

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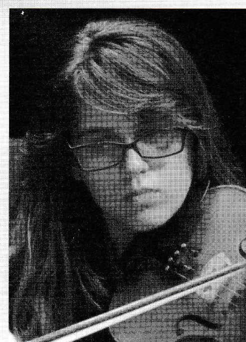

Andrea Fortier

viola

2014 Young Artists Winner

Ms. Fortier began her musical education in San Diego and is currently a second-year undergraduate violist studying with Michael Tree at the Juilliard School. Before beginning her degree in New York, Andrea studied viola under Michael Tseitlin after several years of studying the violin under Shu Xiang Quintero. In addition to her first-place win at the 2014 La Jolla Symphony & Chorus Young Artists Competition, she has been awarded first place senior instrumentalist in the 2011 San Diego VOCE Competition, second place in the 2013 Helen B. Goodlin Scholarship Competition, first place in the 2013 San Diego Youth Symphony Concerto Competition, and was a finalist in the 2014 and 2015 Musical Merit Scholarship Competition. Ms. Fortier is an alumna of the San Diego Youth Symphony, where she was given her first opportunity to switch to the viola by Jeff Edmons, and remained a member of the program for eleven years. At Juilliard, she is on a full-tuition scholarship made possible by the generosity of the Jerome L. Greene Foundation.

Joan Forrest Young Artists Performance Fund

Andrea Fortier's performance fee for this concert weekend is generously underwritten by the Joan Forrest Young Artists Performance Fund. The endowed fund is in memory of longtime LJS&C violinist Joan Forrest and dedicated to Joan's love of life, enthusiasm for young musicianship, and unwavering support of the La Jolla Symphony and Chorus. We are honored and grateful that her family has provided this gift, which will fund, in perpetuity, the performance fee for our first-place winners who perform on our subscription concert series.

Ms. Fortier is a first-place winner of the La Jolla Symphony and Chorus's 2014 Young Artists Competition, instrumental division. This is her debut performance with the orchestra.

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for his generous donation of fine wines for LJS&C events this season.

PROFILES IN GIVING

Mary Berend

I appreciate excellence in musical performance. Therefore, I have been impressed with the La Jolla Symphony & Chorus for around 45 years. I date back to when Tom Nee was the conductor. Also, to the time when Theresa Hurst and Ann Cohu donated their Del Mar home to the LJS&C. The uniqueness and quality of performances throughout the years have been consistently exciting and sometimes very daring. The combination of musicians from the UCSD student body and musicians from the San Diego community has provided for an excellent symphony. I am also pleased to provide for some of the awards for the winners of the youth competition. These young people are very committed to excel in their chosen musical art form. I find this very commendable and inspiring.

LJS&C continues to be an iconic musical force that grows in depth and courageousness with each passing year. It is my pleasure to support this organization and its future.

Sostenuto

Sustaining Our Musical Future

A Message from Endowment Chair Amee Wood

Dear Friends,

Did you know that LJS&C has been affiliated with UC San Diego since 1967? That's almost 50 years! And it has been a unique and fruitful relationship that we look forward to continuing for many years to come.

When we entered into our current endowment campaign, this unique relationship with the university caused more than a little confusion. Some patrons assumed that LJS&C was supported by UCSD, others thought that the UCSD Foundation was part of our endowment campaign.

Neither assumption is the case. Though the university provides LJS&C with in-kind support equal to about 20% of our operating costs, LJS&C is a separate charitable non-profit, responsible for its own day-to-day funding as well as its future financial stability.

That future stability is why we call this campaign "Sostenuto"—a musical term that means sustained, as in continuing or lengthening a note. When fully funded, the endowment will provide a sustained source of income to pay for the quality of artistic leadership we currently enjoy under Steven Schick and David Chase.

If you value LJS&C's role in our community—as a place for talented community and student musicians to perform together and as an artistically innovative force on the San Diego cultural landscape—this is an opportunity to ensure our financial future.

Please consider making a one-time gift of an amount that is personally meaningful to you. Your gift could be the one that takes us over the $1 million mark that we are so close to today!

Sincerely,

Amee Wood

Amee Wood, Endowment Chair

Joan Kastner

I love to sing, always have, especially in groups, large and small. During the 20 or so moves my husband and I made in our 62 years of married life, I have been privileged to sing in many such choruses, college and church choirs, madrigal groups, musicals, trios and quartets, "town and gown" groups, and more. So it was inevitable that when we retired here in La Jolla, we were drawn to the La Jolla Symphony and Chorus, the very best of all! My voice no longer qualifies, so I am delighted to be able to help support these truly amazing musicians and look forward to each concert.

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Symphony No. 4 in F Minor, Opus 36

PETER ILYICH TCHAIKOVSKY
Born May 7, 1840, Votkinsk
Died November 6, 1893, St. Petersburg

The *Fourth Symphony* dates from the most tumultuous period in Tchaikovsky's difficult life, and its composition came from a moment of agony. When he began work on the symphony in May 1877, Tchaikovsky had for some years been tormented by the secret of his homosexuality, a secret he kept hidden from all but a few friends. As he worked on this score, one of his students at the Moscow Conservatory—a deranged young woman named Antonina Ivanovna Milyukova—declared her love for him. Knowing that such a prospect was hopeless, Tchaikovsky put her off as gently as he could, but she persisted, even threatening suicide at one point. As fate would have it, Tchaikovsky was also at work on his opera *Eugen Onegin* at this time and was composing the scene in the which the bachelor Onegin turns down the infatuated young Tatiana, to his eventual regret. Struck by the parallel with his own situation—and at some level longing for a "normal" life with a wife and children—Tchaikovsky did precisely the wrong thing for some very complex reasons: he agreed to Antonina's proposal of marriage. His friends were horrified, but the composer pressed ahead and married Antonina on July 18, 1877. The marriage was an instant disaster. Tchaikovsky quickly abandoned his bride, tried to return, but fled again and made what we would today call a suicide-gesture. He then retreated to St. Petersburg and collapsed into two days of unconsciousness. His doctors prescribed complete rest, a recommendation Tchaikovsky was only too happy to follow. He abandoned his teaching post in Moscow and fled to Western Europe, finding relief in the quiet of Clarens in Switzerland and San Remo in Italy. It was in San Remo—on the sunny shores of the Mediterranean and far from the chaos of his life in Moscow—that he completed the *Fourth Symphony* in January 1878.

The *Fourth Symphony* has all of Tchaikovsky's considerable virtues—great melodies, primary colors, and soaring climaxes—and in this case they are fused with a superheated emotional content. The composer's friends guessed, perhaps inevitably, that the symphony had a program, that it was "about" something, and Tchaikovsky offered several different explanations of the content of this dramatic music. To his friend Serge Taneyev, Tchaikovsky said that the model for his *Fourth Symphony* had been Beethoven's *Fifth,* specifically in the way both symphonies are structured around a recurring motif, though perhaps also in the sense that the two symphonies begin in emotional turmoil and eventually win their way to release and triumph in the finale. For his patroness, Madame Nadezhda von Meck, who had supplied the money that enabled him to escape his marriage, Tchaikovsky prepared an elaborate program detailing what his symphony "meant." One should inevitably be suspicious of such "explanations" (and Tchaikovsky himself later suppressed the program), but this account does offer some sense of what he believed had shaped the content of his music.

The symphony opens with a powerful brass fanfare, which Tchaikovsky describes as "Fate, the inexorable power that hampers our search for happiness. This power hangs over our heads like the sword of Damocles, leaving us no option but to submit." The principal subject of this movement, however, is a dark, stumbling waltz in 9/8 introduced by the violins: "The main theme of the Allegro describes feelings of depression and hopelessness. Would it not be better to forsake reality and lose oneself in dreams?" This long opening movement (it is nearly half the length of the entire symphony) has an unusual structure: Tchaikovsky builds it on three separate theme-groups which evolve through some unusual harmonic relationships. Like inescapable fate, the opening motto-theme returns at key points in this dramatic music, and it finally drives the movement to a furious close: "Thus we see that life is only an everlasting alternation of somber reality and fugitive dreams of happiness."

After so turbulent a beginning opening, the two middle movements bring much-needed relief. The contrast is so sharp, in fact, that Taneyev complained that these were essentially ballet music made to serve as symphonic movements; Taneyev may have a point, but after that scalding first movement, the gentle character of the middle movements is welcome. The *Andantino,* in ternary-form, opens with a plaintive oboe solo and features a more animated middle section. Tchaikovsky described it: "Here is the melancholy feeling that overcomes us when we sit weary and alone at the end of the day. The book we pick up slips from our fingers, and a procession of memories passes in review…"

The *scherzo* has deservedly become one of Tchaikovsky's most popular movements. It is *a tour de force* for strings (which play pizzicato throughout), with crisp interjections first from the woodwinds and then from brass. Tchaikovsky makes piquant contrast between these quite different sounds, combining all his forces only in the final moments of the movement. The composer notes: "There is no specific feeling or exact expression in the third movement. Here are only the capricious arabesques and indeterminate shapes that come into one's mind with a little wine…"

Out of the quiet close of the third movement, the finale explodes to life. The composer described this movement as "the picture of a folk holiday" and said, "If you find no pleasure in yourself, look about you. Go to the people. See how they can enjoy life and give themselves up entirely to festivity." Marked *Allegro con fuoco,* this movement simply alternates its volcanic opening sequence with a gentle little woodwind tune that is actually the Russian folktune "In the field there stood a birch tree." At the climax, however, the fate-motto from the first movement suddenly bursts forth: "But hardly have we had a moment to enjoy this when Fate, relentless and untiring, makes his presence known."

Given the catastrophic events of his life during this music's composition, Tchaikovsky may well have come to feel that Fate was inescapable, and the reappearance of the opening motto amid the high spirits of the finale represents the climax—both musically and emotionally—of the entire symphony. This spectre duly acknowledged, Tchaikovsky rips the symphony to a close guaranteed to set every heart in the hall racing at the same incandescent pace as his music. ■

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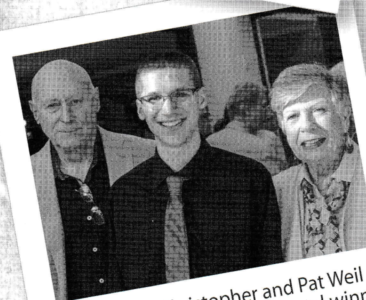
Young Artists Winners Recital

Talented winners performed in idyllic venue

On Sunday, February 28, nine of the ten award-winners of the La Jolla Symphony & Chorus's 55th Young Artists Competition performed for an appreciative crowd at the Winners Recital, held in a private home in La Jolla Farms. The afternoon event was attended by 90 guests who heard excerpts of each musicians' award-winning performance. Music Director Steven Schick and Choral Director David Chase served as masters of ceremony. The Recital concluded with an outdoor reception to meet the young artists. First-place winners may be featured as paid soloists with LJS&C in a future season. All award-winners are invited to perform in schools and community venues as part of the educational outreach programs of LJS&C.

First-place instrumental winner Keir GoGwilt, violin



Sponsors Christopher and Pat Weil with second-place instrumental winner, flutist Jonathan Sussman

Sponsor Monique Kunewalder with third-place instrumental winner, violinist Ayrton Coelho Pisco.

First-place vocal division winner Nicholas Newton, baritone

Soprano Tasha Koontz, third-place winner, vocal division

Soprano Julia Taylor, Most Promising vocal award, with Laurinda Nikkel, co-chair of Vocal Division

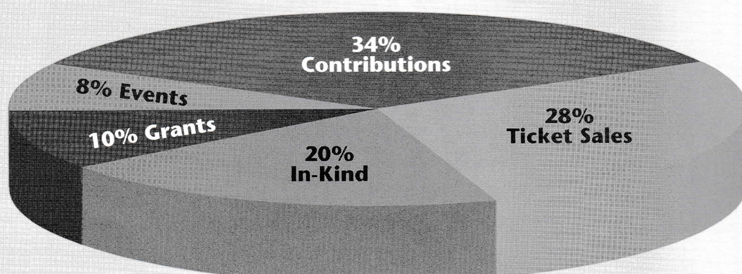
About
La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians "just for fun" and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, Mexico, Ireland, and Spain, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 900 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



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Founded in 1954 by Peter Nicoloff

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The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. 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 an endowment.

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation, making your donation tax-deductible. LJS&C thanks the following contributors for their support of the 2015-2016 season. We make every effort to ensure that our contributors' names are listed accurately. If you find an error, please let us know and we will correct it.

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For information about planned gifts, contact Diane Salisbury at dsalisbury@lajollasymphony.com or 858-822-3774

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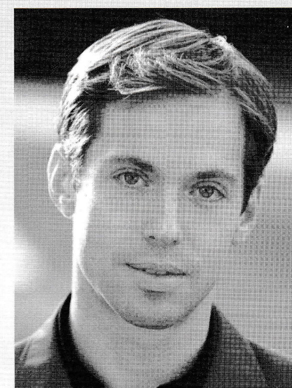
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