

A black and white photograph of a forest path, possibly a dirt road or a narrow trail, winding through trees. Two power lines cross the path diagonally from the top left to the bottom right. The overall tone is somber and artistic.

2011-2012 Season  
**La Jolla Symphony & Chorus**

**THE RUSSIAN  
COMPOSER**

**June 9-10, 2012  
Mandeville Auditorium**

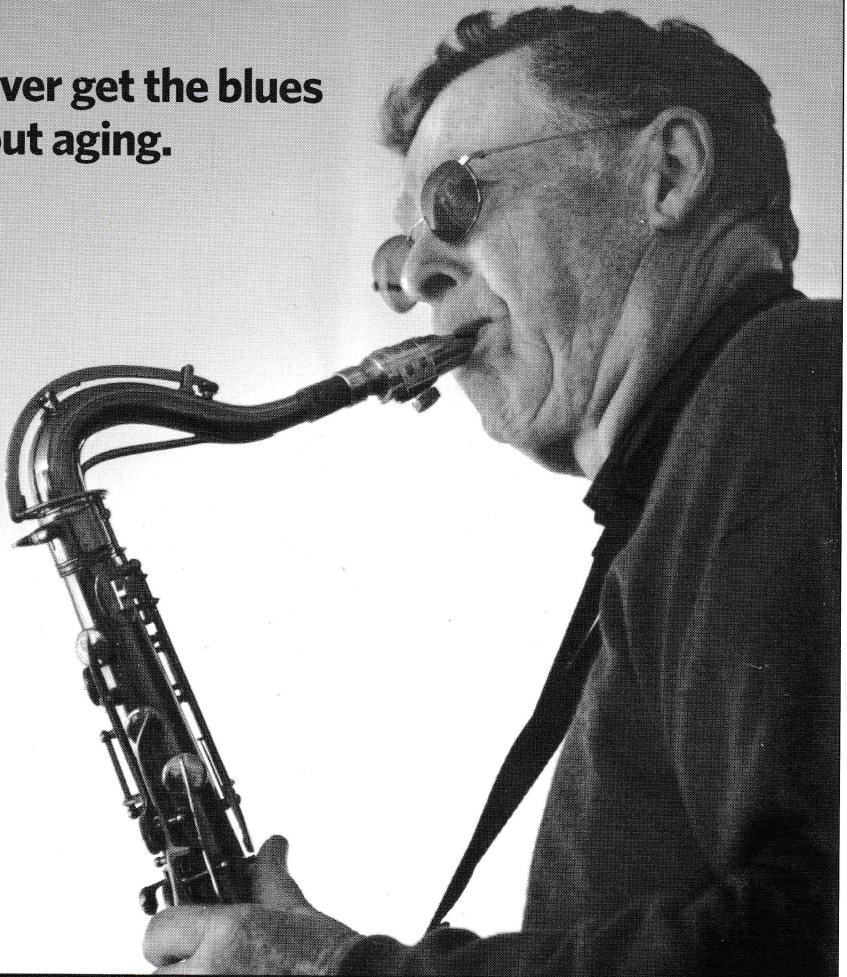
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NSCG0112



MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

## THE RUSSIAN COMPOSER

Saturday, June 9, 2012, 7:30pm | Sunday, June 10, 2012, 2:00pm  
Mandeville Auditorium, UCSD

*Steven Schick conducting*

**BARBER**

**Piano Concerto, op. 38**

- I. Allegro appassionato*
- II. Canzone: Moderato*
- III. Allegro molto*

*Aleck Karis, piano*

**INTERMISSION**

**KORNEITCHOUK**

**Tintinnabulation**

**STRAVINSKY**

**The Firebird**

- I. Introduction*
- II. The Firebird's Dance*
- III. Variation of the Firebird*
- IV. Ring Dance of the Princesses*
- V. Infernal Dance of Kashchei*
- VI. Berceuse*
- VII. Finale*

*Unauthorized flash photography and audio/video recording are prohibited during this performance.*

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Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

## FROM THE CONDUCTOR



Seeing into the future seems like a hard thing to do. To the contrary! Looking forward is very easy, especially if you are looking back at it.

I grew up with my grandfather's litany: "I could have bought Kodak for a dollar a share!" It turns out that living in the past conditional tense is easy. Actually buying Kodak at a dollar a share at the right time is a completely different matter.

Isn't music the same way? We can marvel at the glorious sounds in a piece like *The Firebird*. And as we look back it seems like just the right thing to do at the time. But true wonder comes when you imagine Stravinsky creating it out of the ether, as what seems to be a completely original thought.

The idea of originality above reveals something important about the way we view classical music. We are deeply in love with the myth that a piece of music comes into the world via virgin birth. We like to believe that a timeless artistic idea is revealed to a composer, as an Annunciation, and behold new music is created. The truth is that a piece of music is constructed not conjured. It is made from the cultural materials of its time. For me it doesn't detract in the slightest from the greatness of Stravinsky that he didn't create *Firebird ex nihilo*. The truth is, that like all of us, *The Firebird* had its parents and grandparents. We see the family tree clearly now: start with the coloristic language of Rimsky-Korsakov, mate it with culturally porous boundaries after the *Exposition Universelle* of 1889 in Paris, add the overripe harmonic language of the late Romantic, and let it come of age in the potent mix of occult and cruelty that lay just below the surface of life in pre-war Europe. All this means that to us, a hundred years after the fact, *The Firebird* is a marvel but not a surprise.

I hope that no one is too disappointed with the idea that music is a cultural construction, not a miracle. Aren't new structures of thought exactly what we expect from our artists: to utter sentiments we barely know we have? To crystallize out of our dark aphasia a bright and elegant language?

The distinction between great music and average music—if you'll permit me to say—lies not in originality but in the orientation of a composer. A composer who looks backward says to himself, "I could have done that." Often he does, and produces, instead of a touchstone for his time, a reheated version of yesterday's meal. Recently a much-fêted young composer created a work for found objects, auto parts and orchestra for the San Francisco Symphony as though such ideas were brand new and had not already been done for the past eighty years by a long string of American experimentalist composers and Dada sound artists. His problem is not a lack of originality, but an



overly devoted backward gaze to the past. Not content with wishing he had bought Kodak at a dollar, he's actually trying to go back and do it.

A composer who faces forward looks into the wind. She must embrace the conundrum of the authentic artistic statement. Music that reflects its time is made from the materials of its day (therefore it cannot be wholly new.) But in order to have impact it cannot be a simple re-treading of ideas (and therefore must be completely new.) This is why I love *The Firebird*. As a contradiction in historical terms it shouldn't exist. Yet it does!

Much the same could be said of Samuel Barber's stunning *Piano Concerto*, this year celebrating the 50th anniversary of its premiere. This piece has been a remarkable object lesson for me. As a music student I rejected most music that didn't have the imprimatur of the avant-garde. Barber, in particular, seemed far too devoted to a traditional harmonic language to pass my oh-so-strict litmus test. But when I realized that forward-looking musical thought is not a question of style, but, again, of orientation, I realized that the Barber concerto is as progressive as the electronic

"studies" of Stockhausen, or the indeterminate scores of Cage. Barber assembled his piece from the extant materials of the early 1960s: from the motoric drive of an increasingly mechanized society, and from the illusion of serenity that quickly shatters to show the deep swirling chaos below. As a piece of its time it reminds us of the extraordinary force that relevant music can bring to bear.

The big problem is that it's hard to tell at any moment whether one is looking forward or backward. We're simply too close to the moment to have the necessary perspective. So let's leave it to future listeners to determine where Igor Korneitchouk's *Tintinnabulation* fits into the firmament. Suffice it to say that the actual tintinnabulations of the piece—the real sounding of bells—reach both backward in their allusion to Poe and forward as a signal of alarm. Any future conductor who reads Korneitchouk's marking at rehearsal letter "F" in the score—"Alarming, Brazen (Level: Orange)" will know that this piece too comes from its time. Here the implications of "Looking Ahead" make you long for the day when Kodak still existed, and you could buy its stock for a dollar a share. ■

## STEVEN SCHICK conductor

For more than 30 years Steven Schick has championed contemporary music as a percussionist and teacher by commissioning and premiering more than 100 new works. Schick is a professor of music at the University of California, San Diego and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002). He has served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland, and as consulting artist in percussion at the Manhattan School of Music. Schick is founder and artistic director of the acclaimed percussion group, red fish blue fish, a UCSD ensemble composed of his graduate percussion students that performs regularly throughout San Diego and has

toured internationally. He also is founding artistic director (June 2009) of "Roots & Rhizomes"—an annual international course for percussionists hosted by the Banff Center for the Arts in Canada.

As a percussion soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues.

Schick is a frequent guest conductor with the International Contemporary Ensemble (Chicago and New York City), and in 2011 he was appointed artistic director and conductor of the San Francisco Contemporary Music Players. Schick has been music director and conductor of the La Jolla Symphony & Chorus since 2007.



# PROGRAM NOTES

by Betsy Schwarm

## PIANO CONCERTO, OP. 38

### Samuel Barber

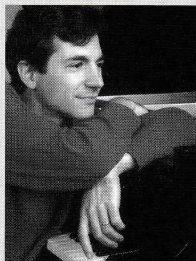
Born March 9, 1910  
West Chester, Pennsylvania  
Died January 23, 1981  
New York, New York



American master composer Samuel Barber wrote his only Piano Concerto in 1962 at the request of his own publisher, the G. Schirmer Company, which wanted a big work in commemoration of its hundredth anniversary. Barber had been a big name in music since the appearance of his *Adagio for Strings* about a quarter century earlier. He accepted the commission, but then faced the challenge of finding a soloist, for he felt he was not a sufficiently gifted pianist to play such a work in public. He invited John Browning, a Denver-born pianist, to play the premiere; Browning came on board the project early enough that the music was tailored to

his skills. Later, Browning attested that he spent several days at Barber's country house playing all the piano music he knew, to give Barber a sense of his soloist's musical personality.

Progress on the new work was slow. Browning recalls that for two weeks before the premiere, he visited Barber each day to pick up whatever new pages had been written, allowing him to at least practice some parts of the score even though the rest existed only in the composer's imagination. The delay might have been due at least in part to last minute changes, for Browning, it seems, found parts of the last movement unplayable, and asked Barber to change them. The composer denied the charge, and sought to prove that the piece was playable by playing it himself, though at an extremely slow tempo. When Browning countered that the specified brisk tempo ("Allegro molto" = "very fast") was what made it impossible, Barber decided to consult a higher authority, taking the new concerto, with Browning in tow, to perhaps the highest keyboard authority then



## ALECK KARIS piano

For over twenty years Aleck Karis has been one of the leading pianists in the New York contemporary music scene. Particularly associated with the music of Elliott Carter, Mario Davidovsky, and John Cage, he has championed their works all over the world. Among his numerous solo piano discs on Bridge Records are acclaimed recordings of Stravinsky, Schumann, Carter and John

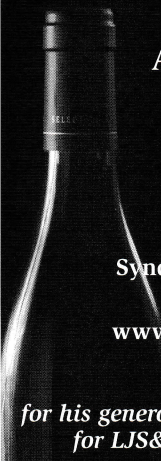
Cage. Recently, Karis performed Birtwistle's marathon solo work *Harrison's Clocks* in London and New York, Feldman's *Patterns in a Chromatic Field* in New York, and appeared at the Venice Biennale. At home with both contemporary and classical works, Karis has studied with William Daghlian, Artur Balsam and Beveridge Webster and holds degrees from the Manhattan School of Music and the Juilliard School. Currently, he is a Professor of Music at the University of California, San Diego.




living, Vladimir Horowitz. Browning had never met the great master, and he was terrified that Horowitz would find no particular difficulty in the part. Yet fortunately for the young pianist, events developed in a more kindly fashion. Horowitz, after some experimentation, declared that, indeed, it could not be played at that tempo, and Barber consented to make the necessary changes.


Barber's *Piano Concerto* premiered September 24, 1962, as part of the inaugural week of activities at the Lincoln Center in New York. Despite that venue, it was not a New York orchestra that accompanied Mr. Browning. Rather, Erich Leinsdorf and the Boston Symphony Orchestra had come to town for the occasion. The piece was sufficiently well received that it was given another thirty performances within the next eighteen months. Certainly, the Pulitzer Prize that it received helped to boost that popularity, but one must also give credit to Barber's accessible,

amenable style, a style often viewed as an American twist on Brahms. He does not frighten his listeners away with dissonances, nor distract them from his Romantic inspirations by deviating into jazz. "I write what I feel," he once remarked, and it seems that those feelings are shared and appreciated by modern audiences. ■



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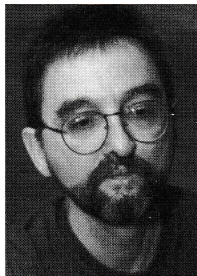
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## TINTINNABULATION

### Igor Korneitchouk

Born March 10, 1956 – Madrid, Spain



The title *Tintinnabulation*, meaning the frenzied ringing of bells, comes from Edgar Allen Poe's poem "The Bells." San Diego based composer Igor Korneitchouk uses no singers for the text. Rather, instruments convey the vibrant colors of Poe's words. He evokes the different sorts of bells from the poem—such as the silver bells of sleighs, bronze bells signaling an alarm, funereal iron bells—frequently juxtaposing and interchanging them in a bi-partite fantasy. As Poe's text plays with inherent images through the repetition of words, so Korneitchouk allows rhythmic motifs to reappear in different sections of the orchestra. For example, tones one first hears in the celeste then reappear in various guises, from woodwinds with piano, to muted brass, to full orchestra. The diverse timbres of different instruments shade those images in different ways, to vibrant effect.

*Tintinnabulation* is a 2012 reworking of an earlier Korneitchouk score, *From the Bells...*, written in the 1980s for brass and percussion octet. By happy coincidence, La Jolla Symphony conductor Steven Schick,

who requested the new piece, is also a celebrated percussionist, so the choice seems apt, especially as the revised work is, by its composer's account, almost a percussion concerto. Schick specifically asked for an overture-like work to open the concert. As Korneitchouk had never had the chance to hear the original *From the Bells...*, here was an opportunity to reuse what he describes as its "best parts."

In reworking the octet for full orchestra, Korneitchouk's method proves to be opposite of what one most frequently finds in large orchestral scores. Rather than giving the big thematic ideas to strings or woodwinds or brass and relegating the percussion to the role of color commentary, he inverted that practice. The large percussion section, rich in mallet instruments, carries the bulk of the drama, as the rest of the orchestra picks up and flavors those melodic ideas—as when the upper woodwinds extend the resonance of the tubular bells. The result is a kaleidoscopic music tapestry, strongly evocative of Poe's own vivid verbal imagery.

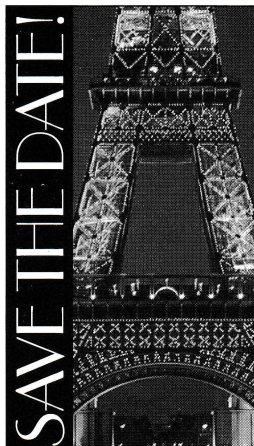
"Keeping time, time, time,

In a sort of Runic rhyme,

To the tintinnabulation that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells—"



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In the composer's own words: "Many many years ago a dear friend of mine copied out for me in her own hand the complete four part poem by Edgar Allen Poe entitled 'The Bells'. Alas this 'friend' relationship was doomed as I wanted more from it than she did. But I kept her handwritten transcription close at hand (I have it with me even now on my desk as I write this), and a few months or so after we parted ways way back then, I got it into my head that I would write a piece inspired by it, 'From the Bells...' (with the cryptic inscription 'to LAR', her initials, under the title). The poem is, after all, a terrific *tour de force* of alliteration and repetitive cadence... To distinguish this [new work] from all the other works titled 'The Bells' inspired by the same poem, I chose to pull out that most singularly descriptive word, 'tintinnabulation', for its title." ■

## IGOR KORNEITCHOUK

Born in Spain, of Russian and German descent, Igor Korneitchouk's family immigrated to the U.S. when he was a child, settling in Cleveland, Ohio. He received his master's from the Cleveland Institute of Music and a Ph.D. from the University of California, San Diego. In 1989 he received an NEH fellowship to study jazz at Yale University. He has been awarded grants from UC Regents and AMC for the performance of his *Concerto for Trumpet and Orchestra, "Desert Flowers."* Of his first CD, *The Virtual Performer*, American Record Guide said: "Korneitchouk writes with facility in such a dizzying variety of styles—tonal, serial, minimalist, and much else—that one can almost certainly find something to enjoy... His style is as virtual as his method." Igor Korneitchouk is currently Professor of Music at San Diego Mesa College. In his spare time he plays violin in the La Jolla Symphony and is a founding member of the performance art group *touch me hear*, exploring the boundaries between music, art, drama, technology, performance and audience participation.

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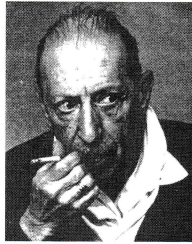
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## THE FIREBIRD

### Igor Stravinsky

Born June 17, 1882 – Oranienbaum, Russia

Died April 6, 1971 – New York, New York



The commission for *The Firebird* ballet came to Igor Stravinsky at almost the last minute, when another composer who had been previously contracted to the job for the Ballets Russes, Anatoly Liadov, failed to complete his obligation. The dance company's impresario, Sergei Diaghilev, needed a replacement immediately, and his choice fell upon Stravinsky, at that time still only twenty-seven and a virtual unknown. Working from a specified storyline drawn from Russian folklore, Stravinsky completed the work by mid-April of 1910. It was promptly sent to Paris, where the dancers were already preparing for the scheduled June premiere.

One unexpected roadblock arose when Anna Pavlova, the principal ballerina, refused to dance the role of the Firebird, declaring that she detested the music. The choreographer Vaclav Nijinsky offered to dance it himself, even in women's shoes en pointe, but apparently there were concerns as to whether a Parisian audience would accept a man in the part. Disaster was only averted when another ballerina, Tamara Karsavina, volunteered and went on to score a triumph. Stravinsky himself was in attendance at the first performance, as were Claude Debussy, Sarah Bernhardt, and other artistic luminaries. Highly favorably received, it was the first major performance of a Stravinsky work outside of Russia. To receive such acclaim for what was not only the ballet's premiere, but also the premiere of the composer himself, boded well for his professional future.

In the years after the premiere, Stravinsky prepared a sequence of orchestral suites from the ballet, so that orchestras could perform the music without dancers. It was a practical plan to widen the audience for his music, and thus increase his income from the score. The first orchestral suite came in 1911, one year after the ballet itself. The second was in 1919; a third followed in 1945. Those latter two versions were for smaller orchestral forces than the original. The 1919 suite focuses upon select moments from the full ballet, with both light scenes and high drama, proving the variety of the original vision. Much of it will be familiar even to those who have not seen the ballet, but who may recall its appearance in the closing scenes of *Fantasia 2000*, as music to accompany a volcanic eruption, particularly apropos for the *Infernal Dance*. For this performance, the La Jolla Symphony will be including two sections that the composer himself omitted from the 1919 suite: the *Berceuse* (Lullaby) and the highly dramatic *Finale*.

All notes © Betsy Schwarm, author "Classical Music Insights"



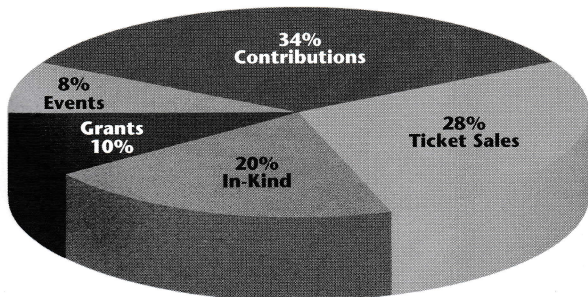
# About La Jolla Symphony & Chorus

## MISSION:

Rooted in San Diego for over 50 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, and Ireland, 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 800 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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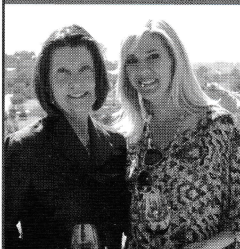
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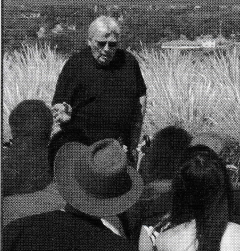
Pepper Wood chats with Bill Boggs



Suzanne Weiner and Tamara O'Horgan



Co-chair Bob Engler with Marilyn Huff



Robert Whitley preps the crowd for the blind tasting



David Chase cradles his raffle winnings



# Tasting among the Vineyards

The LJS&C's 11th annual wine tasting — "The Grapes of Bordeaux" — was held at the estate of Fallbrook Winery set among the vineyards of North County. The beautiful home served as gracious backdrop for the affair, which had as its highlight a blind tasting of seven Bordeaux wines and varietals directed by syndicated wine columnist Robert Whitley. The raffle saw many winners and the single auction item — a case of Bordeaux and Bordeaux varietals — went for \$1400.

Thank you to Robert Whitley for his generous donation of wines and talent, and to the following for their support!

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- *La Jolla Strings: Loie Flood, Marit Chrislock-Lauterbach, Andy Helgerson*
- *Hosts: Pepper Wood and Ira Gorvitz, Fallbrook Winery*



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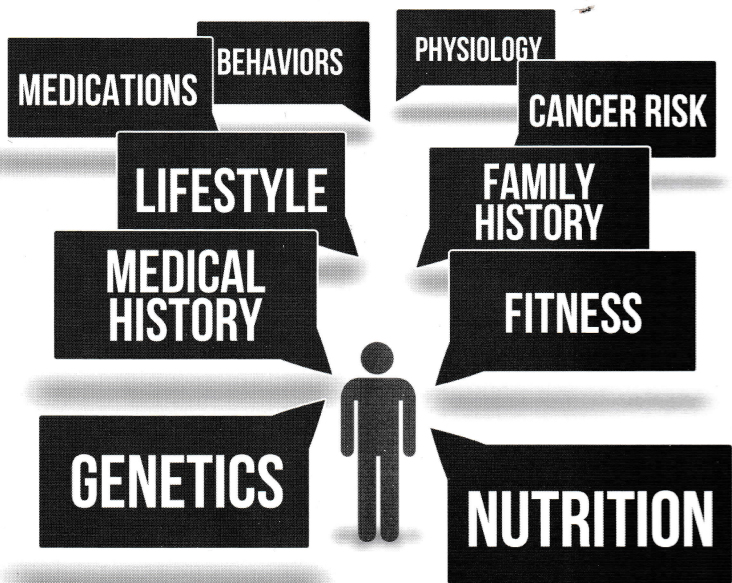
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