



La Jolla Symphony & Chorus  
2010-2011 Season

# CONCERTO

March 12, 2011

March 13, 2011

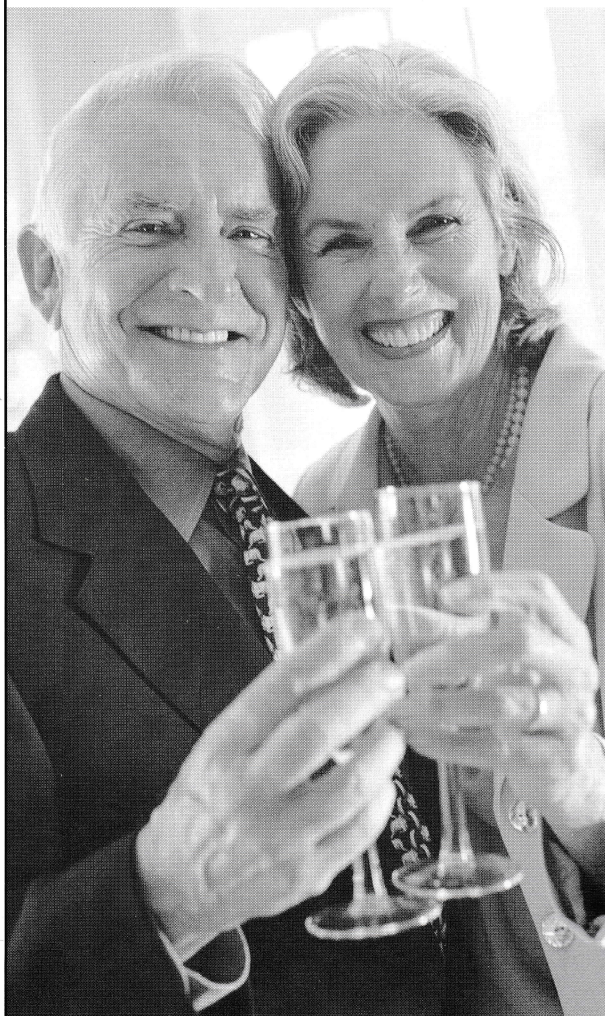
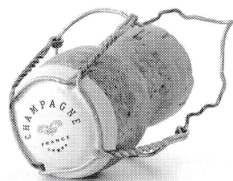
*Mandeville Auditorium, UCSD*

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MUSIC DIRECTOR STEVEN SCHICK



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# CONCERTO

Saturday, March 12, 2011, 8pm | Sunday, March 13, 2011, 3pm  
Mandeville Auditorium, UCSD

*Steven Schick conducting*

**PROKOFIEV**      **Violin Concerto No. 2 in G Minor, Opus 63**

*Allegro moderato*

*Andante assai*

*Allegro, ben marcato*

*Hannah Cho, violin*

**APPLEBAUM**      **Concerto for Florist and Orchestra** WORLD PREMIERE

*I. Aphorism*

*II. Passacaglia*

*III. Inflorescence*

*James DelPrince, floral design*

*This performance is dedicated to the memory of Viola DelPrince*

*Commissioned by the Fromm Foundation and the Thomas Nee Commissioning Fund*

## INTERMISSION

**BARTÓK**      **Concerto for Orchestra**

*Introduzione: Andante non troppo; Allegro vivace*

*Gioco delle Coppie: Allegretto scherzando*

*Elegia: Andante non troppo*

*Intermezzo Interrotto: Allegretto*

*Finale: Pesante; Presto*

*Violin Concerto No. 2 and Concerto for Orchestra by arrangement with Boosey & Hawkes, Inc.*

*Unauthorized flash photography and audio/video recording  
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## STEVEN SCHICK conductor

For the past 30 years Steven Schick has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than 100 new works for percussion. Schick has been a professor of music at UCSD for 18 years and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate. He is Consulting Artist in Percussion at the Manhattan School of Music in New York City, and he is the founding Artistic Director of "Roots & Rhizomes" (June 2009)—an international course for percussionists hosted by the Banff Center for the Arts in Canada.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002), and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of red fish blue fish, UCSD's acclaimed percussion ensemble. As a 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 was recently appointed Music Director of the San Francisco Contemporary Music Players. He has been Music Director and conductor of the La Jolla Symphony & Chorus since 2007.

## FROM THE CONDUCTOR



### A Shared Space

Composing a concerto is essentially an exercise in the creation of equilibrium. It requires the construction of a shared space between the soloist and the orchestra; between the one and the many. In a musical sense equilibrium

is achieved when the singular force of a solo instrument, with its narrow spotlight on a virtuosic often celebrated individual finds balance with the simpler, multiple sounds of the ensemble. Finding just the right equilibrium is not easy. Too much flashy solo playing and a work degenerates into a shallow showpiece; too much heavy ensemble music and you've got the grace and allure of a lead balloon. It's not a simple matter, but when it's right, it's really right. For me the Mozart concerti for piano and orchestra will always be the gold standard: I love the double expositions, the playful jousting for ascendancy between soloist and ensemble, the lightness with which Mozart handles what is essentially an adversarial relationship.

Beyond aspects of musical balance a concerto also reflects a system of social organization. The classical concerto, whether in the hands of Mozart, Beethoven, or Prokofiev, grew directly from the nascent democracies of the late 18th century, particularly the one in France. As in a democracy every member of an orchestra is, in principle, equal. However in the orchestra as in democracy equal is often not, you know, *equal*. It might be safer to say that in a musical ensemble the goal is *functional equivalency*. For example, the violinists get more notes to play and are seated closer to the audience than the timpanist, but she gets to sit on a platform, play louder, and enter at distinct and special moments in the composition. Everybody's happy.

But if the orchestra represents a democracy, a concerto soloist must then be the vestigial evidence of aristocracy. He or she is the person with the most prominent role in the piece, the biggest paycheck, and literally the best seat in the house. A concerto, as the etymology of the word tells

us, is music "played together." But when you hear a concerto you are hearing a kind of fractured togetherness, an attempt to reconcile two distinctly different, and possibly irreconcilable social views. The early concerto is a form in which the lingering royalist impulses of the new democrats are represented by a star in the midst of the people. And if the new democracies of the late 18th century were slow to give up their attachments to an aristocratic past, so must we, the current practitioners of the experiment in democracy, admit to our continuing fascination with the aristocracy of celebrity in all of its forms. We've got the NFL and the real Housewives; ABC and TMZ to prove it.

Life is a concerto.

In this weekend's concerts we present a taxonomy of concerti. We have a classical concerto (the Prokofiev "Concerto for Violin"), a concerto of class warfare (the Bartók "Concerto for Orchestra"), and an anti-concerto (the Applebaum "Concerto for Florist.")

The Prokofiev concerto, played here this weekend by the brilliant Hannah Cho, winner of last year's Young Artists Competition, functions as the Mozart piano concerti do. There is no confusing the music played by the violin with that played by the orchestra. The violin gets the virtuosic music: higher, faster, and more elaborate than anyone else. The piece is a little gem, beautifully balanced, and takes pains to give the orchestra its fair share of the serpentine melodies, and quirky rhythms that mark this work. In a concerto as finely-tuned as this one, the goal seems less like a showcase of skill on the part of the soloist and more like a group endorsement of the

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aspirations of an individual from within its midst.

The Bartók "Concerto for Orchestra" is a piece where the soloists are all members of the ensemble. Truly this is music that does not allow solo bows. Everyone is a soloist here. Oddly though, for a piece that seems like the ultimate statement of democracy, the Bartók draws its inspiration from that most aristocratic of historical periods, the high Baroque, and in particular from 1721 and Johann Sebastian Bach's luminous "Brandenburg Concerti." Both Bartók and Bach play with the plasticity of musical texture by moving a soloist from within the ensemble into the foreground and back again. Under the best circumstances the result is that the listener is also drawn into the multi-dimensional weave.

Some might say that Mark Applebaum's "Concerto for Florist" is not a concerto at all but a simultaneous performance by a solo ornamental horticulturist, here the delightful James DelPrince, and a symphony orchestra. There is little coordination between the two entities. Like the collabora-

tive performances of Merce Cunningham and John Cage they simply occupy the same time and place. Applebaum admits that his piece might be a "Concerto for X and Orchestra," where X could equal plumber, tax accountant, cheerleader, or deep-sea diver. This gives a composer a lot of latitude. The accompaniment need not leave any space for the soloist; the soloist need not pay too much attention to the conductor. The space is shared rather than contended. Everybody's happy.

And here perhaps something important about contemporary life is revealed. Perhaps the classical experiment seen in the Prokofiev and the worker's paradise of the Bartók have met a viable third alternative. Perhaps in a 21st century social space filled to the brim with highly contrasting activities and identities Applebaum's model of a mutually respectful, un-contended sharing of space is what we ought to be doing.

Life as a "Concerto for X and a Tolerant Society." Now that's an idea I can get behind. ♦

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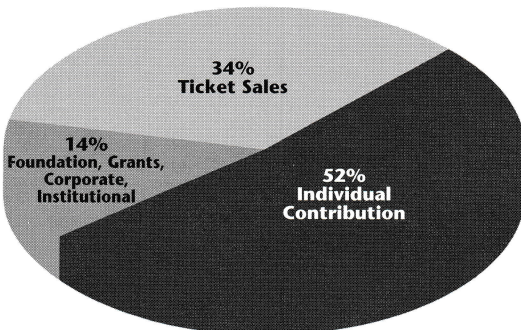
# About La Jolla Symphony & Chorus

## 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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# PROGRAM NOTES

BY ERIC BROMBERGER

## VIOLIN CONCERTO NO. 2 IN G MINOR, OPUS 63

### SERGE PROKOFIEV

Born April 23, 1891, Sontsovska

Died March 5, 1953, Moscow



Like many other Russian musicians, Prokofiev fled to the West in the aftermath of the Communist Revolution of 1917, and he eventually made his home in Paris, where he wrote brilliant—and often abrasive—music. The young composer appeared to take delight in assailing audiences: when one of his early premieres was roundly booed, Prokofiev walked onstage, bowed deeply to the jeering audience, and sat down and played an encore of equally assaultive music. As the years went by, though, Prokofiev began to feel homesick for Russia. He made the first of many return visits in 1927, and after 1933 he kept an apartment in Moscow and divided his time between that city and Paris. Prokofiev knew that if he returned to Russia, he would have to relax his style. Socialist Realism demanded music that was lyric and attractive to a mass audience, and the Soviet government would not for an instant have tolerated some of the music he had written in the West. Perhaps Prokofiev himself was ready to relax his style, but as the composer made the decision to return to Russia (which he did in 1936), his music grew more lyric and accessible: among the first works he wrote after his return were *Peter and the Wolf* and the ballet *Romeo and Juliet*.

The *Second Violin Concerto* also dates from these years and from this evolution toward a more lyric style. In 1935 friends of the French violinist Robert Soetens asked Prokofiev to write a violin concerto for him. Prokofiev had already been thinking of writing a new work for the violin when the commission arrived, and he noted how the unsettled circumstances of his life caused this music to be written in many different places: “the principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration I completed in Baku, while the first performance was given in Madrid, in December 1935.” Prokofiev and Soetens then took the concerto on an exotic tour, performing it in Portugal, Morocco, Algeria, and Tunisia.



Prokofiev had at first not planned to write a concerto and intended instead to compose a smaller-scaled work, which he described as a “concert sonata for violin and orchestra.” As completed, though, the work is clearly a violin concerto, though one conceived on a somewhat intimate scale: Prokofiev scores it for what is essentially Mozart’s orchestra (pairs of woodwinds, horns, and trumpets, plus strings), but that classical sound is enlivened by some unusual percussion instruments, including castanets and a variety of drums.

The intimate scale and lyric nature of this concerto are evident from the first instant of the *Allegro moderato*, where the solo violin—all alone—lays out the opening theme. This concerto veers between extremes—it can be murmuring and muted one instant, full of steely energy the next—and such a contrast arrives with the bittersweet second subject, also announced by solo violin. The development of this sonata-form movement is extremely energetic, and the movement finally snaps into silence on abrupt pizzicatos.

Pizzicato strings also open the second movement, where they provide a pointilistic accompaniment to the violin’s long cantilena. This melody, which changes meters smoothly between 12/8 and 4/4, evolves through a series of variations until a pair of clarinets introduces the singing central episode. The opening material returns, and Prokofiev closes with an imaginative touch: he has the solo violin take over the pizzicato figure from the opening and “accompany” the orchestra to the quiet close.

Briefest of the movements, the concluding *Allegro ben marcato* demands virtuoso playing from both soloist and orchestra, who must solve complex problems of coordination and balance. This is the most exotic-sounding of the movements, for here Prokofiev makes distinctive use of his percussion instruments, particularly the castanets. The closing pages—which alternate measures of 7/4, 5/4, 2/2, and 3/2 with the basic pulse of 3/4—are particularly exciting, and Prokofiev drives the concerto to a sunny close. ♦



## HANNAH CHO

violin, 2009 Young Artists Winner

Hannah Cho, 16, is a junior at Professional Children’s School in New York City. She currently studies at the Juilliard Pre-College Division with Cho-Liang Lin and Masao Kawasaki. Ms. Cho has been an award-winner at competitions nationwide and, most recently, received Honorable Mention at the 2010 Stradivarius International Violin Competition in Salt Lake City and the California International Young Artist Competition in La Jolla. In 2010, Ms. Cho appeared on “From the Top” at the Kahilu Theatre in Waimea, Hawaii and later received first prize at the Korean Cultural Center’s Fourth Music Contest.

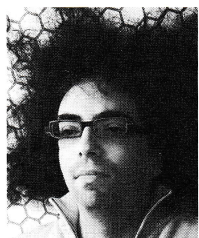
In December 2009, she was the youngest participant of the New York String Orchestra Seminar and twice performed at Carnegie Hall during the ten-day seminar. Ms. Cho was the first-place winner (instrumental category) of the 2009 La Jolla Symphony & Chorus Young Artists Competition. She has performed as a soloist with orchestras and has participated in many master classes, including the Coaching Workshops at the La Jolla Music Society SummerFest and with Gil Shaham and Robert Lipsett at the Aspen Music Festival and School. Ms. Cho aspires to become a world-renowned soloist and loves how music can communicate with people in a special way that words cannot express.

# CONCERTO FOR FLORIST & ORCHESTRA

MARK APPLEBAUM

Born 1967, Chicago

*The following program note has been supplied by the composer.*



I met James DelPrince, by chance, on an airplane in 1999. Four things happened during the ride, all in the span of about twenty seconds:

I learned that he was a florist; I instantaneously had the idea of a concerto for florist; I asked him if he'd ever thought about being a performance florist; and he responded "Yes—I've always dreamed about being a performance florist." *The Concerto for Florist and Ensemble* was premiered soon after, a piece for improvising musicians, with Jim simultaneously sculpting magnificent and idiosyncratic floral sculptures. The piece was revised for several subsequent performances, always with a new ensemble, a new improvisation score, and new durations. Likewise, Jim changed his approach to floristry each time, sometimes employing skewered green apples, barbed wire,

or police crime scene tape, other times working with long-stemmed artichokes and a glue gun, inserting flowers and flashlights into salvaged car parts, or weaving fronds of juniper and tinsel. Jim is not your standard florist.

Steven Schick, conductor of the La Jolla Symphony Orchestra and a longtime friend, mentor, and collaborator, played percussion in the most recent adaptation of the *Concerto for Florist and Ensemble*, a 50-minute version scored for an octet of particular virtuoso musicians. Steve enthusiastically proposed a new piece for symphony orchestra, one that differs from its predecessors in a number of important ways. First, and most obvious, the *Concerto for Florist and Orchestra* has a generously expanded instrumentation, including six *very* active percussionists. Second, it is a three-movement work, whereas the earlier versions were all single movement forms. Third, and most significant, the musicians perform a determinate, traditionally notated composition, whereas earlier concerti featured improvisers who were directed when to play, but not what to play.

Unlike the orchestral players, the soloist is free to improvise his part spontaneously. Alternatively, he may choose to prepare an approximate agenda, or to formulate an exact



## JAMES DELPRINCE floral design

James DelPrince is an Associate Professor of Floral Design at Mississippi State University and has been a member of the American Institute of Floral Designers (AIFD) since 1992, serving as President of the Southern Region 2001-2002. He is also a member of the Professional Floral Communicators International.

DelPrince earned his Ph.D. in 1996 and is an expert in Victorian-era floral design.

This expertise led to two prestigious fellowships, the first at the Smithsonian Institution, Washington, DC where he researched Victorian and American Classical floral arrangement and conducted design classes for Smithsonian horticulture staff. His second fellowship was at Winterthur, the country estate of Henry Francis du Pont, Wilmington, Delaware.

DelPrince has co-authored *The AIFD Guide to Floral Design* and is a featured writer for *Flora* magazine. He has produced a series of educational DVDs on the subject *Flowers for Entertaining*.

series of step-by-step actions in advance. The only requirement is that he undertake three projects on stage whose duration of execution matches those of the orchestra's musical endeavors. In this regard, the spirit is very much akin to the classic Merce Cunningham and John Cage collaborations in which music and dance *cohabit* rather than *coordinate*. My experiences composing for the Cunningham Company, first in 1993 and then in 2005, profoundly affected my aesthetic orientation. The music and dance—or music and floristry—will have coincidental, chance moments of seeming congruity, and other times of seemingly coordinated antithesis, both of which suggest a kind of cognitive clarity. But for me, the abundant time in which the media relate at an uncomfortable, oblique angle is of greatest interest and excitement. It is the problem of their incongruous juxtaposition that I find most arresting.

An alternative performer of another medium may be substituted. When such a substitution is made, the title is revised accordingly. Some examples include: *Concerto for Juggler and Orchestra*, *Concerto for Plumber and Orchestra*, *Concerto for Contortionist and Orchestra*, *Concerto for Quilter and Orchestra*, *Concerto for Locksmith and Orchestra*, *Concerto for Chef and Orchestra*, *Concerto for Tax Attorney and Orchestra*, etc. A *Concerto for Composer and Orchestra* might involve a composer (but not the one of this piece) quietly working at a desk onstage.

The *Concerto for Florist and Orchestra* was composed for the La Jolla Symphony Orchestra and was made possible by a grant from the Fromm Music Foundation. It is dedicated to Steven Schick and James DelPrince, intrepid collaborators, conspirators, and experimentalists. ♦

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### MARK APPLEBAUM Nee Commission

Mark Applebaum is Associate Professor of Composition and Theory at Stanford University. He received his Ph.D. in composition from UCSD where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic works have been performed throughout the U.S., Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Paul Drescher Ensemble, the Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, and the American Composers Forum, among others. In 1997, Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. Additional information is available at [www.markapplebaum.com](http://www.markapplebaum.com).

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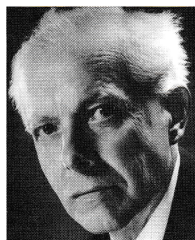
Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

## CONCERTO FOR ORCHESTRA

### BÉLA BARTÓK

Born March 25, 1881, Nagyszentmiklos, Hungary

Died September 26, 1945, New York City



Bartók and his wife fled to the United States in October 1940 to escape World War II and the Nazi domination of Hungary, but their hopes for a new life in America were quickly shattered. Wartime America had little interest in Bartók or his music, the couple soon found themselves living in near-poverty, and then came the catastrophe: in the spring of 1942 Bartók's health failed. By the following spring his weight had dropped to 87 pounds (a ghastly photo from these months shows an emaciated figure, his bones pressed through his skin), and he had to be hospitalized. Bartók fell into a deep depression, convinced that he would neither recover nor compose again. To his publisher he wrote, "Artistic creative work generally is the result of an outflow of strength, highspiritedness, joy of life, etc.—All these conditions are sadly missing with me at present."

At this point, Bartók's friends rallied around him—and very discreetly too, since the fiercely-proud composer would never accept anything that savored of charity. Fritz Reiner and Joseph Szigeti convinced Serge Koussevitzky to ask for a new work from the ailing composer, and the conductor visited Bartók's hospital room in New York City to tell him that the Koussevitzky Foundation had commissioned an orchestral work for which it would pay \$1000. Bartók refused. He believed 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: soon Bartók was well enough to travel to Saranac Lake in upstate New York, where he spent the summer. First he rested (using the time to read an English translation of *Don Quixote*), and then 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. It was an instant success, and Bartók reported that Koussevitzky called it "the best orchestra piece of the last 25 years." For that premiere, Bartók prepared a detailed program note, and—unusually for this composer—that note talked not just about the title and structure, but about the content of the music:

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.

This is music of strength, humanity, beauty, and (not least) humor, and Bartók's own description may touch the secret of its emotional 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."

The five movements of the *Concerto for Orchestra* are in the beautifully-symmetric arch form that Bartók sometimes employed. The outer movements, both in modified sonata form, are the anchors of this arch. They frame the two even-numbered movements, both of which have the character of scherzos (each is marked *Allegretto*). The central slow movement, which itself is in a symmetric ternary form, becomes the capstone to the arch.

*Introduzione*: The music comes to life with a brooding introduction, and flutes and trumpets

hint at theme-shapes that will return later. The movement takes wing at the *Allegro vivace* with a leaping subject (immediately inverted) for both violin sections, and further themes quickly follow: a second subject for solo trombone and a more intimate figure for solo oboe. As part of the development comes a resounding fugato for the *Concerto's* eleven brass players, and the movement drives to a resplendent close on its second subject, stamped out by the brass.

*Giuoco delle Coppie (Game of Couples)*: This charming movement should be understood as a scherzo in the literal meaning of that term: a "joke"—music for fun. 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 "couple" 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 second apart. A noble brass chorale interrupts the fun, and then the woodwinds pick up the opening theme and resume their game, but now with a difference: a third bassoon gets to tag along, and Bartók combines some of the



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pairs of woodwinds on their return. The side drum returns to tap this music into silence.


*Elegia*: At the center of the *Concerto* lies this dark *Andante*, which Bartók called a “lugubrious death-song” and which is based in part on material first heard during the introduction to the first movement. It opens with an inversion of the *Concerto*’s very beginning, and this gives way to one of the finest examples of Bartók’s “night-music,” with a keening oboe accompanied by spooky swirls of sound. A great outburst from the violins, also derived from the very beginning, leads to the violas’ *parlando* declarations. The music winds its way back to the eerie night-sounds of the opening before vanishing with only two instruments playing—piccolo and timpani.

*Intermezzo Interrotto (Interrupted Intermezzo)*: A sharper sense of humor emerges here. Bartók begins with a woodwind tune whose shape and asymmetric meters suggest an Eastern European origin and continues with a glowing viola melody that must have had specific appeal for him: it is derived from an operetta tune by Zsigmond Vincze that originally set the words “You are lovely, you are beautiful, Hungary.” At the center of the movement comes the interruption. During the war Bartók had been dismayed by the attention paid to Shostakovich’s *Leningrad Symphony*, and he objected particularly to the obsessive ostinato theme Shostakovich associated with the Nazi invaders (and which in turn he had taken from Lehár’s *The Merry Widow*). Bartók quotes that tune in the solo clarinet, then savages it: he makes the orchestra “laugh” at the theme, which he treats to a series of sneering variations and finally lampoons with rude smears of sound. This has long been considered Bartók’s attack on Shostakovich, but is it possible that Lehár’s tune functions in exactly the same way for both Shostakovich and Bartók? For each, it is a symbol of the hated Nazis, it invades their own music, and it is thrown aside in an act of defiant nationalism. Once it is gone, Bartók returns—in one of the most beautiful moments in the *Concerto*—to his “Hungarian” tune, now sung hauntingly by muted violins.

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 note for

the premiere, and—beginning very quietly with the *inside* second violins—he soon invests this rush of energy with a slashing strength. This movement is of a type Bartók had developed over the previous decade, the dance-finale, music of celebration driven by a wild energy. Yet it is a most disciplined energy, as much of the development is built on a series of fugues. The fugue subject, derived from the opening horn fanfare and first announced by a pair of trumpets, evolves through a remarkable sequence of permutations: when the strings have their turn with it, that fugue is announced by the *outside* second violins (Bartók is scrupulous in this score about giving every single section and player a moment of glory). Matters subside into a mysterious quiet, and from this misty murk the fugue theme suddenly blazes out in the brass and the *Concerto for Orchestra* ends with one of the most dazzling conclusions to any piece of 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 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 war, a man so physically weak that his doctors barely let him attend the premiere, a man wracked by the leukemia that would kill him ten months later. The appeal of this music lies not just in its virtuosity but in something much deeper: in the midst of worldwide conflagration and his own terminal illness, Bartók did recover his “strength, highspiritedness, [and] joy of life,” and he turned them into great music. ♦



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[www.winereviewonline.com](http://www.winereviewonline.com)  
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# Competition Draws Talented Field of Young Contestants

The La Jolla Symphony & Chorus (LJS&C) held its 51st annual Young Artists Competition on Saturday, January 29, in Conrad Prebys Music Center, UCSD, welcoming a field of 30 talented musicians (ages 14-28) from San Diego County and Baja California. Prize money of \$6,500 was awarded in both vocal and instrumental categories. First-place winners may also be offered an opportunity to perform with LJS&C on a future subscription season.

## **Awards went to:**

### **Instrumental Division**

- 1st Place: Nicolee Kuester, 23, horn
- 2nd Place: Curt Miller, 23, clarinet
- 3rd Place: Ayaka Ozaki, 23, marimba
- Most Promising: Won-Ji Lee, 16, cello

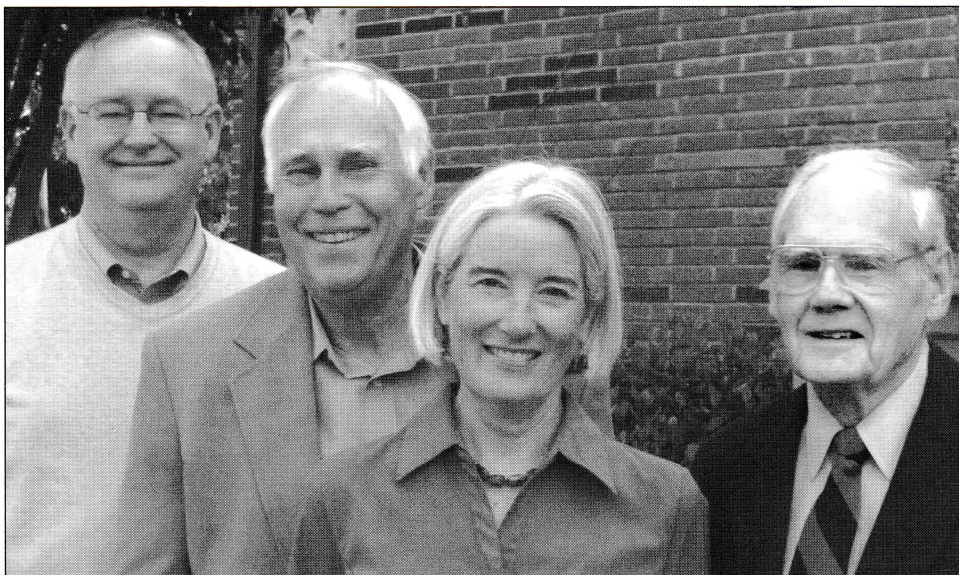
### **Vocal Division**

- 1st Place: Jessica Aszodi, 24, soprano
- 2nd Place: Michael Blinco, 24, baritone
- 3rd Place: Elisa Jordon, 21, soprano
- Most Promising: Kylena Parks, 19, soprano

This year's judges—pianist Timothy Dukovic, conductor Marshall T. Fullbright, soprano Susan Kane and tenor Alvin Brightbill—commented on the high level of talent exhibited by the young contestants. To help further their performance skills, all contestants receive a copy of the judges' comments.

*Thank you to our volunteers June Allen, Vanya Russell, Satomi Saito, Marianne Schamp, Jeanne Stutzer, and Cathy Thompson for their assistance.*





## ***Join Us in Creating a Lasting Legacy***

Have you ever wondered how the La Jolla Symphony and Chorus (LJS&C) has been able to ride out tough economic times and continue sharing great music with our community? No, we have not been given a free ride. Mandeville Auditorium rental, music costs, guest artist fees, office rent, phone bills, postage, advertising, staff – we have bills to pay just like any other business.

Thanks to Therese Hurst, a former chorus member who bequeathed her house to the LJS&C in 1985, we have had the benefit of a modest cash reserve to help tide us over the lean times when belt tightening wasn't enough. This cash reserve will not last forever. That is why we created the Therese Hurst Musical Heritage Society for those fans of LJS&C who want to ensure that our music-making continues.

We fully expect to live long and healthy lives. But when our time is up, the four of us have included the LJS&C among our beneficiaries so that there is always a home for passionate musicians and music lovers alike in San Diego.  
Won't you join us?

Steve Marsh, Eric Mustonen, Amee Wood, David Smith

***Please contact Diane Salisbury at 858-822-3774 for a brochure  
and more information on naming the LJS&C in your will or trust.  
La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation.***



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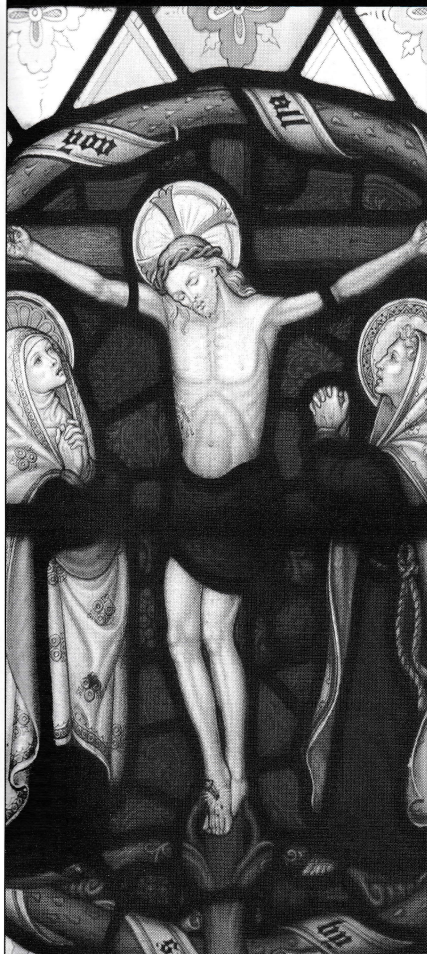
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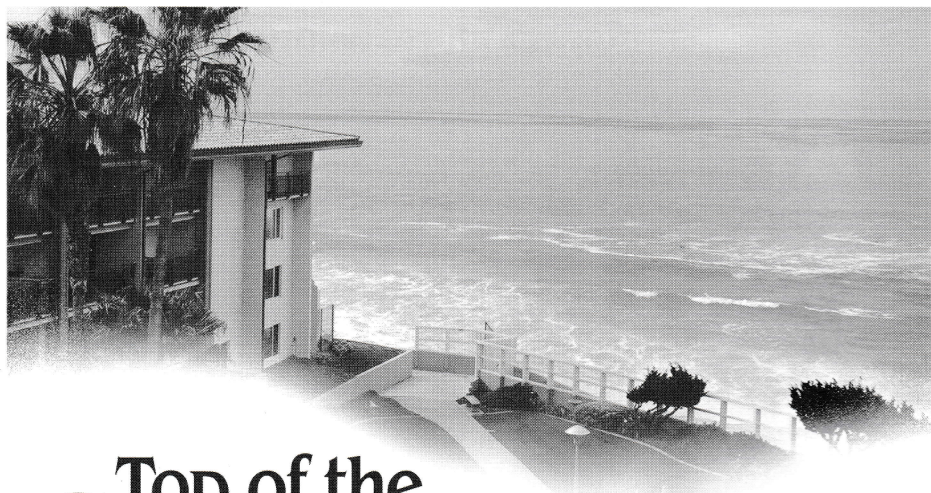
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