

## Conductor's Note

After choosing the program for this weekend's performances, it was a perfect opportunity to present remarkably famous pieces of music written by composers who were teacher-artists, and to dispel the myth, "Those who can, do; and those who can't, teach."

Carl Orff was one of the most influential contributors to music education for children in the 20th century. If a grammar school music classroom was an, "Orff Classroom," it would have had xylophones, metallophones, autoharps, pianos, recorders, a variety of percussion instruments, and movement, taught by a teacher who navigated a rigorous curriculum earning their, "Orff-Schulwerk Certification."

According to former piano and composition students' testimonials, Franz Liszt had high standards, was polite and friendly especially to those students he perceived to have practiced, and established long-term friendships with many. All of his teaching was *gratis* and usually in master class settings (10-20 students at a time) with students from Europe, Russia, and the United States. Liszt needs no introduction as a composer, but the significance of him as teacher-artist and how many people he reached may be overlooked.

The theme of the La Jolla Symphony & Chorus 2017-2018 season and title of this program awarded the opportunity to revisit my graduate school curriculum where we studied musical vectors in set theory among other fascinating requirements like Shenkarian Analysis. With Maestro Schick, there are always layers in his thinking and teaching, often making connections outside of music. After several Google searches that took me down a number of highly-technical software programming, "rabbit holes," further research revealed there is much more to *Vectors* and *Efficient Arrays* in the non-musical world involving, "Java" – with no connection to coffee, other than the caffeine I was ingesting during this research!

Why share this with you? I am a life-long learner raised by parents who were teachers. I appreciate being inspired by teacher-artists while striving to be an example of the teacher-artists who inspired me. Carl Orff, Franz Liszt, Steve Schick, and my mentors are world-class examples.

Going back to the first paragraph of this note, George Bernard Shaw's often-quoted saying, "He who can, does; he who cannot, teaches," certainly invites conversation. While that quote is remarkable, it is important to know the Irish playwright was writing about revolutionaries, not teachers, in a publication called, *Maxims for Revolutionists* (1903). It seems this quote has been taken out of context for over a century, lighting fires in the bellies of many. For me, it was motivation at the beginning of my career to work harder to become a teacher-artist, earn a platform to advocate for teacher-artists, to address the misunderstanding, and to share better-serving quotes such as, "Those

who can, do; those who can teach, do wonders,” and, “Give someone a fish and they eat for a day. Teach someone to fish and they eat for a lifetime.”

It is always exciting to program a concert or a season. “I know that one!” is the response when hearing the famous first (and last) movement of *Carmina Burana*. This particular music has played in living rooms of every household in America, let alone the world, especially when commercials need a dramatic setting. The sixty-minute piece is massive, theatrical, primal, intimate, humorous, pensive, and human. Seeing it live, audiences experience the wall-of-sound, the large percussion sections, and the spectacle of Fortuna’s take on the Wheel of Life involving struggle, redemption, and appreciation of the experience. Orff himself wrote, “Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin.”

*Les Préludes*, a fitting precursor and most famous of Liszt’s tone poems, conveys its own version of life’s journey in eighteen minutes. It ends with one of the most triumphant themes ever composed, and what I consider to be the musical embodiment of redemption.

Those who teach and do are, “living the dream.” This program celebrates teacher-artists, mentors, life-long learning, struggle, redemption, and dispelling myths that may exist. Often with learning and life, we must endure difficult periods of time. These moments can serve as an opportunity to remember what is most important and acknowledge the experience as one of the more significant privileges of being human.

It’s been just over ten years since LJS&C has presented *Carmina Burana*. If we do not present it sooner, please mark your calendars and expect to celebrate in 2027 for its 90th birthday, and of course, it’s 100th birthday in 2037!

What an honor it is to work for an organization that has such depth. It is humbling to stand in front of such wonderful human beings and giving musicians in my debut concert. Enjoy *Efficient Arrays*!

*Patrick Walders*