

**New Music Director ... Board President, Amee Wood**

Hello Ensemble members,

After 2 years of auditioning 10 excellent candidates for Music Director, with Steven Schick's appointment, we are now at the dawn of a new era for the LJS&CA. The Board is very happy to welcome Steve to our organization, and anticipate that we will all grow musically and have a great deal of fun under Steve's leadership. I cannot thank you all enough - especially the Search Committee and the Board - for the time, thought and energy that you generated during this search. I'm sure this energy and growing enthusiasm will continue as we move ahead with Steve. Steve is already creating waves of excitement as he, David Chase and Eric Bromberger plan our upcoming season. Please share in this excitement by reading Steve's interview with Diane Salisbury in this issue of *Tutti*.



The Board selected Steve as we feel he has his finger on the pulse of the future of music. He will provide the leadership to fully realize the mission of the LJS&C: to present traditional and contemporary music of high artistic quality for the cultural enhancement of the people of San Diego.

Please join me in welcoming Steve Schick, our new Music Director.

Best regards,  
 Amee



**In conversation with Music Director Steven Schick ... Executive Director, Diane Salisbury**

Since the announcement of Steven Schick as Music Director, he has not had a moment's pause. Media attention and the task of putting together our 2007/2008 season with David Chase and Eric Bromberger began immediately. Within days of the appointment, Steven had secured Philip Glass's appearance at our American premiere of his cello concerto (now scheduled as the season opener), and contacted composer John Luther Adams to obtain a workable budget for two of his performance pieces. Along with his new role as music director, Steven's regular teaching load and performance schedule made for a busy week. Nevertheless he made time for this interview to share a glimpse of next season and his vision for our ensembles.

**In this issue...**

- New Music Director
- In conversation with Steve Schick
- Board notes
- Member spotlight
- Sunday brunch and a concert
- Loss of a long-time patron
- The Gee-Whiz/Grizzled Vets Department
- Upcoming Events
- Article watch



**Diane Salisbury: I know next season is not completely in place yet, but what is your programming vision?**

**Steven Schick:** The idea is that the contemporary—20<sup>th</sup> and 21<sup>st</sup> century—music we’re programming is going to be lush and inviting. It is, in other words, very connected to the Romantic repertoire. And the 18<sup>th</sup> and 19<sup>th</sup> century music we’re programming is clean and translucent—in a way, its selection inspired by much contemporary music. We’re programming Schubert, Mozart, Haydn and Beethoven – not big slow-boat Romantic pieces—but works that have edges and formal profiles. Throw in a handful of masterpieces from the Romantic repertory like “Symphonie Fantastique” and “Death and Transfiguration” by Richard Strauss, and you have a very interesting cross-wiring. For me, the point is to connect music across the centuries—to focus more on the greatness of the music rather than on the date of its composition.

**Diane: Moving the Philip Glass premiere and his appearance to our Nov. 3-4 concert weekend makes for a very exciting season-opener...**

**Steven:** I want to take full advantage of my contacts in the music world. Last Saturday, while in New York, I dropped by to visit Philip and talk about the cello concerto and shifting the dates to make it our opening concert. My one vacation day this month is going to be flying to Phoenix to take in a baseball game with John Luther Adams and talk about his two pieces. Music is not something we buy off the shelf. Often it is made by people whom we can speak to.

**Diane: Tell us a little about the Philip Glass cello concerto.**

**Steven:** This will be the first American performance of this work. He is a major American composer, and this is a big piece for him. I think people will be hanging from the rafters to hear this. We know Philip’s music from the classic minimal pieces of the 1970s, we know him from the rich orchestration of his recent work, and we know him from his film music. [Philip Glass received an Oscar nomination this year for the score to “The Illusionist.”]. This piece fits perfectly into the programming for next season because the orchestration is really big. It is like a rain forest: it’s large, it’s full of life and there’s “stuff” hanging everywhere.



**Diane: How did LJS&C get selected to premiere this piece?**

**Steven:** It was through Wendy Sutter, who performed with us in the Tan Dun last year. She loved the orchestra, and our concert together was meaningful to her. She called me last summer and said that Philip wanted her to play the cello concerto, and she told him she wanted to premiere it with the LJS&C. She thought the orchestra was fabulous and said that she was moved to tears by the performance.

**Diane: Any other season highlights you can share?**

**Steven:** We will perform Stravinsky’s great work for chorus and orchestra, “The Symphony of Psalms.” This seems to me to be an ideal point of convergence between the goals of the orchestra and chorus and the overriding themes of this season.

Beyond that, I want audiences to know that composers are living, that music isn’t dead. We talk about the importance of a sense of place to this orchestra and chorus. Place is also important to composers. John Luther Adams lives in Alaska. He went up there as an environmentalist, and his music is informed by the North. We are looking at performing two orchestra pieces. The one piece, “The Light That Fills the World,” is “white note” music, evoking sun reflecting off of snow and crystalline moments of arctic light. Adams’s companion piece, “Dark Waves,” will be paired appropriately with Dvorak and the Mozart “Prague” Symphony to create an experience of richer, darker colors.

**Contributors:**

Barbara Peisch, Ed.

Kathryn Croom Peisert

Victoria Eicher

Anne Gero-Stillwell

Vicki Heins-Shaw

Sally Husch Dean

Wendy Patrick Mazzarella

David Parris

Diane Salisbury

Dirk Sutro

Amee Wood



**Diane:** I'd like to follow up on something you said in your recent interview with Valerie Scher (*San Diego Union Tribune*, April 10) about "community" music-making being very important to you...

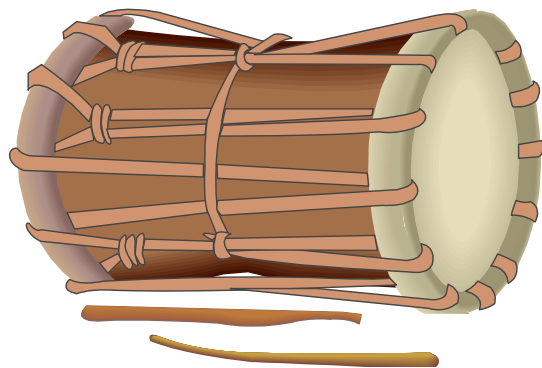
**Steven:** You cannot separate the music you make from the place you make it in, because it comes out of the dreams and sensibilities and sounds of the people who make it. This is a chorus and orchestra that lives in this area, is invested in this area. And I am a part of this community. I've lived here for 17 years. I care about the music that is made here.

**Diane:** Part of our community is the UCSD campus. Do you see us strengthening our outreach to the student community?

**Steven:** We want to make sure that people know about the orchestra so that potential student players are aware of us and the campus audience is aware of us. I want to walk through campus hallways and see our posters. I want to see our students rushing to hear LJS&C rather than rushing downtown to Symphony Hall.

**Diane:** You've mentioned that you believe there is a niche for our kind of programming. What do you see as LJS&C's fit in the broader San Diego music scene?

**Steven:** I think the role of an arts organization in a community is to both reflect and lead. In point of fact, if I can be frank, there has been less and less "leading" in the San Diego music community. There are organizations here of a very high level, but there is a real niche for us because there is a place for our point of view. For one, the idea of contemporary music and the linkage between it and traditional orchestral music is not widely addressed. And we're not imported—the LJS&C is homegrown. With the La Jolla Music Society, an organization I have long and happy ties with, it seems increasingly that if your zip code doesn't start with 100 [New York], you don't count. The main issues—the connections between contemporary and older music—the fact that we perform in the community we live in, and that we are willing to take a stand to guide rather than follow, that's our niche.



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## Board notes ... Secretary Wendy Patrick Mazzarella

The Board met on March 27, 2007.

The Board welcomed new Board member Cynthia Mendez before listening to the presentation by the Conductors Search Committee. Afterwards, Treasurer Jim Goode delivered a financial report showing that expenses are in line with budget.

New online location  
for *Tutti*!

Please note that *Tutti* is now  
on my own server.

You can download this and  
previous issues of *Tutti* from:

[www.peisch.com/tutti](http://www.peisch.com/tutti)



## Member spotlight

### Sally Husch Dean, Soprano

For 33 years LJS&CA has been my weekly "religious experience". Gathering and singing great music in the basement of Mandeville is a sacred temple of sorts for me.

I remember arriving as a freshman Music major at UCSD in the fall of 1973. The first thing I did on campus was to find a sign-up sheet for chorus auditions. I still remember that audition. I was 18. The director was named David Chase. He was 20-something. His wife, Ann, was my assigned voice teacher. I did not know in 1973 that I would pursue choral conducting as a career.

#### **Early memories**

My earliest choral memory is of singing with my sister, Joan, who threatened me with violent torture if I did not keep my part in tune as she harmonized. Being Jewish, we did not sing hymns in temple, but there were wonderful melodies taught to us by Mrs. Stack, who brought her guitar into our Sunday School classroom. "Hiney ma Tov...."

Our family sang together in a most natural way – folk songs, camp songs, rounds, in the car, around the house. When he walked in the front door after work, Dad whistled hello using the theme from Beethoven's 5<sup>th</sup>. "Da Da Da Dum". We had records of musicals and I played them over and over singing along. We went to the Municipal Opera every summer in Forest Park. I loved sitting beneath



the starry night sky, hearing the pit orchestra play the overture. Between acts huge fans would attempt to move the thick, sticky St. Louis air. We all stuck to our chairs in the hot humid summer night. Afterward, I liked holding hands with Mom and Dad as we strolled to our car. Melodies floated, swam, and twirled in my ears. The smells, the thick air, the music, and the strong hands of parents; I know this was important for me on my path.

I walked twice a week to The St. Louis Institute of Music for my piano lesson and theory class. It was long ago and the wonderful cool brick building has since been razed. I would so like to walk through those hallways again. And hear the sounds wafting out from trumpets, pianos, clarinets, violins, and singers practicing or taking their private lessons.

I also vividly remember walking down locker lined high school halls to Math, English, and French. To Chorus! Double doors led into the large, roomy space; the chairs were on three levels. Windows lined the wall. I sang alto. In this room, along with thirty other teenagers and Mr. Gefke, I had stumbled upon choral singing.

#### **Leaving home**

A story I have always loved is Mary Poppins. She opens her umbrella and the wind carries her where she needs to go next to continue her work. I was 18 years old when the wind lifted me from St. Louis, Missouri and set me down in the dorms of UC San Diego. The mid 1970s were known as the wild days in the Department of New Music at UCSD, where we studied 12 tone scales before traditional harmony and composed for prepared piano a la John Cage. How I ended up there was beyond logic. It wasn't my umbrella that carried me but my boyfriend's VW bus.

Bill and I are from the same hometown. When he left St. Louis to attend California Western University in San Diego, he returned home an immediate hero. He now surfed and had sun-bleached blond hair, making him a celebrity in our Midwestern teenage eyes. So, when Bill said he thought I would really like UCSD, it became my first choice when applying to colleges.

## Need to contact the LJS&CA?

La Jolla Symphony & Chorus Association

9500 Gilman Drive  
Mail Code 0361  
La Jolla, CA 92093

(858) 534-4637

[www.lajollasympphony.com](http://www.lajollasympphony.com)

Diane Salisbury,  
Executive Director  
[dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com)





La Jolla Symphony Chorus has been a part of my life since that fall in 1973 when I moved into my dorm on Muir Campus and it has been a stepping-stone in my choral path. I think of clambering up and down the flights of stairs to the rehearsal room with the orchestra rehearsing across the hall; a symphony chorus, what a giant artistic entity.

### **Music in adulthood**

Bill and I never moved home to St. Louis. We did return in the summer of 1976 for our wedding. Then we rented a little house in Pacific Beach. The next year we bought a home in Leucadia. Can it be purely coincidence that Tom Nee, La Jolla Symphony conductor, lives on my street and every time I ask, he is willing to coach me on conducting? Instead of charging me for the lessons he usually gives me a dozen fresh eggs from his beloved chickens.

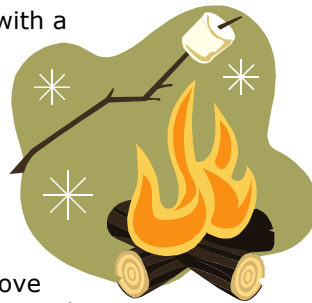
After graduating from UCSD, I posted ads in the local music stores and began teaching private piano lessons. I continued teaching as we began to raise a family. When my children were at Capri Elementary School, who should arrive as the music teacher but Jill Metzner, an alto from LJS! Together we formed a children's chorus at the school. From this venture, I was approached to form a community youth choral program in 1993. I asked pianist, Jeanne Saier (also a violinist and long time member of LJS), to accompany. The San Diego North Coast Singers is now in its 14<sup>th</sup> year and has collaborated several times with LJS&C. Nothing makes me happier than bringing the young North Coast Singers to join with my LJS&C "family."

Thirty-three years have passed since my first semester in LJS. I have four grown children and three grandchildren. Much has changed in my life. But Monday nights in B210 with my fellow choral singers has remained a constant throughout the years. We sopranos are almost always standing behind the percussionists and brass players in concert. It is powerful and exciting to become part of an orchestra piece. For me choral music is a marvelous thing - something at once simple and complex. It is human voices blending, rejoicing, crying, yearning, hoping, desiring, pleading, praying, and shouting. It is angry voices calling out injustice, and soothing voices gently cooing a lullaby. It is mournful voices helping to heal the sorrow of great loss.

### **Outside interests**

Both Bill and I adore being with our grandchildren, reading, doing puzzles, singing, playing. The love for these babies is like being in a new love affair—absolute adoration. Another thing I enjoy is journal writing. I find my journal to be a form of meditation. I normally am involved with a large community of people and many voices. So, to "go in" with my writing is really important. It is quiet... I often write from photographs. Pictures evoke stories for me.

I love to travel with my husband. Bill once won a trip to Bali with a raffle ticket at a fundraising event. We always enjoy visiting a city or country other than our own. Learning about the culture, art, and music brings us much happiness. We have found that even a trip to Los Angeles via the Amtrak is a lovely get-away. We like to settle in with a New York Times and enjoy the ride. Bill is an expert at LA mass transit. Yes, it does exist! And he can get to every museum in the city without a car. Perhaps the best trips of all are camping trips. This is where we find real quiet and a truly dark night sky. I love identifying constellations and sitting beside a morning campfire with steaming cup of coffee is a form of Heaven on Earth. When the campsite is beside a river and in a forest, better yet. We also like to bird-watch and bird-listen!



Singing in La Jolla Symphony Chorus is my way of following my bliss. It is a sacred act bearing great spiritual rewards.

How can we keep from singing?

Have some news to report?

Let the editor know!

[barbara@peisch.com](mailto:barbara@peisch.com)





*Back row, left to right:*

1. Alice Larsen (our daughter who teaches kindergarten) holding her daughter, Ellie (1 month)
2. Daughter Lisa holding Laura and Luke's daughter, Aliya Bennet, age 3 years. Lisa currently lives and works in Buenos Aires, Argentina
3. Son Tom who is a freshman at De Paul University in Chicago, studying digital cinema and marketing. He also does improv comedy
4. Sally
5. Bill, Sally's husband, who is also an art scholar

*Front row, left to right:*

1. Daughter Laura Bennett holding son Evan age 1 year. Laura teaches high school English but is currently a stay-at-home mom
2. Luke Bennett, Laura's husband who is a firefighter/paramedic and artist (science illustrations and paintings)
3. Bryan Larsen (Alice's husband) who is an assistant manager for Enterprise Truck Rental, as well as a professional fisherman

*Dogs from left to right:*

1. Little Dog (Sally's and Bill's). He sings when Lisa plays harmonica
2. Maela (Bennett's dog) Kila (Larsen's dog)



## Sunday brunch & a concert

Noon – 2:30 pm  
UCSD Faculty club  
\$45 non-faculty / \$40 faculty<sup>1</sup>

Beginning with the Sunday, June 10, concert of "Faust," the LJS&CA is teaming up with the UCSD Faculty Club to offer Sunday brunch and a concert for a special package price. The package includes an elaborate brunch buffet inclusive of tax, gratuity, and coffee/tea (sample menu below) followed by our concert. If successful, Sunday Brunch & A Concert will be offered throughout our 2007-2008 season.

Current ticket-holders to the June 10<sup>th</sup> concert can add the brunch buffet for \$25. Sunday Brunch & A Concert reservations must be made in advance by calling the LJS&C office at 858-534-4637.

**Do you know or belong to a service club that would enjoy a group outing like this? Let us know, and we will add them to our mailing list for new audience development.**

### Sample Brunch Menu

~Salad Station~

Mixed greens with two dressings  
Tossed Caesar  
Four Seasonal Salads

~Bread Table~

Sliced Ciabatta and Whole Grain Bread.  
Assorted Scones,  
French Petit Pain,  
Sourdough and Pumpernickel Rolls



~Carving Station~

Marinated Char-Broiled Beef Tri Tip, Red Wine Sauce with Wild Mushrooms, Creamy Horseradish

~Hot Entrée Table~

Scrambled Eggs  
Country Fried Potatoes  
Link Sausage  
Spinach Quiche  
Turkey Cutlets with lemon Beurre Blanc, Capers and Mushrooms  
Chef's Choice Starch and Vegetables

~Dessert Station~

Fresh Fruit, Miniature Fudgies, Petite Cookies, Chef's Choice Dessert Selections  
Iced Tea, Coffee and Decaf included.



<sup>1</sup> Faculty price valid for all UCSD faculty regardless of Club membership. A \$2 handling fee will be applied to credit card orders.

## Loss of a long-time patron

Glenna Hazleton, a stalwart supporter of the San Diego music scene, died in January, leaving a cultural legacy for us all. Glenna had the rare combination of passion, vision and commitment that gets things started and keeps them going.

In addition to founding the two San Diego Mini-Concert Series, she was deeply involved with the La Jolla Symphony & Chorus Association, having served as the president of its Board of Directors, and also the Athenaeum Music & Arts Library, where she served on the Board.

Friends of Glenna's have proposed funding a prize for the LJS&CA's Young Artists Competition in Glenna's memory. The \$500 prize will be the third prize in the vocal category and will be named the Glenna Hazleton Memorial Prize.

We seek your participation in this endeavor. All donations are completely tax-deductible and will go towards funding not only the 2008 prize, but hopefully, prizes in years to come.

To play your part in remembering Glenna, please send your donation to:

La Jolla Symphony & Chorus  
UCSD 0361  
9500 Gilman Drive  
La Jolla, CA 92093-0361

Mark it "Glenna Hazleton Memorial Prize". Your gift will help to keep Glenna's musical legacy alive.



## The Gee-Whiz/Grizzled Vets Department

... Grizzled Vet Vicki Heins-Shaw

The paper trail of yellowing concert programs in old file cabinets (some of us go waaay back with LJS&C), takes us back to the (deep breath) La Jolla Civic/University Symphony and Chorus Association, our name in olden times.

In 1973, before those of us who are under 35 were born,—ouch!—Tom Nee was conducting the orchestra, and young, pony-tailed David Chase had just arrived from Ohio. There's a program from that 1973-74 hoopla'd twentieth season (now we're in the fifty-third) at Sherwood Hall, in the La Jolla Museum of Contemporary Art. In it the Young Artists Competition was announced for 409 M.C., and that ain't Mandeville Center; it's Matthews Campus, over near where the Price Center is now (wasn't then). The Grizzled Vets among us remember 409 with, umm, bemusement: the steps up to its doors, behind an unremarkable cafeteria, led you past an array of, umm, aromatic garbage dumpsters. Before Mandeville was built in 1974, Facility #409 and Revelle Cafeteria were the only big-enough, on-campus performance venues. (What is it with us and food?)

The December 2, 1973 concert, at upscale Sherwood Hall, was Beethoven's 1st, the Magnificat by Sammartini, two arias sung by guest mezzo Diana Davidson, and a set of then-politically-okay Christmas carols. But here's the really good part: at least eight of us who sang or played in that concert are still tottering, nah, striding, to rehearsals every Monday night: violinists Gary Brown and Pat Gifford, cellist and librarian Uli Burgin, tenor and caterer Chuck Carver, accompanist and alto Vicki Heins-Shaw, soprano Sally Husch Dean, then-bassoonist/now-alto Janet Shields, and the now-Ph.D./no-longer-pony-tailed David Chase.

In the old file cabinet in my garage is also a 1979 LJS&C (well, okay, LJC/US&CA) program with some of the Rachmaninoff Vespers the chorus is working on for the April 2007 concerts. I'm getting old; I'd forgotten we'd done them. And the cast list includes sopranos Sally Dean, Marty Hambright, Debby Park, and Mary Ellen Walther, altos Carolyn Chase and Joy Sworder, tenor Walt Desmond, basses Paul Friedman and Otto Sorensen, rehearsal accompanist Vicki Heins, and podium guy Chase. Live long and prosper!

Postscript: This all was sparked by David Aks' choice of the Mozart Requiem's 1st movement for his time with the chorus in March. Tucked into my score (another file cabinet) were programs from earlier



performances under David Chase, in July 1980 with the Palomar College Summer Choir & Festival Orchestra (a.k.a. pick-up band), and May 1989's LJC/US&C in glorious Mandeville. I was struck by the continuity, the stick-to-it-iveness of so many participants, and told David, who said, "Aha, great article for *Tutti*." The then-and-now singers at Palomar (we

were all kids in 1980) include Sally Dean, Chorus Manager Emerita Beda Farrell, Fran Hansen, Debby Park, Val Cahoone, Vicki Heins, and Ray Park. Players weren't listed, sorry. Singers of 1989 and 2007 include Marty Hambright, Fran (now Castle), Karen Kakazu, Debby & Ray Park, Mary Ellen, June Allen, Carolyn, Vicki (now Heins-Shaw) and Stewart Shaw, Karen Johns and Peter Jorgensen, Val (now Rubins), Carol, Joy, Amee Wood, Colin Bloor, Chuck, Walt, and Bill Ziefle. Then-and-now players include Carol and Ted Bietz, Pat Gifford, Jeanne Saier, Eric Bromberger, Gary Brown, Anne Gero-Stillwell, Loie Wheeler, Uli Burgin, Sue Collado, and Steve Shields. Hats off to you, friends. (We'll have the Old Geezers & Geezerettes Awards at the June potluck.) Forgive me, anyone who I left out or who's not crazy about geezer nomenclature. But I figure it's like The Red Hat Society—more fun this way. See you at rehearsal, and thank you, everyone who's keeping good music alive.





## Upcoming Events

### Outreach

**Sunday, May 20, 10-11 AM** - Taste of the Arts festival, Bayside Park in Chula Vista. The Afro-Cuban Ensemble from LJS&CA's Latin American Music Project (Music Outreach) will be performing on the Third Avenue Village stage with members of Ritmo Caribe. Further information is available at [http://www.ci.chula-vista.ca.us/Whats\\_New/e\\_brief/05\\_04/taste\\_arts.asp](http://www.ci.chula-vista.ca.us/Whats_New/e_brief/05_04/taste_arts.asp). Contact Victoria Eicher for info: (858 442-0237)

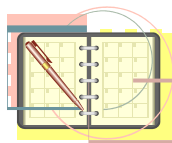
**June 23<sup>rd</sup>, 2:00 – 3:00** – Outreach event: Mariachi and LJS&C at the La Jolla Festival of the Arts. The concert will serve to preview the upcoming chorus tour in Mexico and to highlight the City Heights Mariachi ensemble in their first appearance with musicians from the La Jolla Symphony & Chorus. Tickets are available at the LJS&C office for \$8.50 (tickets are \$10 at the Festival). LJS&C receives 50% of tickets sold through our organization – so get motivated! More information on the Festival is available at [www.lajollaartfestival.org](http://www.lajollaartfestival.org)

### Mariachi with Jeff Nevin

**Sunday, April 29, 6:30 PM** in the "Teatro Aguascalientes" <<http://www.aguascalientes.gob.mx/turismo/teatros/teas.asp>> : I'll be back in Aguascalientes, conducting and soloing with its symphony during the Feria de San Marcos, but this time performing with Mexico's top 2 tenors: Fernando de la Mora and Jorge Lopez Yañez. This will be an amazing "mano a mano," or "dueling tenors" concert (¿quien es más macho?). The first half of the concert will be classical music (opera arias, Neapolitan songs, etc.), but the second half will feature a local mariachi together with the orchestra and tenors. This concert is in the main concert hall in Aguascalientes, a more elegant venue -- and I expect the performance will broadcast live on TV like last time.

**Thursday, May 3, 7 PM** at Boettcher Concert Hall in Denver, Colorado: The Mexican Consul in Colorado is once again holding its annual 5 de Mayo concert with the Colorado Symphony. I'll be soloing, coordinating the performance of a local mariachi soloing with the Colorado Symphony. Tickets are free; just pick them up at the Denver Performing Arts Complex, 14th and Curtis in downtown Denver. Email [culdenver@sre.gob.mx](mailto:culdenver@sre.gob.mx) for more info.

**Friday May 4, 10:30 AM** in Tyler, Texas: Mariachi Champaña Nevín will be giving an educational performance, promoting mariachi in schools -- we're expecting over 1,500 students to attend. If you teach in Texas and would like to attend, contact the East Texas Symphony at (903) 526-3876 for details and to see if they still have room.



**Saturday, May 5, 7:30 PM** at the Cowan Fine and Performing Arts Center in Tyler, Texas: Mariachi Champaña Nevín will be performing the Concerto for Mariachi and Orchestra, "Pasión Mexicana", with the East Texas Symphony Orchestra <http://etso.org/>, Per Brevig conducting. This will be an amazing performance -- the Concerto is such a special piece of music, and we don't get to perform it often enough -- if you're anywhere in Texas, or if you can make it out to Tyler East of Dallas), don't miss it.

**Thursday, May 10, 7:30 PM** at Mayan Hall, Southwestern College in Chula Vista, CA: come celebrate Mother's Day with Southwestern College mariachis <http://www.swc.cc.ca.us/2ndLevel/index.asp?L1=14&m=5&d=1&y=2007&id=1026>, a great evening of mariachi music.

### UC San Diego Department of Music Spring Festival **May 11, 12, 18, 19**

Each spring, UCSD's music grad students present a two-weekend extravaganza of their compositions and performances. The music ranges from acoustic and improvised, to experiments with sound and computer processing, as well as multimedia works, and pieces by modern composers such as John Cage and Iannis Xenakis. Best of all, the concerts are free.

All four evening concerts:  
8 p.m.

Warren Studio A

More details will be available on the Department of Music's website:

<http://music.ucsd.edu>, or on the department's Hotline: 858.534.3229.



Spring Festival performer Matt Jenkins

### LJS's Kathryn Croom Peisert

**Saturday, June 16, 2007, 3:00 PM** - Kathryn Croom Peisert will be giving a flute recital with accompanist Dana Burnett. FREE! Includes works by Gershwin, Barber, Burton, Clarke, Casella and Perilhou. Location: La Jolla Public Library, 7555 Draper Ave, La Jolla. <http://kathryn.peisert.net/>





## Article watch

**From Anne Gero-Stillwell:**

*Harvard Health Letter, March 1, 2007*

"In Brief: Sing along for health"

[http://read.health.harvard.edu/user/user.fas/s=784/fp=3/tp=76?T=open\\_summary,954887&P=summary](http://read.health.harvard.edu/user/user.fas/s=784/fp=3/tp=76?T=open_summary,954887&P=summary)

To view this article you must be a subscriber or pay for this single article. Here is a summary of the article.

"Scientists have researched the effects of group singing, and the results show benefits for mood, stress levels, and even the immune system."

The article goes on to say, "Singing may also offer benefits not unlike those of deep breathing exercises, which are recommended as a way to promote the stress-relieving 'relaxation response.'" The article even cites evidence that singing may help with some speech disorders!

And one last quote from Harvard professor Robert Putnam, "On his Web site, [www.bettertogether.org](http://www.bettertogether.org), Putnam includes singing in a choir on his list of ways to build 'social capital'—the social networks, trust between individuals, and so on that make people happier and probably healthier, too."



**From Anne Gero-Stillwell:**

*Harvard Magazine, January - February, 2007*

"Ideas, Appassionato – Daniel barenboim's Norton Lectures ranged from the pianoforte to Palestine"

by Richard Dyer

<http://www.harvardmagazine.com/on-line/010773.html>

A review of Barenboim's six lectures on "Sound and Thought". Anne has taken the time to highlight some inspirational passages:

"A performer, particularly an instrumentalist in an orchestra, must assert his individuality while listening to others and realizing his or her place in the larger picture—and at the same time achieve a poise between discipline and passion."

"Barenboim compared orchestral performance to a 'practical Utopia, from which we might learn about expressing ourselves freely and hearing one another.'"

"The audience, too, has obligations: to listen with informed attention, to exercise what Barenboim called 'the moral responsibility of the ear.'"

"...hearing is listening with thought."

"A conductor can inspire, teach, and cajole,' he pointed out, but he does not produce the sound."



**From Barbara Peisch:**

*The San Diego Union-Tribune, Tuesday, April 10, 2007, Section E, Page 9*

"Noted percussionist is chosen to lead La Jolla ensemble"

by Valerie Scher

<http://www.signonsandiego.com/news/features/20070410-9999-1c10conduct.html>



**From Diane Salisbury:**

*The New York Times, Sunday, April 15, 2007, Music section*

"Passing the Baton: Be Bold, New York"

by Anthony Tommasini

[http://www.nytimes.com/2007/04/15/arts/music/15tomm.html?\\_r=1&oref=slogin](http://www.nytimes.com/2007/04/15/arts/music/15tomm.html?_r=1&oref=slogin)

This article talks about trends in the hiring of conductors for major orchestras, and the current situation with the New York Philharmonic, which is in the process of finding a new conductor.



If you find an interesting, music-related article or Web site, send the information about it to me at [barbara@peisch.com](mailto:barbara@peisch.com). For Web sites, send me a link to the site. For articles, you may either send a link to the article or just the name and date of the publication, along with the title of the article, and I can find it online. You may also hand me the article during rehearsal or mail it to me at:



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