

The Inward Gaze. ... Music Director Steven Schick

About the time he wrote "Symphony of Psalms" Igor Stravinsky was asked to describe the music of his contemporary, Anton Webern. In response he drew an inward spiral, receding infinitely towards a world of small gestures and intimate musical ideals. Stravinsky might well have been describing himself -- after the big bang of his extroverted ballets, his music after World War I began to look inward and mirrored a strong aesthetic sense in the early middle of the 20th century that bigger was not always better. "Expression," literally outward propulsion, was and is still near the top of any musician's job description. The usual goal for an artist is to reach out and make an impact -- through the force of music -- to 'express' innermost thoughts and sensibilities on a big stage. But for some people, and perhaps more importantly in some historical periods, extroversion is replaced by reflection -- by "The Inward Gaze" as we are calling this concert.

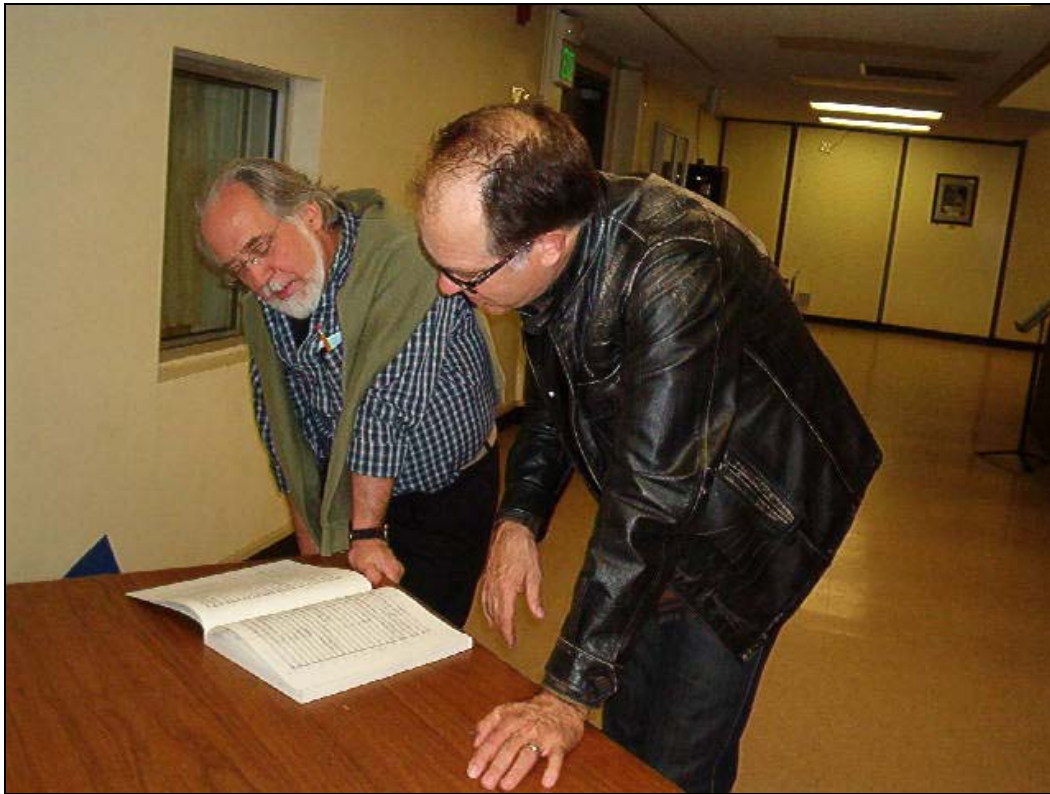


These moments of inwardness may look placid to the outside observer, but often they are the nodal points of big change. Stravinsky followed his most inward-looking music with major shifts in compositional perspective. Likewise Schubert, and in particular his little gem of a symphony that we will present in these concerts, was a necessary part of the linkage between the earlier classicists and the big-boned music that was to come. Chinary Ung's "Inner Voices" has particular poignancy. For nearly ten years, and at a time of life when many young composers were making their first big career steps, the Cambodian-American Ung stopped composing altogether to transcribe and preserve traditional Cambodian music as it was being systematically destroyed by the regime of Pol Pot. When after this long project he finally broke his silence and began composing again he spoke not only with his voice but with the many voices of Cambodian musicians. Many of them had lost their lives, but through the efforts of Ung not their music. Listening to "Inner Voices" you can still hear their voices, veiled but alive to anyone who would gaze inward.

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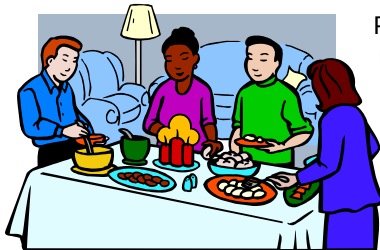
Steven and David discuss "Symphony of Psalms" after rehearsal

Contributors:

- Barbara Peisch, Ed.
- Ryan Beard
- Walt Desmond
- Beda Farrell
- Sally Husch Dean
- Sharon Jones
- Cynthia McGregor
- Diane Salisbury
- Steven Schick
- Jonathan Rudin
- David Tuttle

News from the Executive Director... Diane Salisbury

It's hard to believe that we are halfway through our season. Each concert has been exceptional in its own way. At the end of the February concert, I overheard a patron say to his wife, "That was a rockin' good concert!" I think that sentiment can be applied to the entire season.



Please remember to join us at Sunday post-concert receptions when you can. The receptions are for ensemble members (whether you are performing or not), board members, our guest artists and composers, and invited guests. It's a relaxing way to end a concert weekend, connect with fellow LJS&C family members, and mingle with our guest artists and composers.

Speaking of mingling... our Outreach Committee is working on the second "Musician Mingle" for the March 15-16 concerts. The idea behind the Mingle is to provide an opportunity for patrons to get to know our musicians and discuss the concert. The Mingles are held at intermission in the East Room. If you are asked to participate by one of the orchestra or chorus members on the Outreach Committee, please consider it.



Save the date... wine tasting!

Co-chairs Joan Forrest and Liza Perkins-Cohen invite you to mark your calendars for Saturday, May 10th from 2:00-4:30 for LJS&C's 7th Annual Wine Tasting conducted by syndicated wine columnist Robert Whitley. The event will be hosted once again at the beautiful home of Ed and Karen Mercaldo in Del Mar.

This year's blind-tasting theme – *French Underground* – uncovers sensational producers and values in French wines. Robert Whitley takes guests on a tasting tour of "wineries and wine regions to watch." Be among the first to discover these gems about to burst onto the world wine scene.

The tasting is preceded by a reception and followed by an opportunity drawing of exceptional wines from Robert's private cellar and the cellars of other wine collectors.

Event is limited to 80 people. *Purchase your tickets early for the best price!* Call 858-534-4637.



Early Ticket Price (by April 25):

\$95 per person / \$175 per couple.

After April 25: \$110 per person / \$195 per couple



Member Spotlight

This month we are featuring most of the orchestra's French Horn section.

Ryan Beard, Co-principal

I'm a native San Diegan (one of the few). I began playing clarinet in the fourth grade and switched to horn in sixth grade at the request of my band teacher. I graduated with a degree in music composition from the Cleveland Institute of Music in Cleveland, Ohio, and attended graduate school at Indiana University's (Bloomington) Jacobs School of Music where I also taught music theory classes.

After leaving graduate school in 2000, I moved back home (because it was cheap!) and began working at the Neil A. Kjos Music Company (<http://www.kjos.com>), a publisher of educational music. As an Instrumental Music Editor I now oversee the publication of new pieces for concert band and prepare manuscripts for publication.

Outside of the LJS&C, I have performed with the San Diego Chamber Orchestra, the San Diego Opera, Starlight Musical Theater and Christian Community Theater as well as various freelance gigs. I recently conducted several productions with Christian Community Theater including "West Side Story" and "My Fair Lady."

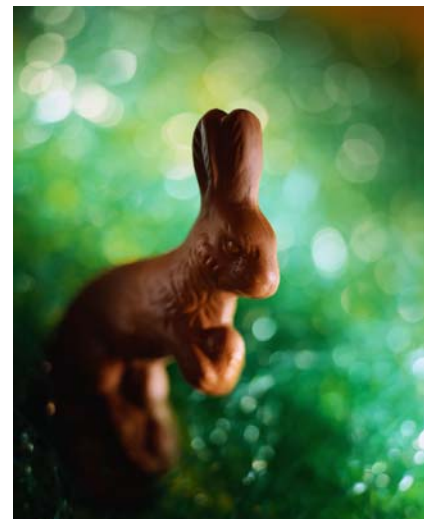
In my spare time, I like to read science fiction and crime novels and watch science fiction and crime movies.



You can view *Tutti* online!

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

www.peisch.com/tutti



Cynthia McGregor, Co-principal

[Editor's note: Cynthia and her husband, Marc, were featured in the [June, 5 2006](#) issue of Tutti.]

My journey with the La Jolla Symphony began just four years ago in 2004. I had recently moved here with my husband, Marc (second trombone) and two dogs from Chicago for a job as Professor of Music at Southwestern College in Chula Vista.

While in Chicago, I was teaching music theory and ear-training full time at Northwestern University, which is where Marc and I met. We both did our graduate work there; my Masters is in both Horn Performance and Music Theory, my PhD is in Music Theory.

I played professionally in many groups, including the Green Bay Symphony, Rockford Symphony, Northbrook Symphony, Lincolnwood Chamber Orchestra and the Chicago Civic Orchestra. That last group was an amazing experience because I got to perform under the batons of Sir Georg Solti, Pierre Boulez and Daniel Barenboim. I also had a private horn studio of about 30 students, one of whom just began her freshman year at Eastman.

We seized the opportunity to move to the west coast for many reasons, the biggest one being the timing was just right.

So why did I choose to play the horn? Well, it was an accident. In sixth grade I saw a pretty, shiny instrument in an assembly and then told my mom I wanted to play it. I couldn't remember the name, but based on my description my mom went to the music store and rented a French horn. It was the grossest, smelliest thing I had ever seen! Nonetheless, since it was in the house I was going to learn it. I absolutely hated it in the beginning because I couldn't make a sound on it. I don't think I played a right note for over a year. Once I started lessons, things began making a little more sense.



Since I've been in San Diego, the most incredible thing has happened: I gave birth to a beautiful baby girl! Caitlyn Johanna Dwyer was born just last April (4/24/07), and is such a joy. I know – all moms say that. But it's true! My favorite part of the day is opening the door to her room and seeing her stand in her crib smiling at me. She laughs, she smiles, she crawls, she babbles (what in the world is she talking about!?!?) and she enjoys music. I wear her in a front baby carrier while teaching private lessons and coaching ensembles. As far as she knows, all mommies play the French horn. And yes, her favorite toy is a baby French horn. It's never too early to start learning to play an instrument, right?

Need to contact the LJS&CA?

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www.lajollasympphony.com

Diane Salisbury,
Executive Director
dsalisbury@lajollasympphony.com



Jonathan Rudin

I joined the La Jolla Symphony Orchestra & Chorus (LJS&C) in 1999 when I moved from Minnesota to San Diego with my family. Besides the pleasure of living in a warmer climate, becoming a member of the LJS&C was a real highlight for me. I consider myself extremely fortunate to play with so many fine musicians here.



I have been playing French horn since the sixth grade and simply never stopped. (Note: it is customary these days to refer to the "French horn" simply as the "horn"). A professional musician and family friend suggested that I play the horn. He told my parents that because the horn is such a difficult instrument I would always have an opportunity to play in an ensemble. Interestingly, what I have learned since is that virtually all instruments are hard to play – it is just that when

someone misses a note, it is much more noticeable on the horn than it is on other instruments. My parents never played an instrument so they considered it a high priority that my three siblings and I have an opportunity to play. That gift has paid off with our own children as well.

I grew up in Virginia outside Washington DC. My first teacher was Lt. Col. John Bourgeois who later became director of "The President's Own" United States Marine Band. In high school, I studied with Thomas Murray, former principal horn in the US Army Band. I spent several summers at the band camp at the College of William and Mary in Williamsburg, Virginia and at the New England Music Camp (NEMC) near Oakland, Maine. My teacher at NEMC was Louis Stout, professor of horn at University of Michigan.

One of the great things about Stout's teaching was that he played the horn with me during my lessons. His modeling of sound, style, intonation, and technique was extremely important to my development. I rarely heard my other teachers play, so Stout's approach was quite helpful. Stout also introduced me to the incredible sound of the Chicago Symphony Orchestra (CSO) where he was a member for several years. I remember sitting in his cabin, mesmerized, listening to his collection of CSO recordings conducted by Fritz Reiner. Stout allowed me to record those LP's on the reel-to-reel tape recorder I had brought to camp and I listened to those same tapes throughout my college years.

It is interesting to reflect on how a chance occurrence like listening to Louis Stout's CSO recordings has played out in my life. As it turned out, years later, upon graduating from dental school, I chose a residency program in Chicago – primarily so I could attend CSO performances. Because I chose Chicago, I had the privilege of working at the University of Illinois Hospital under the esteemed mentor, Dr. Charles Greene, whose professional influence and inspiration I have carried with me ever since. One of the first things I did upon arriving in the Windy City was to buy a season subscription to the CSO. (And, because the only remaining seats in my budget were in the upper balcony, my next priority was to purchase a pair of fine binoculars.) And what a season it was: I attended performances of Mahler's 8th and 9th Symphonies, Stravinsky's Oedipus Rex, Bruckner's 4th Symphony, Berlioz' L'Enfance du Christ (recently performed by the LJS&C), and both Gliere's and Prokofiev's 3rd Symphonies. I was thrilled to see and hear this wonderful orchestra with its famous horn section.

My taste in classical music is relatively eclectic. I have great fondness for 20th century British and French composers that many people have not heard much, including Arnold Bax, Frederick Delius, Edmund Rubbra, Darius Milhaud and Arthur Honegger. I decided to give these rarely performed composers a "fair chance" and sought out their compositions. I remember listening to Honegger's 3rd Symphony perhaps 10 times before I finally "got it." As a music major in college, I loved to analyze compositions – figuring out how a composer transformed a blank music score into a powerful composition.

The LJS&CA Board

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Being a horn player, I love music by the Romantic composers, especially Mahler, Strauss, and Bruckner. Playing Mahler's 9th Symphony with the LJS&C several years ago was a high point for me. Probably the greatest aspiration I have as a horn player is to perform Anton Bruckner's 8th Symphony. The emotional intensity and power of this work demonstrate the most profound transformation of the human spirit that I have ever experienced in musical form.

Other musical interests include Greek music, which I developed from my extensive travels to that country and contemporary Israeli popular music (I lived in Israel for eight years). Besides my dream of performing Bruckner's 8th Symphony, I also aspire to create Imax theater productions where I set images to music. The first project would entail returning to Greece to film video that would accompany Carl Nielsen's Helios Overture. This Danish composer was inspired to write this work based on his own trip to Greece. The second goal (which is already in process) is to create a San Diego-based summer music camp for adults. This camp would make it possible for amateur musicians from all over the country to gather for a week of intensive music making with expert conductors and coaching by professional musicians.

I am a dentist by profession, with a background in epidemiology, health informatics, software design, and marketing. I have a passion for education and conveying information with clarity and impact. I teach in the dental hygiene program at Southwestern College and in United Education Institute's dental assisting program. I also work with dental manufacturers who want to build strong relationships with their clients.

Besides music, I express my creativity through woodworking, creating wood puzzles, and photography.

David Tuttle



I grew up primarily in the Kansas City area, with a couple of detours to California along the way. My family was decidedly musical, with the exception of my father. My three sisters and I were all instrumentalists and singers at one time or another, but my interest in the horn led me to choose instrumental music once I reached high school. As a way of participating in pep band in high school, I took up euphonium. It was so much fun I ended up playing valve and bass trombone in my junior college jazz band. But alas, to really concentrate on the horn requires dedication to one instrument, so I eventually discontinued trombone work.

The time I spent in Marin County as a child was particularly memorable and enjoyable, so as soon as high school was over, it was off to the Bay Area. While in

Northern California, I was member of the Blue Devils Drum and Bugle Corps, and we won four world championships in my time there. Playing jazz on the French Horn was a rare pleasure and one I'll always remember! Once I figured out I had to "do something with my life" other than having fun, I pursued studies in horn performance – first at San Jose State, and later at San Francisco State under the baton of legendary and extremely fiery Laszlo Varga. I also studied with the great S. Earl Saxton and David Krehbiel of the San Francisco Symphony during my college years.

Following college, I pursued professional music work along with coaching and judging drum corps, high school bands and color guards on the side. One thing led to another, and I landed in Southern California. My musical experiences include performances with Jim Nabors, Roger Williams, and Sarah Vaughan; and as a member of the Crystal Cathedral Symphony Orchestra, Blue Octopus Horn Ensemble, and at the 1984 Olympics, among others.

Have some news to report?

Let the editor know!

barbara@peisch.com



While performing was a lot of fun, it didn't pay too many bills, so like many others I found "a real job". This led to the eventual demise of my music career, due to business responsibilities. After a seven year hiatus from (and terribly missing) music, I got "the itch" and picked up the horn again in 2001. Under the tutelage of Warren Gref and John Lorge, I was able to revive my horn playing. I really enjoy performing again, and it is just the greatest way of relieving stress of the day-to-day grind.

I currently live in Murrieta with my wife Lisa (also a horn player) and our six dogs (along with a new litter of three puppies). I am owner and President of The A&M Group, an independent sales rep organization in the access control and door hardware industry. Our group covers Southern California, Arizona and Southern Nevada, so we're no strangers to the road.



As a hobby (and in our extensive free time – not!), Lisa and I are involved in breeding and showing Cairn Terriers. Our website is www.cobblestonecairns.com, in case you'd like to see some photos of "our kids".

The La Jolla Symphony is a wonderful group, and I'm grateful for the opportunity of participating in it. There are few quality community groups out there like the LJS&C, and it's a great place to get my "music fix". I look forward to the rest of this season and beyond!



The making of a children's opera ... North Coast Singers Artistic Director Sally Husch Dean

Four years ago I attended a national choral directors' convention in Los Angeles. One early morning session was for children's choir directors. Directors of the Washington Children's Chorus in DC, The Glynn Ellen Children's Chorus in Chicago and the Portland Symphonic Girls Chorus gave the presentation. These three nationally renowned organizations had collaborated to commission a new one-act opera for their children's choirs. This session was to share their success and to encourage all the directors present from around the country to consider our own commissions for our own children's choirs.

As I sipped my coffee and watched the presentation about their opera, I found myself becoming more and more inspired and imagined the excitement of involving our talented singers in a theatrical endeavor such as this.

Why something new?

Why a new opera? Why not perform something already in the repertoire? Because the idea was to feature the chorus, make the chorus the leading role! Think of the operas or musicals you have attended. Remember the power of the production numbers, the large choral scenes. Why not write a theatrical work that casts the chorus as the leading role?

And children's choirs are amazing entities. The level of artistry possible is tremendous. The young musicians of excellent youth choruses are capable of mastering complicated sophisticated music in three and four parts. For me, the thought of combining this musical mastery with full theater on stage with sets, costumes, and lights was marvelous!

The morning session ended but the idea of commissioning an opera for North Coast Singers (NCS) stayed forefront in my mind.

The right composer

Later that day, I ran into New York composer, Cary Ratcliff, a favorite choral composer of mine. His music sparkles and dances. Cary had visited a NCS rehearsal the year before when he was in San Diego for the LJS&C performance of his oratorio, "Ode to Common Things," a setting of poetry by Chilean poet, Pablo Neruda for Chorus and Orchestra. We were preparing a set of Cary's songs and he graciously attended a rehearsal and worked with the children.

I approached Cary at the convention bubbling with the idea of a new opera to feature the children's chorus. "Would you consider composing a new opera for us?" "Yes!" was his immediate reply. Not even a moment of hesitation.

Get to work!

I brought the idea to our Board of Directors following the convention and the idea began to simmer. Funds had to be raised, and the time had to be right.

This being the 15th anniversary of our program, it seemed the perfect time to launch the opera project. A generous donation from one of our key donors had been earmarked for a special project. This \$5000 became the seed money for the project. I approached local award winning children's book author, Pam Munoz Ryan with the idea and asked for her help. She suggested her story *Mice and Beans*. Her publisher, Scholastic Books granted permission at a very reasonable fee to adapt the book and Cary got to work.

Cary has taken Pam's darling book and added an operatic coming of age theme. Catalina finds herself questioning the happiness of a celebration, as she is sad over the death of her beloved grandfather. Bass Phil Larson, UCSD Professor and frequent LJS&C soloist, will sing the role of the grandfather. Only in opera can a deceased grandfather sing his aria from his position as a portrait in a frame hung on the wall! But you will see and hear for yourselves how the story unfolds at the premiere of ***Mice and Beans: The Opera*** on April 26th and 27th 2008.



Launching a new opera requires a team of talented people. Together with members of our opera committee, we toured possible theaters. The tour ended when we came to the beautiful and magical Birch North Park Theater in San Diego. This part of town is fast becoming the heartbeat of culture in San Diego. It was love at first sight for me and I wanted this for our young performers and for our audience. Working with us will be Joe Powers, director of Youth Productions and Education at North Coast Repertory Theater. Sets are being designed by Mark H. Adams who has created several concert posters for LJS&C concerts. David Chase will conduct the 11-piece chamber orchestra made up of strings woodwinds, harp and percussion.

Starring as Rosa Maria, the endearing grandmother will be soprano, Ann Chase.

The 33 members of North Coast Singers' advanced choir, "Caprice" will play mice, market vendors, and children.

Our budget is \$60,000 and we have already raised \$40,000. It is important to know that the money raised will not only create a glorious premiere performance but more importantly will create a new work which will live on forever in the repertoire of opera. To leave a lasting legacy feels terrific to those of us active in this musical endeavor.

About the North Coast Singers

The San Diego North Coast Singers Youth Chorus was founded in 1993, by Sally Husch Dean. In 2003, after a nine year affiliation with the Boys and Girls Clubs of San Dieguito, the chorus became part of the San Dieguito Performing Arts Association, Encinitas. During its fourteen year history NCS has grown from a single 38-voice ensemble to a 130-voice program which serves second through twelfth graders in four ensembles. The young musicians are known throughout San Diego County for their joyous, spirited sound.

Beginning level choirs Briosso and Giocoso offer music literacy education along with vocal technique. Capella is a mixed voice high school ensemble. Caprice, the advanced treble ensemble, has performed at festivals and conferences throughout Southern California and made performance tours to New York City – (The Cathedral Church of St. John the Divine with Alice Parker and the musicians of Melodious Accord), Italy – (St. Peters, Mass on Palm Sunday), Austria, and the Czech Republic.

North Coast Singers contributes to arts and culture in San Diego County through performances for the Boys and Girls Club and Rotary Club conferences, the KUSI morning show, Kids for Kids Concerts, Scripps Hospital, area retirement and nursing homes. They've also sung at the Encinitas Holiday Parade, Oceanside Day of the Arts, Birch Aquarium Members' Banquet, the Education Awards Ceremony at Legoland and the Encinitas State of the City Dinner.

North Coast Singers has performed numerous times with the La Jolla Symphony and Chorus and in 2004 performed Orff's Carmina Burana with the San Diego Symphony at Copley Symphony Hall.



Caprice chorus of the North Coast Singers

Sally Husch Dean, Artistic Director of North Coast Singers holds a BA in Voice Performance from UCSD, and is pursuing a MM degree in choral conducting from Cal State LA. She has been a member of the La Jolla Symphony Chorus soprano section for thirty years. Sally has directed the Unitarian Fellowship of San Dieguito Choir since 2003 and the Palomar Chorale at Palomar College, San Marcos CA since fall 2007.

North Coast Singers offers a first rate musical education while instilling a sense of worth in the local community as well as a global understanding through the study of songs from cultures worldwide.



Upcoming Events

Mice and Beans – The Opera, North Coast Singers

April 26, 7:00 PM

April 27, 3:00 PM

Birch North Park Theatre

2891 University Ave

San Diego 92104

(619) 239-8836

www.birchnorthparktheatre.net

LJS&C Sacred Voices Concerts – Rachmaninoff Vespers

Sunday, May 18, 7:00

St. Therese of Carmel

4355 Del Mar Trails Road

Carmel Valley/San Diego 92130

www.sttheresecarmel.org



Poco giocoso ... From a faithful LJS&C audience

member, submitted by Walt Desmond

Many also found at <http://thegravesite.com/jokes.html>

And even more at <http://choirsinger.com/gloss.html>

- Adagio Formaggio: To play in a slow and cheesy manner.
- Allregretto: When you're 16 measures into the piece and realize you took too fast a tempo
- AnDante: A musical composition that is infernally slow.
- Angus Dei: To play with a divine, beefy tone.
- Anti-phonial: Referring to the prohibition of cell phones in the concert hall.
- A Patella: Unaccompanied knee-slapping.
- Appoggiatura: A composition, solo or instrument you regret playing.
- Approximatura: A series of notes not intended by the composer, yet played with an "I meant to do that" attitude
- Approximento: A musical entrance that is somewhere in the vicinity of the correct pitch.
- Bar Line: What musicians form after a concert.
- Cacophany [also Cacaughony:] A composition incorporating many people with chest colds
- Concerto Grossissimo: A really bad performance.
- Coral Symphony: (see Beethoven-Caribbean period).

- Cornetti Trombosis Disastrous: The entanglement of brass instruments that can occur when musicians exit hastily down the stage stairs
- Dill piccolini: An exceedingly small wind instrument that plays only sour notes
- Fermantra: A note held over and over and over and over and . . .
- Fermoota: A note of dubious value held for indefinite length
- Fiddler Crabs: Grumpy string players
- Fog Hornoso: A sound that is heard when the conductor's intentions are not clear.
- Frugalhorn: A sensible, inexpensive brass instrument.
- Gaul Blatter: A French horn player.
- Good Conductor: A person who can give an electrifying performance. Or, alternative use, one who obeys the orchestra and/or chorus.
- Gregorian Champ: Monk who can hold a note the longest.
- Groundhog: Someone who takes control of the repeated bass line and won't let anyone else play it
- Kvetchendo: Gradually getting annoyingly louder.
- Mallade: A romantic song that's pretty awful.
- Molto bolto: Head straight for the ending.
- Opera buffa: Musical stage production by nudists.
- Poochini Musical: performance, accompanied by a dog.
- Placebo Domingo: A faux tenor
- Pre-Classical Conservatism: School of thought which fostered the idea "If it ain't baroque, don't fix it."
- Schmalzando: A sudden burst of music from the Guy Lombardo band
- Spritzicato: Plucking of a stringed instrument to produce a bright, bubbly sound, usually accompanied by sparkling water with lemon (wine optional).
- Tempo Tantrumo: When a young band refuses to keep time with the conductor.
- Tincanabulation: The annoying or irritating sounds made by extremely cheap bells.
- Trouble Clef: Any clef one can't read: e.g., alto clef for pianists; bass clef for tenors
- Vesuvioso: A gradual buildup to a fiery conclusion.
- Vibratto: Child prodigy son of the concertmaster
- ZZZfortzando: Playing REALLY loud in order to wake up the audience



Article watch

From Beda Farrell:

The San Francisco Chronicle, January 26, 2008

"Freelance musicians have violins, will travel"

By Joshua Kosman

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/01/26/MN81UJJ13.DTL&hw=Free+way+Philharmonic&sn=002&sc=800>

This article talks about how many musicians in the bay area travel between many rehearsals and gigs in the same day, covering considerable distances. Many of our own ensemble members can probably relate! These musicians were profiled in "Freeway Philharmonic," an hour-long documentary by filmmaker Tal Skloot.



From Walt Desmond:

"The Vienna Vegetable Orchestra"

<http://www.gemueseorchester.org/>

To quote from the Web site:

The Vegetable Orchestra performs music solely on instruments made of vegetables. Using carrot flutes, pumpkin basses, leek violins, leek-zucchini-vibrators, cucumberophones and celery bongos, the orchestra creates its own extraordinary and vegetable sound universe. The ensemble overcomes preserved and marinated sound conceptions or tirelessly re-stewed listening habits, putting its focus on expanding the variety of vegetable instruments, developing novel musical ideas and exploring fresh vegetable sound gardens.

Performances

YouTube - Vegetable Orchestra Live 2 live from the vienna vegetable orchestra. ... (8 minute video)

www.youtube.com/watch?v=INI3M3Z2IMA

Shopping for and creating the instruments

Worldwide one of a kind, the Vegetable Orchestra performs on instruments made of fresh vegetables. The utilization of various ever refined vegetable instruments creates a musically and aesthetically unique sound universe

<http://www.youtube.com/watch?v=hpFyt7vRHuY>

Orchestra in Britain

Britain awaits the Vienna Vegetable Orchestra - Telegraph They give the phrase 'playing with your food' a whole new meaning - and now the Vienna Vegetable Orchestra is coming to Britain. ...

www.telegraph.co.uk/news/main.jhtml?xml=/news/2007/11/16/vveg116.xml



From Walt Desmond:

Weekend Edition, Sunday, February 3, 2008

<http://www.npr.org/templates/story/story.php?storyId=18581891>

This article covers a small group of musicians from a Midwestern college who performed Steve Reich's "Music for 18 Musicians" at New York's Bang on a Can Festival.

This link includes a 12-1/2 minute excerpt of the group and its performances.



From Sharon Jones:

Matthew Gerhard Alumni Hall University of Iowa display

This is an amazing video that you just have to see!

<http://www.leechvideo.com/video/view2130342.html>

Unfortunately the video does seem to cut off a bit prematurely. To quote from the Web site:

This incredible machine was built as a collaborative effort between The Robert M. Trammell Music Conservatory and the Sharon Wick School of Engineering at the University of Iowa.

Amazingly, 97% of the machines components came from John Deere Industries and Irrigation Equipment of Bancroft, Iowa, Yes, farm equipment!

It took the team a combined 13,029 hours of set-up, alignment, calibration, and tuning before filming this video but as you can see it was well worth the effort.

It is now on display in the Matthew Gerhard Alumni Hall at the University and is already slated to be donated to the Smithsonian.



If you find an interesting, music-related article or Web site, send the information about it to me at 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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