

...And Ending in Light ... Music Director Steven Schick

The great Argentinean writer Jorge Luis Borges was reported to have said that there are just four kinds of stories in the world: about love, jealousy, power and journey. Everything, he claimed, was a variation on one of those themes. Whether or not you buy this—and for my part I learned long ago that if you just go with Borges you always end up somewhere interesting—I think you can imagine that the story we are telling you with these, our final concerts of the season, is about a journey. On one hand—and very personal for me—these concerts come at the end of my first year as Music Director of the La Jolla Symphony and Chorus. This year, with its concerts and rehearsals, its conversations with audience members, donors, and musicians, has been a fantastic journey for me. We all have been able to get our hands on and our ears around some truly great music, both new and old. For the orchestra and chorus, the journey began many years ago and thrives now under the stewardship of Diane Salisbury, our Executive Director, and Ameer Wood, Board President. My thanks to them and to all at the LJS&C.



In a musical way these concerts tell of the artistic and personal journeys of the composers we are presenting. In 1794 Franz Josef Haydn made his second long trip to London. At the time he was the most famous living composer in the world—Mozart had died two years earlier—and Haydn was treated accordingly. By the time he left London he had given the world a set of pieces—his London Symphonies—which remains today as one of the great pinnacles of the symphonic repertoire. Likewise, Edgard Varèse arrived at the composition of his small but vivid work "Offrandes" at the end of a journey. His arrival in New York from France on the eve of American involvement in World War I was, however, much less heralded than was Haydn's in London. Varèse was not a famous composer—in fact he had just burned every score he had composed to underline his complete break with romantic European traditions. He came to public attention in America first as a neophyte conductor. What a scene it must have been! Varèse, newly arrived immigrant and father-to-be of the American musical avant-garde, conducting the mammoth Berlioz Requiem as the European culture of Berlioz, Beethoven and Mozart was caught squarely in the cross hairs of cannons and advancing armies. The New World was more than a land of economic promise to Varèse; it was an artistic and spiritual safe haven.

Southern California is rich in people from around the world. And Kueiju Lin's journey is in some ways typical of this area. She was born and received her early musical training in Taiwan. Her path brought her to UCSD and its composition program. And like so many international students, her time in La Jolla was marked by a need to interweave tradition and innovation. The result is a balancing act, as you will hear in

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her very beautiful new work, "Snow in June," a piece which seems at the same time to be near to and far from our experiences. "Snow in June" is the story of selflessness and sacrifice, and even the tale itself has made a journey, traveling to us from 13th century China.

In "Tod und Verklärung" Richard Strauss tells the story of the ultimate journey. The pathway of a life—from youth through suffering, death, and finally the transportation of the soul to the afterlife—is characterized clearly and descriptively in this tone poem. In Strauss' music the liberation of the soul is depicted as rising music, reaching out of the depths of the low brass, higher and higher through the bright colors of the upper registration of the orchestra, until it climbs into pure light.

This as you may remember is how we began our season—in light, with John Luther Adams' luminous "The Light that Fills the World"—and this is now how we end. Also in light. Our season has been an amazing journey. And, as my mother once said, if you are going on a long journey, it's best to pack light. Indeed we have packed light, and it has been a joy to share it with you.



From the Executive Director ... Diane Salisbury

As we bring this exciting season to a close with the June concert, there is much news to report. So I will make my *Tutti* contribution one of many notes. (Pun intended.)

Kudos

Steven Schick has been awarded a **Distinguished Teaching Award** by UCSD's Academic Senate for his "superior contributions to the educational mission of the University." Candidates are considered based on teaching evaluations (student surveys), instructional materials, course loads, departmental teaching reviews, and letters from students, teaching assistants, and colleagues around the world. It is the University's highest award for excellence in teaching. Congratulations, Steve.

Summer Series on KPBS

I am very pleased to announce that LJS&C will have a Sunday series on **KPBS-Radio** this summer highlighting our concerts from 2007-2008. The series, moderated by Steven Schick, begins Sunday, July 6 at 7:00 pm. The program is scheduled to run for five consecutive Sundays through August 3. The sixth concert, our performance of *L'Enfance du Christ*, is scheduled to air in December. This project with KPBS has been in the works since early this year but the "green light" wasn't received until the pilot episode was recorded this week. We have patron Bob Engler to thank for putting the program manager of KPBS and us together.

New collaborations

The La Jolla Symphony will perform at **SummerFest** as part of a free concert in the park above La Jolla Cove on Thursday, August 14. The open-air concert will be from 7:30 to 9:00 pm, with our orchestra performing the final two works: Bartok's *Romanian Dances* and an excerpt from Copland's *Clarinet Concerto* with soloist John Bruce Yeh from the Chicago Symphony. Steven Schick conducts the half-hour performance.

Planned for next spring is a collaboration with UCSD's **ArtPower** in the Price Center's newest club/performance space – The Loft (opening fall 2008). The evening "informance" features cellist Maya Beiser and Steven Schick, and provides an intimate insider's view of our May 2009 concert with Ms. Beiser. Look for more information on "informances" next season.

I look forward to seeing you all at this coming concert and sharing a glass of wine at the potluck!



Contributors:

Barbara Peisch, Ed.

George Anderson

Fran Castle

Walt Desmond

Beda Farrell

Marty Hambright

Chris Lehman Hoopes

Diane Salisbury



Board notes ... Secretary George Anderson

On May 1st, the Board of the LJS&CA met to discuss the report of the budget committee and the budget for the 2008-2009 season.

Increased expenses and income are projected vis-a-vis the 2007-2008 budget. A clear picture of the actual increases between the two years cannot be determined until the books are closed on the 2007-2008 year at the end of June. However, based on projections for 2007-2008, the new budget represents increases in both income and expenses between 15% and 20%. Increased income is anticipated from such things as increased ticket sales—both season and single tickets, donations from individuals, concert sponsorships, and additional grants. Increased expenses are projected in the areas of production, marketing, the costs of running the ensembles, staff, and the operating budget. The Board agreed that the income objectives are aggressive, but these are in keeping with the higher projected expenses.

After much discussion, the budget for the 2008-2009 season was approved with total income and expenses projected at approximately \$420,000. There were several expense items that needed refiguring, so the final budget, subject to mid-season review, should come in a little below this figure.

More detail on the specifics of the budget will be featured in future issues of *Tutti*.



It's election time! ... Secretary George Anderson and Jim Swift

The process to elect new ensemble members to the LJS&CA Board of directors has begun. This year we need to elect 1 member of the orchestra and 2 members from the chorus.

Ensemble representatives are elected to 2 year terms. Below is a description of the duties of the position. We urge you to nominate yourself or others (after first getting an okay from the person to be nominated).

The purpose of having ensemble representation on the Board is to:

1. Provide advice to the board from the perspective of the performers.
2. Provide two-way communication between the board and ensembles.
3. Have ambassadors to the organization who can facilitate things in a way that being a board member alone or ensemble member alone may not provide.

The most basic duties of an ensemble representative on the Board are to attend Board meetings (typically in the evening, every other month), and especially to participate in the business of the Board. Ensemble representatives are full voting members of the Board.

The Board itself is responsible for the fiscal and managerial oversight of the Association, for example developing and securing its annual budget, and for furthering the mission of the Association. The next two years will see a major improvement in the Board's fund-raising activities. Ensemble representatives should therefore be prepared to contribute to this objective in some fashion such as through grant writing, soliciting individuals or businesses for support, introducing the LJS&C to potential donors, participating in thanking and "hand holding" of donors, planning and throwing fund-raising events, enthusiastically talking up our organization and being available for lunches, meetings, etc., with prospective Board members or donors. No one needs to know how to do these things or do them alone - the Board will train, help, brainstorm, etc. Enthusiasm is paramount. A Board member needs to believe in our mission, and not only attend meetings, but want to work on Board business.

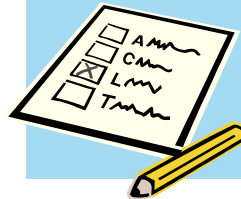
You can view *Tutti* online!

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

www.peisch.com/tutti



We have many incredibly gifted and passionate performers in the chorus and orchestra. The Board benefits hugely from inclusion of the talents and perspective provided by the performer representatives. This is a dynamic, exciting time for the Association, and the Board needs to take best advantage of the momentum provided by the selection of our new Music Director. A lot of good things go on behind the scenes already. We need the energy, ideas, and "new blood" from new ensemble representatives right now to help ensure that the best is realized from these, and to see to it that at all times the ensembles are well represented at the table.



Please consider nominating yourself or suggesting the name of a colleague whom you think would be appropriate for one of the positions (after first getting their okay). You can provide the names of candidates to any of the existing ensemble Board representatives:

Orchestra – Jenny Smerud and Brendi Rawlin
 Chorus – Ida Houby, Marty Hambright and George Anderson

We hope to hold elections on Monday, June 2, the week of our final concert.



Member Spotlight

Fran Castle, Soprano Section Leader

Singing with La Jolla Symphony Chorus changed my life. I first sang with David Chase in the summer of 1980, when we performed the Mozart Requiem at Mission San Luis Rey. Even though I'd been singing in choirs all my life, that experience was so powerful for me that I changed the course of my life to make room for LJS&C. I had enrolled in the master's degree program in social work at San Diego State but as I drove home from that performance I made the decision to drop out of the program to safeguard Monday nights for rehearsal. It was a pivotal time in my life. I had been in the convent for fifteen years. Though I had been a teacher for most of my career, at that time I was working in runaway houses. I was searching for direction in my career and in my relationships, but I was certain of my desire to be part of the chorus. I eventually returned to teaching, met and married my husband,



John and Fran

but I never separated from La Jolla Symphony Chorus. Through my years at the chorus my musicianship has grown and strengthened, both through independent study of voice and piano, and through experience of so much great music with wonderful conductors and other musicians. But perhaps more importantly, the chorus is a vital community for me. I've been able to go on every single chorus trip and tour, from the 1988 European Concert Tour to the Mexico Tour last summer. La Jolla Symphony members are such a select group of extraordinary people, I constantly become reinvigorated through my chorus experience.

Since I retired from teaching five years ago, I spend my time helping my husband with his rental properties. We spend our leisure time in simple pleasures. We love to read, go to the beach, and take our dog on mini-vacations. We devote a significant part of each day cooking, both of us being fond of delicious and healthy food.

Need to contact the LJS&CA?

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Christine Lehman Hoopes, Soprano Staff Singer

I loved choral singing growing up and have sung in a choir since the age of seven. In college, I was fortunate to sing with Dale Warland. Our choir took a fascinating month long tour through Poland when it was occupied. Singing Palestrina in the incredible acoustics of a salt mine was an unforgettable experience. I so enjoyed that choir and was inspired by Warland that I thought of becoming a choral director.

Social work

I chose social work instead and went to Washington University for my Master's in Social Work. After working in clinical social work with emotionally disturbed children and families for several years, I had an opportunity to reconsider my life work. Music had always been my avocation and I longed to do more of it.

Family life

Newly married and starting a family, this also became my opportunity to begin a new profession. I worked in children's musical theatre, but found that I was more interested in the quality of the singing than the rest of the show. I was looking for another way to work with kids and singing.

Getting back into music

When the soprano soloist at my church left I realized, with the job open, and myself unprepared, that the time to pursue my dream of learning to sing was now. So, in my 30s I began studying voice with Ann Chase. Opportunities in music began to open up for me from there. At one of Ann's voice recitals I met Sally Dean (a longtime LJS&C member). We had been hearing about each other and she happened to need help with her new children's choral program. Within a week I began working for North Coast Singers.

After a few years of learning under Sally, a few workshops and classes, including David Chase's generous private conducting lessons for us on Wednesday nights, I began directing North Coast Singers high school chorus, Capella. It had been twenty years since I'd sung with Dale Warland and suddenly the opportunity to become a choral director arrived. When an elementary school in my district, Mission Estancia, wanted to start a chorus, I agreed to direct.

Learning the Kodaly Method

I was so turned on about music education and learning about the Kodaly method from Sally, that I got a Kodaly Certification through the wonderful program at Palomar College. Here was a singing-based, thorough way to teach reading to kids (to simplify), and it worked. Kodaly is a truly brilliant method, adaptable to any situation and any age. I was so excited to find a methodical way to teach choral singers how to sight sing so that they would really learn it rather than guessing at intervals, which I found so common.

Meanwhile, I was teaching piano, still singing with Ann, and I began taking voice students as well as piano students. After two years of studying voice, the soprano soloist job at my church, Congregational Church of La Jolla again opened up. I wasn't ready, but I had Ann's encouragement, I'd already been singing in the choir, and somehow the director didn't find anyone else. He hired me. I took it as a sign that I was on the right path, and slowly grew into the job.

Two years later, a *little* less nervous, I auditioned for the LJS&C staff singer position. I had always wanted to pursue singing in my life. I'd done it as a choral singer and garage band singer, but came to training so late in life, that I am still a little surprised, but so grateful to have these singing opportunities.



The LJS&CA Board

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(ensemble reps in bold)

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Now I live with my kids, Nathan 14, and Jay, 8. Nathan is a musician (drums, piano) whose first love is choral singing. He's sung *Carmina Burana* with us as a North Coast Singer and just performed in *Mice and Beans, the Opera*, having the time of his life. Those of you who have musical kids know how satisfying it is to see them embrace the gift of music. For the future, I plan to continue singing, teaching music with private students and choirs, and enjoying this great town and the people in it.

Marty Hambright, Soprano, Board member

There was music in my family before I was born. Even though my mother was divorced and raising 3 children on her own during the depression, all 3 had piano lessons. So it was a foregone conclusion that I would follow in their footsteps.



Ron and Marty

Piano and singing...

I started taking piano lessons at the age of eight. This was good preparation for the job of accompanying hymn singing in my Sunday School. At the suggestion of my high school general music teacher, I joined the a cappella choir and sang with them for 3 years. Sometime around my junior year I began taking voice lessons from the soloist at my church.

At Northern Illinois University I sang in the University Chorus and auditioned for the Concert Choir. After tearfully convincing Dr. Fay, the director, that I could produce the type of sound he required, I joined that great group.

... teaching ...

My Education major at Northern Illinois University was so full that I could only manage enough hours for an area of concentration in Music instead of a minor, so I spent my summers taking voice and theory at Chicago Musical College. I continued even after I started teaching in Chicago. One summer I was the substitute soloist at a Christian Science Church.

... and the outdoors

I love the outdoors and all kinds of animals. My classrooms in Chicago and San Diego always had critters of some sort, including a snake for a time. One student called me the "creature teacher".



Spending time outdoors became routine after I married. Our honeymoon was a month long camping trip in a '66 Ford Mustang with a 7 x 7 Sears tent, a cooler and a Coleman stove. We camped in many National Parks and Forests on our way to check out San Francisco for a possible move there. On the way back to Chicago from Mexico City we stopped by San Diego to see if we'd like to move here. My then husband informally interviewed for a job and got it. That plus a winter storm that dropped 27 inches of snow in 24 hours was enough incentive to leave Chicago.

In San Diego we were exposed to mountains and the desert. How refreshing after the flat Midwest. New areas to explore included using a jeep to go off road with dune buggy friends. After we rolled the jeep we joined the gang and got a dune buggy. Death Valley was one of my favorite places to travel to, seeing all the sights using jeep roads.

Have some news to report?

Let the editor know!

barbara@peisch.com



Biking

My church / Sierra Club friend was chairperson of the Sierra Club bicycle group. I started hanging out with the group and finally started riding with them after a special friend, Ron, tuned up my 47 lb. Montgomery Ward special. That was 20 years ago. Ron and I are still together. Since then we have toured Canada (after the Kathaumixw Music Festival), ridden down the coasts of Oregon and California, bicycled through Colorado twice, followed the Lewis and Clark trail through Montana and Idaho, and toured through southern France after another chorus trip.



I have been on every chorus tour since the first one in '88. On the tour to Bhutan I even solved a crime. Paul Friedman's backpack had been stolen from his hotel room. From clues given by Clare, I was able to describe someone I had seen lurking in the corridor well enough for him to be arrested and the backpack retrieved. Being a part of the chorus for the last 35 years has been most important in keeping my life balanced.

Retirement

In 2003 the San Diego City Schools made me an offer I couldn't refuse, so after 41 years in the classroom I hung up my whistle. Since retiring I've taken an in-depth computer class, started taking piano again, sung with senior citizens, volunteered at Birch Aquarium, gone to the gym most days of the week, led bicycle rides for the Sierra Club bike group and done just about whatever I wanted, whenever I wanted. But always, singing.



Outreach ... Victoria Eicher

It's been a great season. May and June are always busy as we look ahead to next season and the ensuing grant-writing/coordination efforts. I'm happy to announce the June 8th pre-concert performance of the Afro-Cuban Ensemble (part of our ongoing Latin American Music Project in City Heights) from 2:15-2:45 PM just outside Mandeville Auditorium. Come see and hear how fabulous the young musicians sound!



Fundraiser serves up wine gems and more

"French Underground," the theme of the La Jolla Symphony & Chorus Association's 7th Annual Wine Tasting on Saturday, May 10, was a resounding success by all measures. Robert Whitley, syndicated wine writer for Copley News Service, led the sold-out crowd of over 90 wine enthusiasts through a blind tasting of lesser known and great-value French wines on a sunny afternoon in Del Mar. The event, once again hosted at the spectacular cliff-side home of Karen and Ed Mercaldo, began with a reception followed by a blind tasting of seven French wines, including a surprising "quaffer" from

the Languedoc region priced at just \$9.99. The tasting was followed by a raffle of over 40 wines from Robert's own cellar plus wine contributions from the private collections of Bob Engler and Julie Ruedi and Sue and Mark Taggart. The afternoon was capped by a single auction item – a five-liter 1991 Napa Valley Cabernet from Silverado Vineyards -- that sold for \$1,100. The event raised nearly \$8,500 for LJS&C.

Many thanks go to co-chairs Joan Forrest and Liza Perkins-Cohen, Robert Whitley, the Mercaldos, and a legion of volunteers. *Merci* also to Chefs de Cuisine and food purveyors Ralphs, Vons, Henrys, Jimbo's, Trader Joe's, and Bristol Farms for providing nourishment!

Photos by Steven Forrest and Mona McGorvin





The passing of Henry Brant ... Walt Desmond

Composer Henry Brant died last month at the age of 94. LJS&C performed the world premiere of his "Western Springs: A Spatial Assembly for 2 Orchestras, 2 Choruses and 2 Jazz Combos" in February 1984. Several informative obituaries can be found at:

<http://www.washingtonpost.com/wp-dyn/content/article/2008/04/29/AR2008042902918.html>

<http://www.latimes.com/news/obituaries/la-me-brant1-2008may01,1,5169399.story>

http://www.artsjournal.com/postclassic/2008/04/henry_brant_19132008.html

Our "Western Springs" performance is included in a commercial recording, reviewed with a reference to Brant as "the thinking man's Spike Jones" at:

<http://www.msu.edu/user/gualtie3/HenryBrant.htm>

That recording was re-released in February 2007 on the New World Records label. Information and extensive liner notes can be found at:

http://www.newworldrecords.org/album.cgi?rm=view&album_id=17607

Article watch

From Beda Farrell:

The San Francisco Chronicle, Wednesday, May 14, 2008

"Honda robot conducts Detroit Symphony to warm response"

By Dee-Ann Durbin

<http://www.sfgate.com:80/cgi-bin/article.cgi?f=/n/a/2008/05/14/entertainment/e045146D63.DTL>

Upcoming Events

La Jolla Festival of the Arts

June 28-29, 10:00 – 5:00

UCSD's East Campus on the corner of Genesee Avenue and Regents Road

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

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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