

Time ... Music Director Steven Schick



Time. The singular and indispensable element of music. As the old joke goes, without it everything happens at once. In the world of music, we often see time in its practical application as rhythm. That's true, and important, but 'time' is larger than that. Time is to music what light is to painting, space is to dancing, or the primordial sludge was to early life—the rich, plasmic substrate from which everything is born. It is so basic a need in the language of music that when the idea of presenting a season based on "The DNA of Music" first took hold of our fantasy, it was a given that time would be the first and most important link in the chain. And so as we examine the building blocks of a musical experience, the 'DNA' of music, so to speak, we look first at time through the eyes of four composers.

Bedrich Smetana's tone poem about the river that flows through the Czech countryside towards Prague reveals

the notion of time as 'cycle.' In *The Moldau* we hear the great river itself: as the movement of water, waves, ripples and currents; and we see the cyclical life that thrives along its banks. We hear Czech melody, the sounds of a farmer's wedding, nymphs dancing in a full moon and finally the turbulence of St. John's Rapids just before the river broadens majestically and sweeps by Prague. As an ultimate metaphor for time, a river is both constantly moving and completely stationary, always changing and constantly renewed.

Taking full advantage of the gorgeous ringing sonorities of Asian percussion instruments, Japanese composer Toru Takemitsu issues a river of sound among the five solo percussionists and full symphony orchestra in his *From me flows what you call Time*. The interplay is sometimes directed as streams of rhythmic movement, and at other times the music seems to float in timeless ether, each sound to be savored unhurriedly, each seeking the space and time it needs to be fully heard. In Takemitsu we regard time less as inexorable forward progress through life and more as a platform for meditation—indeed less as a river streaming along its course and more as a quiet pool.

And here, in my mind at least, is one of the most interesting connections of the evening. Like the Takemitsu, Brahms' *Second Symphony* creates a bountiful space for reflection. Unlike the turbulence of his *First Symphony*, which was crafted over the course of 15 years, the *Second* consists of the musings of a peaceful summer spent walking in the mountains. And, also like Takemitsu, Brahms allows us to meander along with him, taking time to hear an unhurried sequence of themes to enjoy music built on the temporal scale of a journal, not an essay. Think of it as a musical walk, looking here and there, advancing and retreating on the inspirations of the moment.

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On this our first concert of a new season, we offer a fourth piece, Charles Ives' *The Unanswered Question* as a memorial to Thomas Nee, a conductor of enormous gifts who built the La Jolla Symphony and Chorus and carried it, and us, on his back for more than thirty years. No single piece can reflect the enormity of what Tom gave us, but *The Unanswered Question* somehow seems appropriate, both to Tom's memory and to this concert. The trumpet intones a single question again and again over the timeless drone of the strings, and it receives a response—but never an answer—from a group of increasingly excitable woodwinds. Just six months before his death Tom wrote a poem for his friends. Words that echo across time.

*The great clock has a tick unheard in this universe.
Its silent tick measures all in some mighty scheme.
It brings us together and at other times seems to forget we are here.
Somewhere in these many universes a slight quiver responds to some slight pressure and we continue to exist.*

*In these universes, does anything wait for the tick of our response to that huge face? The mute face of that clock is what we think of as the new year approaches.
We feel the slight quiver that tells us our time is limited.*

Nee, December 2007

We welcome you to our new season, to this concert and to joy of making music together.



State of the Association ... Board President Amee Wood

At the first Board meeting of the new season held on October 7, as Board President I gave a State of the Association update. Excerpts of my remarks follow:

Artistic

The season was one of heightened performing and excellent programming, with several premieres. A "living composers" series was initiated that met with enthusiasm by performers and audience members alike. Feedback on the season and the performances from audiences and the media was very positive

Personnel

We achieved stability in staffing, with Diane and Adam and student-worker Hanna. Ted and Mea continue with the ensembles, creating a situation where staff overall is more knowledgeable and more effective due to longevity in their positions.

Board

A smooth transition was achieved between outgoing Board treasurer Jim Goode and new treasurer Jenny Smerud. The board outlined a two-year strategic plan and adopted a new mission statement. ("Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of groundbreaking, traditional and contemporary classical music.") The Board passed an ambitious and balanced 2008-09 budget to meet higher artistic standards, showing the Board's commitment to raising money for the La Jolla Symphony and Chorus. Board member contributions totaled an unprecedented \$20,800. Other accomplishments include:

- New agreement with Music Dept. resulting in reduced charges for use of Mandeville Auditorium.
- Established committees (finance, development, donor appreciation, marketing, UCSD relations, events), some of which involve non-Board member participants.
- Increased face-to-face interaction between Board members and subscribers and donors through receptions, thank-you calls and luncheons.

Contributors:

Barbara Peisch, Ed.

David Chase

Peggy Clapp

Mea Daum

Bill Dean

Walt Desmond

Beda Farrell

Joan Forrest

Vicki Heins-Shaw

Sharon Jones

Tom Peisch

Satomi Saito

Diane Salisbury

Steven Schick

Steve Shields

Dirk Sutro

Amee Wood



Fundraising

The Board expanded the avenues for people to give donations to the La Jolla Symphony and Chorus including planned giving opportunities and the beginnings of a major gifts campaign. Two very successful fundraisers were held -- Cabaret Night with headliner Ann Chase and the annual Wine Tasting. The LJS&C received grants from Barona Casino, Wells Fargo, Price Charities, City of San Diego, City of Encinitas, County of San Diego, Qualcomm, City Heights Business Association, and Sweetbay Foundation, among others. A budget was approved for grant writing to increase the number of grants and number of corporations and foundations to be contacted for potential grants. The County of San Diego increased its grant to the LJS&CA to pay for videotaping the first three concerts of the new season. Donor database software was installed, and sponsorship and naming opportunities were developed.

Education and Outreach

The outreach/education program has been stable through the past several seasons with strong programs in the City Heights school district and community that continue into the new season. Outreach activities have increasingly integrated with the concert season, resulting in more student attendance at dress rehearsals.

Venues

The organization played at new venues, including the Balboa Theater, Carmel Valley (for Sacred Voices), Ellen Browning Scripps Park (Summerfest), the Chancellor's Reception at UCSD. Concert recordings were aired on KPBS during the summer. UCSD-TV's videotaping of the Philip Glass concert continues to receive air time on that station and received a prestigious Telly award for the University.

Business

The subscriber base increased by 12%, and more students attended concerts. Marketing efforts have increased, resulting in more publicity, more visibility and more enthusiasm by the media and the public. The website was redesigned with new capabilities, and the volunteer program has become more organized. The LJS&CA ended the season with a balanced budget for the first time in many years.

The New Season (2008-2009)

This season Steve Schick will be teaching a new undergraduate music class, with a tie-in to the La Jolla Symphony and Chorus's concert season. An Internet store has been created where patrons can purchase LJS&C logo merchandise. A new series—**INFORMANCES**—has been created to develop audience and visibility on campus. Collaboration with UCSD's extension programs is also being pursued. Recent Board training in fundraising will be used to cultivate donors, add more donors to the leadership circle, and increase our donor base. Every Board member has already completed his/her financial commitment to the organization, many of them giving much more.

News from the Executive Director ... Diane Salisbury

Welcome back to all of our returning musicians, and welcome to you newcomers. It's been a busy summer! To catch up on some of what's new, read on.

- A 4-part series—**INFORMANCES**—has been developed to increase LJS&C's visibility and attract a more age-diverse audience on campus. Part concert, part performance, part audience discussion, **INFORMANCES** offer an inside look at the themes of four concerts this season with guest artists and performance pieces that parallel but don't necessarily duplicate the Mandeville concerts. (Glockenspiel with robots, anyone?) **INFORMANCES** take place days prior to their respective concert weekends. I hope many of you have a chance to check out our first in the series the evening of **Thursday, December 4** at UCSD'S performance lounge, THE LOFT. Look for a brochure in the mail or at rehearsals.

You can view *Tutti* online!

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

www.peisch.com/tutti



- An events committee was formed in July, and we have a major fundraiser right around the corner—"It Don't Mean a Thing (If It Ain't Got That Swing!)" –**November 8 at The Westgate Hotel**. Our Honorary Gala Chair is County Supervisor Pam Slater-Price, and **Dave Scott joins us from KUSI-TV** (thanks to Brendi Rawlin, oboe) to emcee a fabulous evening that includes a silent auction and hosted reception, Gala dinner, and dancing to the swing-era sound of **Big Band Express**. Visit www.lajollasympphony.com for more information or call the office for tickets and ways in which you can help make this a successful fundraiser for the LJS&C.
- Thanks also go to **Supervisor Pam Slater-Price** for awarding LJS&C County money to fund videotaping of three concerts this season. You may have noticed that our Philip Glass concert still appears on **UCSD-TV** nearly a year after the concert; this air time is free to us and excellent exposure. Additional grants have been submitted to request funding to videotape the balance of the season's concerts as well.
- We have begun a "**Support Your Local Symphony**" campaign to increase visibility, especially in the La Jolla village and University City area. The campaign involves introductory concert offers, our membership on the **La Jolla Town Council**, a community partnership with The Bishop's School, publicity in community newspapers and newsletters, and more exposure to local retailers, libraries and schools.
- Outreach is reaching out to parents of children from surrounding areas with marketing aimed at promoting our free dress rehearsals as a "kid-friendly" introductory symphony experience.
- And, we have an **online store!** For logo items promoting the 2008-09 season, go to www.lajollasympphony.com and click on the "LJS&C Store" button on the home page. Every purchase benefits the LJS&C.

There will be more updates in each issue of TUTTI. Thank you for all that you do.



Former Chair of Music Department Thomas Nee Dies... Dirk

Sutro

Thomas Nee, who joined the faculty of UC San Diego's department of music in 1967 and helped shape the innovative program, passed away July 7. He was 87.

Along with founding faculty Will Ogdon and Robert Erickson, Nee was mentored by composer Ernst Krenek at Hamline University in Saint Paul, Minnesota. Nee advocated Krenek's free approach to music and education.

"That trio created a regional movement in contemporary American music at UCSD that was highly spiritual," said Cecil Lytle, pianist and emeritus music faculty. "Tom believed in learning by making music. For him, music was never a theoretical or historical exercise, but these elements were enshrined in how he conducted a piece, how he asked a horn section to play a passage."

Nee became artistic director and conductor of La Jolla Symphony (now La Jolla Symphony & Chorus) in 1967. He remained in that role for



Tom Nee conducts a UCSD Department of Music concert in 1980. In his role as a conductor of both UCSD ensembles and La Jolla Symphony & Chorus, Nee built an audience for new and experimental music by UCSD composers such as Will Ogdon, Robert Erickson and Roger Reynolds.

Need to contact the LJS&CA?

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Diane Salisbury,
Executive Director
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31 years, leading the symphony through pieces by UCSD composers like Ogdon, Erickson and Roger Reynolds. Nee also brought talented student musicians into the orchestra, where they gained valuable experience alongside seasoned professionals.

Born in Evanston, Illinois on Oct. 25, 1920, Nee graduated from the University of Minnesota and, following service in the Merchant Marine during World War II, received his masters degree from Hamline. Krenek, the innovative composer and Nee's mentor, drew on influences ranging from Stravinsky and jazz to Arnold Schoenberg's twelve-tone technique, which avoid fixing a piece in a particular key.

Nee spent one year as a Fulbright Scholar in Vienna, where he studied conducting with Hans Swarowsky. He also studied at Black Mountain College in North Carolina with composer Stefan Wolpe, in Zurich with conductor Hermann Scherchen, and at Tanglewood music center in Massachusetts with conductor Robert Shaw.

Nee became music director of the Civic Orchestra of Minneapolis (1953-67), director and co-founder of the Minnesota Opera (1963-67), and assistant conductor of the Minneapolis Symphony Orchestra under Antal Dorati (1959-60). He was music director of the New Hampshire Music Festival from 1960 until 1992.

He chaired the department of music at UCSD from 1971 to 1974, and conducted SONOR, a resident ensemble that performed experimental music by UCSD composers. Erickson's piece "Auroras" was dedicated to Nee and premiered with Nee conducting the American Composers Orchestra in New York City in 1984. Nee also commissioned Erickson to compose the piece "Rainbow Rising," inspired by a rainbow that appeared in Encinitas, where both Nee and Erickson lived.



In 1988, Nee was among a contingent of UCSD composers and performers who made a strong showing at Darmstadt, the highly regarded music festival in Germany. Nee presented a lecture on "New Music in the United States" and conducted performances of music by UCSD composers.

Nee welcomed renowned composers such as John Cage, Toru Takemitsu and Iannis Xenakis to UCSD for residencies that provided valuable experience to UCSD's promising young composers and performers. He conducted a performance of Xenakis' "Thallein" during the Greek composer's visit in 1991 that's included on a 1994 CD of music by Xenakis.

Nee retired from UCSD in 1991, but remained active until his death overseeing the Tom Nee Commission, awarded each year to a graduate-level composer whose new piece is performed each spring by La Jolla Symphony & Chorus. In May, Nee attended the premiere of "Snow in June" by UCSD grad student Kuei-ju Lin.

"Tom Nee guided and developed the La Jolla Symphony and Chorus from a small civic group to a full symphony orchestra and chorus that is dedicated to championing contemporary music and placing it in its rightful position alongside the classics of the symphonic and choral repertoire," said Steven Schick, percussionist and music faculty member who was named artistic director of the symphony last year. "In the process he inspired fierce loyalty among the musicians and developed an informed and adventurous audience. The symphony stands on Tom Nee's shoulders. None of what we have accomplished and hope to accomplish in the future would be thinkable without Tom's leadership and artistry."

Nee is survived by his wife of 58 years, Mary; three children, Eric, of Palo Alto; Andrew, of San Diego; and Margarit, of Encinitas; and three grandchildren, Alexander, Nadya and Mischa.

The LJS&CA Board

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A memorial service will be held this fall at the music department. Donations may be made to the Thomas Nee Commission, care of La Jolla Symphony & Chorus (9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361); the New Hampshire Music Festival; or your favorite music organization.

Editor's note: This article is a reprint of an article that appeared July 21, 2008 at http://ucsdnews.ucsd.edu/thisweek/2008/07/21_thomas_nee.asp

Tom Nee's life and contributions celebrated...Walt Desmond

The impact of Tom Nee on our community was reflected in the diverse audience that filled the Recital Hall for his memorial celebration on October 10. The program itself was a wonderful representation of his range of interests and efforts, and of the organizations he developed and mentored for so many years.

Reminiscences were shared by

- Music Director Steven Schick, with stories including Tom Nee's gruff advice "not to forget the Second." (Brahms 2nd Symphony is on the November concert program).
- Chorus Conductor David Chase, who recalled Tom Nee's advice to a young choral conductor to "send (the ensemble) a telegram, not a letter." He then completed in telegram format his memories of Tom Nee's humor and humility.
- Department Chair, Rand Steiger, who pointed out Tom's ambition (and success) in founding an international center for contemporary music along with a 'community' orchestra that is 'the best there is.'
- Pauline Oliveros, composer and former faculty member, who described the "shock of energy in meeting (Tom)," who had first conducted her sextet in 1960.

Performances by ensembles of the LJSO included Ives' *The Unanswered Question*, the first piece Tom Nee conducted in San Diego; as well as a Gabrieli Double Brass Choir Antiphony and a Mozart Quintet.

Contemporary music was represented by Steve Schick's vibraphone performance of "*For Tom...Good Vibes*," composed by former faculty member Jean-Charles Francois only 13 days earlier...that's contemporary!

Tom's grandson, Alex Nee, sang a simple, moving solo of "Amazing Grace."

And the audience left with a reminder of Tom Nee's commitment to music that is serious, but still fun—as LJSO members sang a slightly choreographed version of Ives' *The Circus Band*, the first piece David Chase ever prepared with Tom Nee.

A reception followed, allowing participants to remember Tom Nee through an amazing collection of scrapbooks, correspondence, photos and other memorabilia. It was also an opportunity to reconnect with others who, at various times over forty plus years, had been brought together because of someone so important in their lives—musical and otherwise.

Memories of Tom Nee

For those of you who missed Tom's obituary in the San Diego Union-Tribune, you can view it here:

http://www.signonsandiego.com/uniontrib/20080710/news_1m10nee.html

In honor of Tom, I've decided to publish memories of him from those in our group who knew him.

Have some news to report?

Let the editor know!

barbara@peisch.com



From Vicki Heins-Shaw

Scene: B202, fall 1974, two people setting up umpteen chairs & stands for orchestra rehearsal.

Tom (eminent conductor & music dept. chair), gruffly: "You know what you're really getting your degree in?"

Me (lowly 1st year grad student, pianist & singer), hesitantly: "Uhh...?"

Tom: "Furniture moving."

Truest damn thing anyone told me in grad school.

From Joan Forrest

I just marked my 30th "anniversary" with LJSC! I can't believe the years have gone by so fast. Although I enjoy playing with Steve, it's still not the same as having Tom there as conductor. I learned a lot about musical style [from Tom] and I enjoyed Tom's wonderful sense of humor. I will miss him greatly.

From David Chase

Of all Tom's gruff aphorisms that I loved, the most useful to a young conductor was this: When you're talking to the ensemble, "Send a telegram, not a letter!"

So, this is for Tom:

I came to California at the age of 23, and began work with Tom Nee and the LJSC... STOP.

I was inexperienced, insecure and a bit surly, but Tom for some reason treated me as a colleague... STOP.

I eventually learned the secrets of his remarkable success, which were two: Humor and Humility... STOP.

Every time I manage to use those secret weapons, I am paying tribute to the most important model of my musical life... FINAL-STOP.



Member Spotlight

Peggy Clapp, Alto

I am currently the oldest female singer in the LJS&C. I look back on a very interesting (to me) life in music.

Move to Canada

After living in many cities in the U.S. with my civil engineer father, my family moved to Vancouver, B.C. for my high school years. I had studied violin and piano, and sung in church choirs. In Canada my experiences became serious. I directed our church choir, sang in the main choir and directed the (unruly!) boys' choir of the Elgar Choir of B.C. Choral School. We toured England the summer after the high school graduation, and then I left B.C. to go to the University of Colorado.

On to New York

After graduating with a bachelor of music education degree in voice and piano, I taught for two years. Then I took an opera workshop in Vancouver for the summer that was life changing. Dr. Jan Popper, the director, offered me a graduate assistantship with him at UCLA for that fall. It was very tempting as I was hooked on Opera, but decided to go to Columbia University in New York and International House. I was introduced to Gilbert and Sullivan operettas and soon played Lady Jane in *Patience*, Dame Carruthers in *Yeoman of the Guard*, and Katisha in *Mikado* for the Barnard Gilbert and Sullivan Society. The best part was meeting my husband, Jim Clapp, (a Gilbert and Sullivan lover who also lived at International House while studying at Columbia).

I also auditioned for and was accepted to the Church of the Incarnation 16 Voice Professional Choir under the direction



of Thomas Dunn. One of the singers in that group was Thomas Pyle.

Thomas Pyle was contractor for the Robert Shaw Chorale as well as one of the basses in the Chorale (and contractor for many of the professional choral jobs in New York that many of us were hired for). He was also married to Alice Parker. Through that choir as well as other choral music jobs, I became a professional choral singer in New

York, and had the good fortune to sing under Leonard Bernstein and other notable conductors.

Touring the Soviet Union

I was too busy singing to continue at Columbia, so changed to Columbia Teachers' College and ultimately graduated with an M.A. in music. Half of the choir of the Church of the Incarnation auditioned and was accepted into the Robert Shaw Chorale. In our first year we toured the southern and eastern U.S. with the *St. John Passion* by Bach. The second year was the State Dept. Tour of the Soviet Union in the fall of 1962 (during the Cuban Missile Crisis). We knew nothing of the political turmoil, being quite insulated from any news in the U.S. while we toured the province capitols for eight weeks.

While in the Soviet Union, the Shaw Chorale performed two programs. One was the complete Bach B Minor Mass, which we performed to tremendous acclaim. The people seemed hungry for sacred music. An artist wanted to present Mr. Shaw with a religious painting inspired by the concert, but the meeting was raided by the police. Fortunately, Mr. Shaw was warned not to appear at the meeting. The second program featured smaller works, among them was *Friede auf Erden* by Schoenberg, as well as some American pieces.

Starting a family

The tour was unforgettable but life went on. I had one last hurrah at the Aspen Music School the summer before Jim and I were married. That summer was made notable by the opera conducting debut of the high school student, James Levine. After a reluctant goodbye to the Chorale before the South American Messiah tour, Jim and I were married and moved to Poughkeepsie. (By this time, he was a programmer with IBM.) The culture shock was tremendous but in time we started a Gilbert and Sullivan Society, did all the Gilbert and Sullivan canon and Mozart operas and shows such as Kiss Me Kate. I sang first, then conducted many shows, taught at a two-year women's college in Millbrook, and had a women's group accompanied by piano, bass and drums. We did USO tours, toured Ireland and Switzerland and made seven records. I still studied voice in New York for 25 more years.

When the school closed it was best for our family—we now had two children with many activities. Besides voice teaching, one last opportunity in music came—the directorship of a wonderful church choir for twenty years at the First Presbyterian Church in Poughkeepsie. We had the only traditional choral program in town. We were privileged to sing anything from the 16th through the 20th centuries, in four languages.

San Diego

Jim and other members of my family died and I moved to be with my children and grandchildren in San Diego in 1998. The first familiar face at a concert here was Ken Bell in one of the LJS&C concerts. We had known each other in New York. He encouraged me to audition and I have seven years of singing here. This last year was full of pieces I had never been able to sing—the Berlioz, Rachmaninoff and Stravinsky pieces. I have enjoyed David's direction very much and the knowledge and ability of the singers and Ken and Vicki. The end is unsure, whether this year or the next but it has been a wonderful ride! Praise God!



The Alice Parker Festival ... Text by Mea Daum,

photos by Bill Dean and submitted by David Chase

La Jolla Symphony Chorus started the year with a pre-season choral festival on September 18 at St. Elizabeth Seton Catholic Church in Carlsbad. Sponsored by LJS&CA, the festival featured Alice Parker conducting her 1977 *A Concert of Praise* based on hymns from *Harmonia Sacra* (1832). Participating choral ensembles were: La Jolla Symphony Chorus, North Coast Singers, Palomar Chamber Singers, Palomar Chorale, San Dieguito United Methodist Church Choir, and St. Elizabeth Seton Catholic Church Choir.

The sanctuary was filled with choristers and hundreds of others who attended to listen to the concert and then participate in a sing along directed by Alice Parker.

News from Sharon Jones

Sharon Jones, the former and first editor of *Tutti*, has passed the audition for The California Desert Chorale. The group, founded in 1994 and now led by Tim Bruneau, rehearses (naturally) Mondays, 7:00 to 9:30 PM, at St. Margaret's Episcopal Church in Palm Desert.

This is a link to the web site, which includes the season program, photos, and other information.

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

The first performances of the season, of course featuring holiday fare, are:

Monday, December 15th, 2008 at 7:30 p.m.

Sacred Heart Catholic Church

43-775 Deep Canyon, Palm Desert

TICKETS: \$22 (760) 346-4933

(We are happy to mail your tickets to you for all concerts. Please be aware that there is a \$1.00 charge for shipping and handling.)

Tuesday, December 16th, 2008 at 7:30 p.m.

Indian Wells Theater, Palm Desert Campus of Cal State

San Bernadino, Palm Desert Campus

37-500 Cook St. Palm Desert, CA

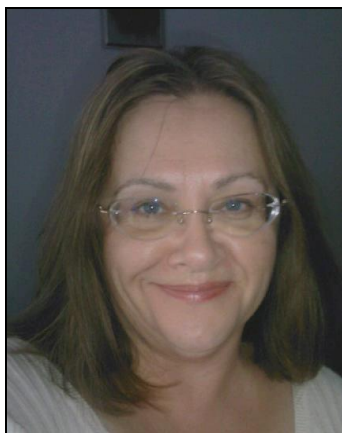
TICKETS: \$22 (760) 346-4933

(We are happy to mail your tickets to you for all concerts. Please be aware that there is a \$1.00 charge for shipping and handling.)

Saturday, December 20th at 7:30 p.m.

The Riviera Hotel in Palm Springs

So, if any of you are in the Palm Springs area around those times and NOT also singing in your own holiday programs, do think about a nice drive to the desert.



Editor's Corner ... Barbara Peisch

My annual reminder

For those of you who are new to the ensemble, welcome!
And for those of you returning, welcome back!

Here I am again with that same message that I like to repeat at the beginning of each season.

Tutti is available by e-mail from your manager (Ted Bietz for the Orchestra and Mea Daum for the Chorus), online at www.peisch.com/tutti or by the few paper copies I bring in to rehearsal. I pay for the expense of printing the paper copies myself and therefore I don't print enough for everyone. Please only take a paper copy if you really need one.

Each issue of *Tutti* coincides with one of our regular season concerts. It always comes out the Monday before concert weekend. If for some reason you missed the notice of the availability of an issue, you can check the web site during the week before each concert.

Article watch

There are a lot of things from over the summer to catch up on as well as more recent articles.

From Satomi Saito:

Mandeville Special Collections Library

Geisel Library

University of California, San Diego

"The Register of Thomas Nee collection of letters from composers, 1946 - 2001"

<http://orpheus.ucsd.edu:80/speccoll/testing/html/mss0609a.html>



From Beda Farrell:

BBC online, Friday, September 5, 2008

"Music tastes link to personality - Musical tastes and personality type are closely related, according to a study of more than 36,000 people from around the world."

http://news.bbc.co.uk/2/hi/uk_news/scotland/7598549.stm

BBC online, Sunday, September 7, 2008

"Beatles' tunes aid memory recall - The world's largest catalogue of Beatles-related recollections will be unveiled in Liverpool this week."

http://news.bbc.co.uk/2/hi/uk_news/scotland/7598549.stm



From Susan Taggart:

Fairbanks Daily News-Miner, Thursday, September 18, 2008

"Soprano au naturale: Nudity hits opera"

By Anthony Tommasini

Although Susan found this article in the Fairbanks Daily News-Miner, it does not appear on their web site. It was originally published by the New York Times on September 17, 2008, and that is the link I've included below.

<http://www.nytimes.com/2008/09/18/arts/music/18nude.html>

The Seattle Times, Friday, September 19, 2008

"A find of note: new Mozart – Draft of composition turns up in France during library archive work"

By Melody Sketch

You must pay for any articles online from the Seattle Times and I'm not sure that this article is archived there. The link below is from cbcnews.ca

<http://www.cbc.ca/arts/music/story/2008/09/18/mozart-sheet.html>

Fairbanks Daily News-Miner, Thursday, September 18, 2008

"A great day in Fairbanks - Large assortment of local musicians gather for historical photo"

By Rebecca George

I cannot find any link to this article online, so I will summarize it for you here.

A group of nearly 100 local musicians gathered on the front steps of city Hall for a photo. The idea came from an Art Kane photo taken 50 years ago for Esquire Magazine of 57 jazz musicians. This older photo was taken in Harlem and is known as "A Great Day In Harlem." (Samples of the Harlem photo shoot can be found at

http://images.google.com/images?q=a+great+day+in+harlem&rls=com.microsoft:en-us:IE-SearchBox&ie=UTF-8&oe=UTF-8&sourceid=ie7&rlz=1I7ADBR&um=1&sa=X&oi=image_result_group&resnum=4&ct=title

The Fairbanks musicians included three generations of local musicians.

I'll keep the hard copy of this issue around for a couple of months. If anyone would like to see it, let me know.



From Barbara Peisch:

San Diego Union-Tribune, Thursday, August 14, 2008, pg E1

"Snowball's Chance – Cockatoo's extremely rare sense of rhythm may help explain how the brain relates to music"

By Abraham Loberstein

<http://www.signonsandiego.com/news/science/20080814-9999-1c14bird.html>

San Diego Union-Tribune, Saturday, October 14, 2008, pg A1

"Symphony is dreaming big – Artistic goal is to become world-renowned orchestra"

By James Chute

<http://www.signonsandiego.com/news/features/20081004-9999-1n4symph.html>



From Tom Peisch:

San Diego Union-Tribune, Thursday, September 18, 2008

"The Music's In You – Alice Parker does her best to 'get people singing' – and she's pretty good at what she does"

By Valerie Scher

http://www.signonsandiego.com/uniontrib/20080918/news_1w18parker.html

This is the article that came out the day of the Alice Parker Festival.



From Steve Shields:

Philadelphia Inquirer, Monday, September 22, 2008

"Analyzing music the digital way – Computers have exquisite ears"

By Tom Avril

http://www.philly.com/inquirer/health_science/daily/20080922_Computers_have_exquisite_ears.html



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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