

Centering on Stravinsky ... Music Director Steven Schick

How do you know whether to stay put or move on? Settle down or explore? Hold or fold? Questions of stability versus mobility lie at the root of life's most fascinating dilemmas. We all know the excitement and the uneasiness that attend fundamental life-change. Change is a source of anxiety for stockbrokers and of joy and trepidation for nearly-finished graduate students; it's the basis of Kenny Rogers' songs. Most of the time deep changes in life seem incremental – you evolve at an imperceptibly slow rate and then one day awoken to the realization, not that things *are changing*, but that they *have changed*. However, every once in a while we engage in a more abrupt recalibration, a conscious decision to move things along.



"Stravinsky Circus," the season of the La Jolla Symphony and Chorus that we embark upon this weekend, is a dual exercise in change and recalibration. On one hand we celebrate the early work of the seminal twentieth-century composer, Igor Stravinsky, and as such celebrate the very notion of change as it was heard, seen, and felt in one of the most revolutionary periods in the history of music. One needs only to recall the stories of scandalous premieres, and the shifting tectonic plates of geo-politics and culture to feel a little bit of what the poet Stefan George called, "the air of another planet."

But with this season we at the La Jolla Symphony and Chorus are also making a proposition of our own for change: that it is time to update the map of classical orchestral music. Let's start with the idea that the currently accepted historical midpoint of most orchestral programming is out-of-date. The current map is centered on the early to mid-nineteenth-century. For purposes of this discussion the completion of Beethoven's *Ninth Symphony* is a convenient marker. This means that a conventional orchestra normally feels free to program earlier works – from Bach through Haydn – and later works – in some cases even up to the present day – but that taken as a whole a given season balances on the fulcrum of late Beethoven. It's a convenient programming paradigm and a helpful marketing tool, since it assures a sense of decorum and aesthetic coherence to audiences that are used to the conventions of classical music. The problem is that if you take the early 19th century as a midpoint it means that the tone poems of Richard Strauss, composed nearly a hundred years later, are by comparison, new music. I know I am not the only one who has heard "all 20th century" programs consisting of Strauss, Rachmaninoff, and Sibelius!

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Certainly it's time to revisit this map, as the visual and literary arts have long since done. Our proposition is that the mid-line should be shifted ahead a hundred years or so to the first two decades of the 20th century. Again, we'll feel free to program before and after. This season, we'll perform works by Mozart, Brahms, and Verdi in addition to John Adams, David Lang, and Samuel Barber. Resting right in the middle as our new fulcrum is early Stravinsky and his glorious music of change and reconsideration.

We have chosen Stravinsky as the thread of this season's La Jolla Symphony and Chorus concerts for lots of reasons. It's a music that is beautiful, breathtaking, often very moving, and always extremely provocative. It is also music that defined its age so strongly that its echoes continue to propagate to the present time. If the century of Beethoven was one marked by the nascent ideologies of democracy and the desire to enjoin a powerful universal vision of life, Stravinsky's world was fractured by the pull of multiple stylistic, cultural, and political pathways. Today we live fully in just this world. I own a Swedish car, wear a Japanese suit to conduct in, and probably have eaten Persian, Thai, or Mexican food within the last few days. That this seems like a normal rather than a culturally schizophrenic aspect of life demonstrates the extent to which the cultural fault lines, first made widely evident in Stravinsky and the early 20th century, have permeated our daily existence.

We propose to you that by looking at early Stravinsky, we are also looking at ourselves, at this time and in this place. We don't claim that Stravinsky is the only mirror we could have used, but it is one that makes sense to us. And, we also don't claim that the world of Mozart and Beethoven; Bach and Berlioz is irrelevant. To the contrary! This is vital music that we will often play. But as we study the enormous invention, variety, and insight in the music of Igor Stravinsky, look deeply into this music. See if you find that what it reflects is true.



News from the Executive Director ... Diane Salisbury

I write this note on the Tuesday after our Gala, "Fly Me to the Moon," our largest fundraiser of the year. This is the event that kicks off the season, and it has proven to be a fairly reliable harbinger for what lies ahead.

The forecast looks bright. We increased Gala attendance by 20% this year and brought in about \$37,000 for the LJS&C. I was personally pleased to see a number of first-timers from our chorus and orchestra attending in addition to newcomers. Our "2011 Arts Angel" Charlene Baldrige was honored by Steve Schick's tribute, which concluded with the presentation of an engraved crystal award. After dinner, Emcee Joe Bauer roused the crowd to fund-a-musician to the tune of \$9,100 during the live auction, raising funds for our concert programming. The "Instant Wine Cellar" winner was Bill Boggs.



"Stravinsky Circus!" has captured the imagination of our local press. The *San Diego Union-Tribune* plans a preview piece in the October 23 Arts Section that, space allowing, will include Steve's conductor's note (in this issue of Tutti) that so eloquently states the timeliness of our programming. An article about our Gala and the new season appeared in the October 13 issue of the *La Jolla Village News*, and another season preview is scheduled for an upcoming issue of the *La Jolla Light*.

The buzz around the season-opening concert is growing, and early sales look brisk. Can't wait!



Contributors:

Barbara Peisch, Ed.

David Chase

Victoria Eicher

Beda Farrell

Marty Hambricht

Jean Lowerison

Diane Salisbury

Steven Schick

Steve Shields

Carol Slaughter

Susan Taggart

Amee Wood



Board News ... Amee Wood

As I step down from my term as Board President, I look back at the last 5 years and am overwhelmed by the LJS&C's progress. I am so proud of the hard work and creativity that has enabled this tremendous growth, and I thank all involved – the ensemble members, the Board, Diane, Steve, David, our staff, our volunteers and our patrons – for making my experience as President such an absolute pleasure.

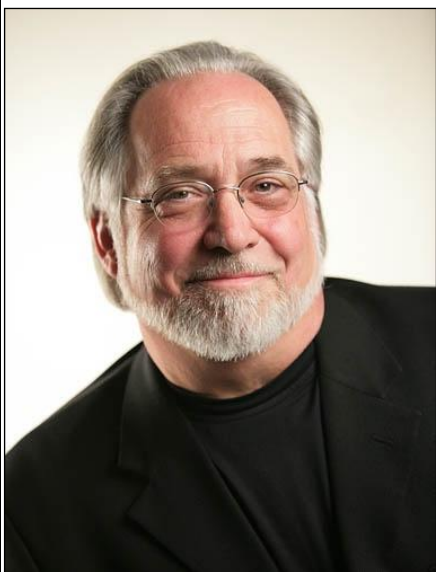
I welcome Steve Marsh as my successor. He brings leadership experience and a passion for the LJS&C to the role of President, and will do a fine job. He is supported by a strong slate of officers – Paul Symczak (VP), Ida Houby (Secretary) and Jenny Smerud (Treasurer) – and a strong Board, all passionate about furthering the LJS&C's artistic and financial growth.

Due to a recently passed California law, we have changed the Board's configuration. The law mandates that all ex-officio Board members be voting members. We have 3 ex-officio members – Diane, Steve and David – who, until now, have not voted on Board issues. We have also decided to lessen the size of our Board to 15 directors, a much more workable number than the 21 previously allowed in the By-laws. I am pleased to say that as we move into this newly defined Board, the Board remains committed to having Board representatives to the ensembles so that there will be personal and direct communication between these 2 branches of our organization. This season, the Board representative to the orchestra is Evon Carpenter and the Board representative to the chorus is Peter Gourevitch. I thank them both for their willingness to participate in guiding the LJS&C into our brave, new future.

I am happy to have another year on the Board and excited to continue singing in the chorus. I hope everyone has your seatbelts fastened and are hanging onto your hats – we have a thrilling ride ahead!



Another suggestion for musical preparation, or the busy person's practice sessions ... Choral Director David Chase



Most people have tunes running through their heads much of the time – often tiny snippets, and too often what's been called "earworms." (Those are the advertising jingle or annoyingly banal pop tune that you *wish* you could forget.) And most of us experience the "earworm effect" of the themes of these great musical works we do in LJS&C, especially in the days after the performance.

So consider the positive possibilities in these facts: Your brain is already programmed to play music like an iPod. The only trick is to increase your control over the Playlist.

In his book, "Musicophilia," Oliver Sacks discusses this phenomenon by first describing his father: "... my father seemed to have an entire orchestra in his head, ready to do his bidding. He always had two or three miniature scores stuffed in his pockets, and between patients he might pull out a score and have a little internal concert. He did not need to put a record on the gramophone, for he could play a score almost as vividly in his mind ..."

You can view *Tutti* online!

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

www.peisch.com/tutti



Later Sacks cites neural science research on the subject of musical practice:

"... mental practice alone seems to be sufficient to promote the modulation of neural circuits involved in the early stages of motor skill learning. ... The combination of mental and physical practice [he adds] leads to greater performance improvement than does physical practice alone, a phenomenon for which our findings provide physiological explanation."

In LJS&C, we have lots of busy people in our chorus and orchestra, individuals for whom the weekly 3-hour rehearsal time commitment is a big one. Many do find time during the week to sit and practice their parts, and we hope all our members will. But many of us find it hard to find the time and the place to do enough practicing "out loud." That's why I keep ending rehearsals with the admonition to "turn the pages of the score" (or "scan the pages of your orchestra part").

The first effect of the visual approach is familiarity – building a memory of what comes after what in the course of the piece. But close behind that is "audiation." That's the internal hearing of the music, first in the vaguest of outlines, but gradually (especially in connection with rehearsal experience each week) in a clearer and more detailed recollection of the sound. This can lead to a kinetic feeling of performing.

This audiation may in fact be a more *musical* way to practice, since there is a tendency to be pedantic when "learning the notes" by yourself – banging them out and probably letting your best posture and tone-production slip. So this audiation has the potential of being far more *musical*, and perhaps far more *enjoyable*, as one moves from general shapes, to specific rhythms and pitches, to the physical feeling of producing that desired sound.

Try it . . . "between patients," or anytime between one Monday and the next.



From Victoria Eicher:

City Heights
Music School

Transforming Lives through Music
An education outreach program of
LA JOLLA SYMPHONY & CHORUS

"...the more I sing, the happier I feel. I have also experienced different emotions in every song, which somehow helps me figure out myself and people." Hoover High 12th grader

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Need to contact the LJS&C?

La Jolla Symphony & Chorus Association

9500 Gilman Drive
Mail Code 0361
La Jolla, CA 92093

(858) 534-4637

www.lajollasympphony.com

Diane Salisbury,
Executive Director
dsalisbury@lajollasympphony.com



From Jean Lowerison:



The LJS&CA Board

(Board representatives to the ensemble in bold)

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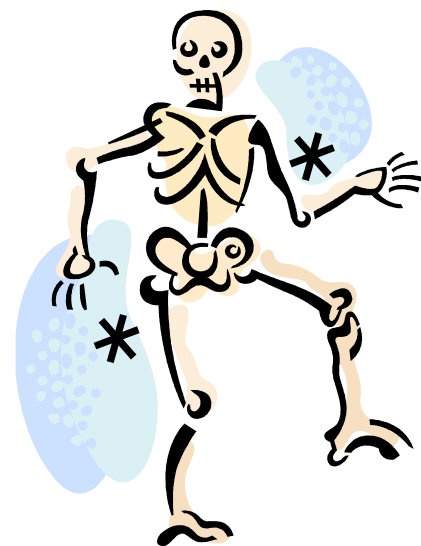
News you can use: Donating a gift of stock ... Diane Salisbury

There can be significant tax benefits to making a charitable contribution of stock directly to La Jolla Symphony & Chorus. As the end of the year approaches and you consider your tax liability for 2011, the link below might help you evaluate whether a charitable gift of stock could fulfill or exceed your philanthropic goals. To arrange a stock transfer, please contact Diane Salisbury at 858-822-3774.

http://www.fool.com/FoolCharityFund/Donating_Stock.htm

Save paper and go green ... Barbara Peisch

Most of us can receive and read *Tutti* online, either via e-mail from Ted Bietz or Mea Daum, or by going to the archive site at <http://www.peisch.com/tutti>. For that reason, I don't print many paper copies. Please help reduce paper and printing costs and don't take a paper copy if you can read *Tutti* online.



Article watch

Steven Schick has been receiving a lot of good publicity lately. Here are some examples.

From Jean Lowerison:

The New York Times, September 2, 2011

"Tough Assignment for an Accidental Conductor"

By Steve Smith

http://www.nytimes.com/2011/09/04/arts/music/steven-schick-brings-nine-rivers-to-new-york.html?_r=1

From Diane Salisbury:

The New York Times, September 18, 2011

"River Elegy That Covers a Wide Sonic Terrain"

By Anthony Tommasini

http://www.nytimes.com/2011/09/19/arts/music/nine-rivers-at-miller-theater-review.html?_r=3

From Steven Schick:

SFGate.com, September 29, 2011

"Steven Schick on Contemporary Players' Future"

An interview with Joshua Kosman

http://articles.sfgate.com/2011-09-29/entertainment/30228026_1



From Steve Shields:

The Record, June 22, 2011

"Following Claire Chase: A Week In The Life Of A Working Musician"

By Lara Pellegrinelli

<http://www.npr.org/blogs/therecord/2011/06/22/137306745/following-claire-chase-a-week-in-the-life-of-the-modern-freelance-musician>

Claire is the daughter of David Chase.



Have some news to report?

Let the editor know!

barbara@peisch.com

(Be sure to mention *Tutti* in the subject so I know it's not spam!)



From Beda Farrell:

AOL Healty Living, July 20, 2011

"Musicians Are Probably Smarter Than The Rest Of Us"

http://www.huffingtonpost.com/2011/07/20/music-intelligence_n_904124.html?ref=fb&src=sp



From Susan Taggart:

The San Diego Union-Tribune, August 19, 2011

"Rehearsing new works is demanding, rewarding"

By Cho-Liang Lin

<http://www.signonsandiego.com/news/2011/aug/19/La-Music-Society-SummerFest-diary/>



Some interesting videos:

From Beda Farrell:

Jazz for cows:

<http://www.youtube.com/watch?v=IXKDu6cdXLI>

From Marty Hambright:

An Italian teenage singing trio:

http://www.youtube.com/watch_popup?v=CLThI6xEYBM

and another singing flash mob:

<http://www.youtube.com/watch?v=X5IbNXNn3CI&feature=youtu.be>

From Jean Lowerison:

A parody on West Side Story:

http://www.youtube.com/watch?v=3HnS_W2zA4E&feature=youtu.be

From Carol Slaughter:

A trio of young singers called Daves Highway:

http://www.youtube.com/watch_popup?v=QEGIsHS6tSQ



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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