

Angle of Repose ... Music Director Steven Schick



There is a luminous moment near the beginning of Wallace Stegner's magnificent novel, *Angle of Repose*, that is so ripe with implication, so profoundly musical, that to me the experience of reading it felt more like turning a long-forgotten melody over in my mind than wading into a major piece of literature. In a fresh take on the Doppler Effect, Stegner wrote that an approaching "train, say – or the future – has a higher pitch than the sound of the same thing going away." Time, he was suggesting, like all approaching and receding objects, makes sound. What a grand arc of thought! That you can *hear* life coming at you! That history was not a mere recitation of events, but an accelerating, upwardly arching glissando that connects the past to the present!

It seems to me that such an idea could only have been born in the American West – in a place of such capacious dimensions that an individual must triangulate his or her position amongst crisscrossing vectors by means of sound. In a vast and complex space one *hears* rather than sees his or her place. As the music director of an orchestra and chorus of the far American West I began to wonder whether in Stegner's novel there lay the seeds for a program or even a season of programs. And in spite of Susan Sontag's famous warning that there are no happy marriages between the arts, we are doing exactly that.

Our listeners should be warned: there are not simple translations from literature to music in store this season. The time Oliver and Susan spend in Mexico will not be represented by Copland's *El Salon Mexico* or *Sinfonia India* by Carlos Chavez. Lovers of the novel's grand depictions of western beauty will not find their musical representations here either: not in the picturesque *Grand Canyon Suite*; not even in Olivier Messiaen's revelatory *Des canyons aux étoiles*. Our main interest is Lyman Ward – in many ways a typical American man of the mid-20th century – and in his project of writing a biography of his grandmother, Susan Burling Ward. Largely cut off from contemporary society, he is uncomfortable in the present but feels at home in the past, where his grandmother's letters and his own memories of her have presence and weight. Of course living in the past has its limitations, and Lyman soon settles into a weightless temporal environment where he does not belong to the present and cannot belong to the past. As a result *Angle of Repose* resonates with a peculiar and melancholy sense of historical estrangement that may not feel completely foreign to an early 21st century reader. Lyman wonders, as we sometimes do, whether his forbearers along with their problems, hopes, and dreams have simply disappeared with the passing of time, or whether past and present co-exist as active agents in contemporary life; in Stegner's words, as less "continuous than synonymous."

In this issue...

- Angle of Repose
- News from the Executive Director
- Audience Perspective
- Orchestra performs for scientists
- Meet Caitlin Fahey Crow
- Mark Appelbaum joins the Board of Directors
- News about City Heights Music School
- Friday night is family night!
- Midnight in Paris, "Arts Angel" – and a wedding proposal!
- Vintage photo
- Article Watch



The term “angle of repose” comes from engineering (and therefore refers throughout to Oliver’s chosen profession). It describes the steepest angle of slope that a conical pile of granular material like soil or grain can maintain when it has been poured onto a flat surface. But in Stegner’s treatment this idea moves far beyond the physical world and describes the final position of rest that awaits all emotional and historical struggle. Like Lyman those who come later see only the position of repose and not the struggles that led to it. So Stegner’s novel leads us through an archeological investigation of the psyche of the present in search of clues to its past.

As we in the La Jolla Symphony and Chorus take up a similar project in musical terms we also seek to interrogate the cool tableaux of history in order to reconstitute the tumultuous events that produced them. Here our sole question is this: can we re-imagine the passions that formed the music of our past in such a way that they connect to the passions that drive our present? That’s a good question, but how can Stegner’s novel help us understand today’s musical situation? In search of an answer we’ll take a glimpse into Susan Ward’s longing for her patrician friends in the East while making her home in the wildness of the American West in a concert called “Old Worlds/New World.” To achieve this idea in music we’ll counterpoise the great music of Europe (Richard Strauss) with upstart revolutionaries from America (Edgard Varèse and Chou Wen-chung.) In a concert called “Dark/Bright” we’ll interrogate the coloristic and textural aspects of music as synonyms for the passing of seasons and the dramatic moments in the lives of families. Here we’ll perform Brahms’ jubilant music for chorus and orchestra and pair it with duskier emotional hues of Schoenberg and Dallapiccola. And in this our opening concert set we’ll present “Hero/Anti-hero,” an in-depth look at the heroic impulses in the 19th century and their manifestations, or lack thereof, in the music of today.

Hero/Anti-hero

We’ll begin this concert and our season with the subtle drama of Missy Mazzoli’s *Violent, Violent Sea*. This is an enchanting work of subtle harmonies and wavelike instrumental textures. It is grand music in the tradition of *La Mer* and other sweeping works inspired by the sea. However, in the role of hero we cast the ultimate heroic music of the 19th century, Beethoven’s stentorian “Eroica Symphony.” This work, dedicated to the ideals of the Enlightenment, and at one point literally to Napoleon Bonaparte personally, remains one of the most significant and singular utterances in the symphonic repertoire. Today it is difficult to imagine a musical world in which the Eroica is not a beloved and undeniable classic. However, in its day it was a bewildering and complex journey that many listeners found forbidding.

We should envy them. The problem today is that it is very hard to *hear* the Eroica. I do not mean that it is hard to find a performance – that’s certainly not the case. In fact Beethoven’s Third Symphony is heard so often that we sometimes put our brains on autopilot as we listen and don’t hear it at all. We listen the way someone might collect memories while walking down a very familiar path. Our strategy for hearing this symphony afresh is to pair its heroic grandness with the ultimate anti-hero of the 20th century, the great experimentalist John Cage. Where Beethoven is dramatic Cage is Zen-like; where Beethoven is controlling Cage embraces indeterminacy; where Beethoven is form-conscious and hierarchical Cage is even-handed and accepts all sounds as equals.

We’ll hear three Cage works: his *101* written for that many orchestral musicians in which each player has very simple music to play and the simple instruction to begin a note or phrase within a given time frame and end within another. With this temporal flexibility and the lack of a conductor on the podium it’s a given that no two performances will sound alike. With a brief, but alluring side-trip to his virtuosic *Aria* for solo voice and assorted noisemakers, we’ll listen to Cage’s most remarkable, revolutionary, and controversial piece: *4’33”*. You may know that this is a work scored for four minutes and thirty-three seconds of completely undetermined sound – the performers on stage won’t make a peep. I would say it’s a piece of silence, but Cage avers that since human beings make their own sounds, silence does not exist in

Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

Ivy Bodin

Caitlin Fahey Crow

Walt Desmond

Victoria Eicher

Vicki Heins-Shaw

Jean Lowerison

Rich Parker

Tom Peisch

Diane Salisbury

Susan Taggart



the human world. The work then is equally about whatever sounds happen to happen, and about the radically increased responsibility the listener must shoulder to make musical sense out of them. In our performance we will open the doors to the Mandeville Auditorium during 4'33" to let the outside sounds in and then, without a pause, play the Beethoven.

I am extremely eager to experience all of this. I hope that Missy Mazzoli's emergence as an important composer of her time will resonate with Beethoven's emergence as a figure in his own era. I also hope that hearing the opening chords of the Eroica out of the silence of 4'33" will help us experience them again with fresh ears, that briefly we'll be able to hear the famous opening again as it must have seemed to its first listeners: dramatic, unexpected, and jarringly loud. I also hope that in the confrontation of generations between Beethoven and Cage that we will feel the presence of Lyman Ward as he comes to terms with his grandmother's life and tries to make sense of it today. And I most sincerely hope that it will prompt for our intrepid listeners, reflections on how we have become who we are, following a strategy as the poet Wendell Berry suggests, of "eating our history, day by day."

There will certainly be some listeners who don't want the Beethoven 3rd Symphony to be refreshed. It is after all, so much more agreeable as a dusty museum piece. And there are certainly those who will scratch their heads at the oddity of a piece of music in which no one plays. I can almost hear my father with his (considerably more colorful) version of "what's the world coming to?" But 4'33", this fantastical and revolutionary piece now at age sixty, is one of the most courageous revisions of the basic rules of music since the Machaut "Mass." It deserves to be heard and not just mentioned as an historical footnote. Stegner's protagonist, looking backward through time at his grandmother's life and deeply suspicious of the vagaries of the next generation, might not have been able to formulate such a statement, but I am happy that John Cage could. "I can't understand why people are frightened of new ideas," he said. "I'm frightened of the old ones."



News from the Executive Director ... Diane Salisbury

We celebrated the start of the new season with our October 13th Gala, "Midnight in Paris," 125 guests, and tribute to long-time friend and "arts angel" Bonnie Wright (see separate story and photos).

Many friends of LJS&C are curious about how we are connecting our season to the themes in Wallace Stegner's novel, *Angle of Repose*. In case you are among them, you might want to stop by Warwick's bookstore in La Jolla the evening of Thursday, November 1st for a discussion led by Steven Schick for Warwick's book group clients. Shopping afterwards benefits, in part, LJS&C.

Financial Update

I'm happy to report that LJS&C ended the last fiscal year (June 30, 2012) in good shape and with no debt. We continue to work at creating a financially independent and strong organization through careful management and our recent launch of the endowment campaign to ensure our future. Board treasurer Jenny Smerud (orchestra) will be regularly updating the chorus and orchestra on our finances with financial hand-outs throughout the year to better inform all of our membership.

On our website ... Video Concert Previews

This year we are creating short video segments for each concert featuring Steven Schick or David Chase, giving a preview of an upcoming concert. Previews will be posted on our website and on You Tube.

Check out November's preview here:

<http://www.youtube.com/user/LaJollaSymphony>



You can view *Tutti* online!

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

www.peisch.com/tutti



Audience Perspective ... Ivy Bodin

I love music. I know some things about music and there is much more I do not know. I do know that an interior wellspring of feeling is tapped when I listen to music. It transforms my being, so naturally I am drawn to it. The incredible programming and performance of the music by the La Jolla Symphony & Chorus is at the top of my list in this respect.

I always remember there was music in my life although I lived in a remote location. My mother was a homebody, but also classically trained in music and she performed at home all the time. My father had been a professional guitar player in dance bands of the 20s in Hollywood for a bit and he played at home too. As a child I banged on the piano but it wasn't until I was in my mature 40s that I studied classical piano and got to play those Chopin tunes I loved.

As a young adult of 18 I was exposed to my first classical music performance in a backwater location with a recital of songs by the young Eileen Farrell. That did it. I was hooked. I am now in my mid-70s and have had the good fortune to be exposed to much live classical music in my lifetime in addition to a lot of recorded music. My

interests developed around classically trained voice, opera, orchestral performance, the piano and the cello.



I have been exposed to a lot of the usual repertory and during the last 10 years I had a hiatus from live performances. Then through a friend whose neighbor sings alto in the La Jolla Symphony Chorus I found the LJS&C. Several of the performances over the last few years blew me away. I knew some of the music, but much of it I did not know and was wonderfully exposed to it through your performances. And then I discovered the great lectures accompanying performances to help ease us into the music. I feel now like I am enrolled

in a very sophisticated music appreciation course at the college level. I participate in attending many other musical performances in the North County area and have no need to travel afar to listen to highly respected musical performance. I can hardly express how much discovering your series has meant to me. After all these years I am still expanding my musical interests with new and exciting exposures. My soul continues to vibrate to the wonderful sounds mankind has invented and created.

Orchestra performs for scientists

On Thursday, October 11, the La Jolla Symphony performed at the IAEA conference, held at the Hilton Bayfront San Diego, attended by fusion energy scientists from around the world. The annual event was hosted this year by General Atomics, employer of cellist, Max Fenstermacher, and tenor, Tony Leonard. The audience was welcoming and enthusiastic as the orchestra played Mozart's overture to The Marriage of Figaro, three movements of Beethoven's Symphony #3, and Jeff Nevin's arrangement of Granada with Tony singing as soloist. His colleagues loved it! Maestro Schick spoke about the music and did a wonderful job of focusing on the relationships shared by science and music. It was an enjoyable evening and a great opportunity for representatives of the chorus and orchestra to get together to make new friends and gain followers for our ensembles.

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.lajollasymphony.com

Diane Salisbury,
Executive Director
dsalisbury@lajollasymphony.com



Meet Caitlin Fahey Crow

The newly married Caitlin Fahey Crow is a member of the orchestra's cello section. She is acting Principal this season and is usually seen sitting in the assistant seat. Many who know her call Caitlin Caity and a certain cello playing UCSD Professor Emeritus has his own nickname for her, "Smiley".



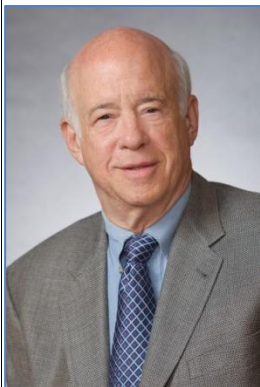
This wonderful musician began playing with La Jolla Symphony five years ago. She says about the orchestra, "I love the fact that La Jolla Symphony is a community orchestra whose members take themselves and their performances very seriously. I also love the fact that we have an invaluable opportunity to play under the baton of Steve Schick and we have a really unique set of repertoire to tackle every season. I honestly don't know if anyone else is combining Beethoven and John Cage; it feels exhilarating to be a part of something so gutsy and unusual." Caitlin has lived in La Jolla for almost ten years. She was born and raised in Albuquerque, New Mexico and has been involved in music from the age of six, when she hounded her parents to let her play an instrument. She graduated from the University of New Mexico, where she played with the university quartet, and earned an undergraduate degree in Pre-Med Science and German and received her master's degree in Education. She studied music theory with Momilani Ramstrum and pedagogy with Tanya Carey.

Caitlin's entree into the La Jolla Symphony was a little rocky. As told by her, "About six years ago I was asked to start a strings program at the private school where I was teaching and was looking for a way to get my orchestra chops back up to speed. Someone suggested LJS&C to me and I went to hear a concert, which included Beethoven's Ninth. I was really impressed! Everyone looked like they were enjoying themselves, and the playing was at a very high level. I auditioned but somehow my name got left off of the acceptance list. Ted called me because he was concerned that I had missed the first rehearsal. I didn't even know that I had been accepted to the ensemble!"

This interesting woman loves to surf, and yoga is her movement of choice on land. She has a dangerous addiction to any publication pertaining to fashion, food, travel and art. She adores going on "opera and trying new foods" dates with her husband, loves Words with Friends, and shoes.



Mark Appelbaum joins the Board of Directors



The Board of Directors of LJS&C is proud to welcome Mark Appelbaum as its newest member. Mark is Professor Emeritus in the Department of Psychology at UCSD where he served as the founding Associate Vice Chancellor for Undergraduate Education. He remains active in research and publication. He is Interim Editor of Psychological Methods of which he was the founding editor and has been Editor of Psychological Bulletin. Prior to joining the faculty at UCSD in 1996, Mark was a Professor at Vanderbilt University and prior to that at the University of North Carolina, Chapel Hill. He holds a B.S. degree in chemistry from Carnegie-Mellon University and a Ph.D. in Quantitative Psychology from the University of Illinois. He brings great insight and enthusiasm to the board and is a pleasure to work with.



The LJS&CA Board

(Board representatives to the ensemble in bold)

OFFICERS

Stephen L. Marsh, President
Paul E. Symczak, Vice President
Jenny Smerud, Treasurer
Dr. Ida Houby, Secretary

BOARD MEMBERS

Mark Appelbaum
Evon Carpenter
(orchestra)
Gordon Clark
Frank Dwinnell Jr.
Peter Gourevitch (chorus)
Eric McCall

EX-OFFICIO

David Chase
Diane Salisbury
Steven Schick



New about City Heights Music School ... Victoria Eicher

The City Heights Music School is back in session with 5 violin classes, 5 guitar classes, 3 drum classes, and 1 voice class! We have 121 students this session with 50 of the students receiving full scholarships (\$30 per student for the 10-week session). Many of the students enroll in more than one class and spend a few hours at the CHMS each Saturday! This has turned into a great family experience as the parents usually stay in the class to learn along with their children.

We have two new drum classes aimed at teens and adults: a Streetdrumming class and an additional West African drums class. Eric Derr, a student of Steve Schick in the UCSD Graduate program, is our Streetdrumming teacher. I admire his enthusiasm and ambition to create the class based on a few brainstorming sessions between the two of us with only one known factor: teens! As it turns out, the class takes place at the International Rescue Committee offices in City Heights as part of an effort to reach and impact more at-risk students of high school/graduate age. The first class was this past Saturday with about 10 kids using drumsticks on overturned 5-gallon plastic white buckets from Home Depot. It was very fun to see their interaction and accomplishment!



Our West African drum teacher, Monette Marino, has also stepped outside of our City

Heights Recreation Center home base and brought her drums to assist in a community wrap-around effort. The effort focuses on a 44th Street neighborhood that was tragically impacted by gang violence this past June. It was incredibly touching and fulfilling for me, and the adults in attendance, to see the transformation of their teenagers and the joy they experienced by playing in the drum circle.

It is an honor for the CHMS to serve as a community resource in this ongoing effort that has garnered the attention of Speak City Heights, the SDPD, Councilmember Marti Emerald, and SD District Attorney Bonnie Dumanis. It definitely reinforces the fact that 'it takes a village.'

On a final note, we are grateful to Qualcomm and the Weingart Foundation for their funding this season. We have also attracted a few new individual sponsors! With that in mind, please contact me if interested in making a donation or if you have a suggestion for possible sponsors. Thanks! Victoria Eicher, (858) 442-0237, v.eicher@att.net. Twitter: [cityhtsmusic](https://twitter.com/cityhtsmusic). Website: www.cityheightsmusicschool.com.



Friday night is family night!

Our Friday night dress rehearsal audience has grown over the past few years, as we've encouraged families to introduce youth to the concert experience in this family-friendly environment. This season we are adding something extra to encourage more young attendees – *INFORMANCES: Young Audiences Talk*. Our former INFORMANCES concept has been re-engineered for the eyes and ears of younger folk (8 and up). The Talks will be given by Steven Schick or David Chase prior to dress rehearsals (6:30-6:55) in Mandeville's East Room. If you know of families who would like to attend, please let them know about these educational events immediately prior to our open dress rehearsals.



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!)



Midnight in Paris, “Arts Angel” tribute ~ and a wedding proposal!

On Saturday, October 13th, LJS&C guests were transported to jazz-age Paris (Woody Allen style) at our fifth annual Gala at the Marriott. Many came dressed for the occasion in flapper attire, classic tuxes, beaded dresses, and boas. As guests arrived they were greeted with a photo opportunity alongside a classic 1929 Durant automobile and on their way to the reception passed by a Parisian sidewalk café tableau complete with café music. This year’s auction included many exciting items including autographed celebrity memorabilia. The “Instant” Wine Cellar went to Julie Croom, long-time subscriber (mother to former LJS&C flutist Kathryn Peisert nee Croom) and auction volunteer.

The evening had two special highlights – one planned, the other a surprise. Steven Schick paid tribute to this year’s Arts Angel Bonnie Wright, who was presented with a crystal award for her imprint on the music community. Unexpected was another tribute... of love. Long-time friend of LJS&C Randy Stewart took center stage in the ballroom and, with 125 witnesses, proposed to his guest Trisha Snider. (The answer is “YES!”)

This year’s Gala earned \$25,000 to help support LJS&C.

Photos by Pablo Mason.



Silent auction



Randy proposes



Dancing



Steve, Alison Wright, Bonnie and Diane



Someone was searching through some old things and found a vintage photo of David Chase from 1975.

Article Watch

From Rich Parker:

A Spanish flash mob performs Beethoven's *Ode to Joy*

http://www.youtube.com/watch_popup?v=GBaHPND2QJg&feature=youtu.be



From Jean Lowerison:

Voice of San Diego, August 8, 2012

"Inaccessible, Terrible-Sounding Music? Not here"

By Kelly Bennett

http://www.voiceofsandiego.org/arts/article_35210f1a-e184-11e1-bf97-001a4bcf887a.html



From Susan Taggart:

Berkshire Choral Festival e-Newsletter, October 2012

http://campaign.r20.constantcontact.com/render?llr=45asy7cab&v=0012ndadPBmR-I2efZdhviK2Oys_DF5zm2MBpjFz1tnTidKcuhlr9_7k8AOB-NJAzHBJH4zCIG_d3FyFeEuAwUqaDEu3Ke9KrzHJ0jAZ1SuHo%3D



From Beda Farrell:

Animusic HD - Resonant Chamber

A very entertaining animation of an imaginary instrument that is a hybrid of a variety of strings being played by mechanical fingers.

http://www.youtube.com/watch?v=XlyCLbt3Thk&feature=player_embedded#!



Here are two about Claire Chase (daughter of David and Ann Chase) winning a MacArthur genius award:

From Tom Peisch:

U-T San Diego, October 3, 2012

"Flutist with local roots named a MacArthur genius"

By Mike Lee

<http://www.utsandiego.com/news/2012/oct/03/tp-flutist-with-local-roots-named-a-macarthur/>

From Walt Desmond:

<http://www.macfound.org/fellows/860/>



From Vicki Heins-Shaw:

U-T San Diego, October 13, 2012

In Diane Bell's column, she announces that Wayne Cornelius will be honored on Wed (Oct 15) at the Institute of the Americas. She also mentions that last month he was honored by the Mexican government's Order of the Aztec Eagle.

Wayne is a former tenor of the LJS&C.

<http://www.utsandiego.com/news/2012/oct/13/tp-michelle-obama-to-visit-home-of-qualcomms/?page=2>



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 and include "Tutti" in the subject. 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. Bring rehearsal or mail it to me at:



Peisch Custom Software
2530 Vista Way #F190
Oceanside, CA 92054

