

As Marvin Gaye said ... Music Director Steven Schick

As Marvin Gaye said, "believe half of what you see and none of what you hear." I am not convinced that the smoothest voice in Motown was really making a comment on the relative perceptual acuity of eyes over ears, but I think it's fair to say that a contemporary psyche usually privileges visual over auditory stimulus. And I think there is an argument to be made that sight has become steadily more important over the past few centuries. All is not lost for the art of listening, however. Most emotional contact comes through the ears (a mother sings to her squalling child; she does not send a reassuring text message!) And ultimately evolution has left our ears wide open – R. Murray Shaffer and others have pointed out that we humans do not have "earlids."



But often the eyes do seem to have it, even in the world of music. In fact much of the language we use to describe sound has been imported from the world of sight. We speak of musical color, of tone painting, of tempos that are brilliant, or of harmonies that are dusky. Beethoven was a composer of the "enlightenment." Pérotin was from the "dark ages." Composers like Olivier Messiaen and Alexander Scriabin explicitly refer to specific colors in their scores. And in the first years of the 21st century it was hard to find a piece of new music premiered in Brooklyn that did not feature a seemingly obligatory video.

This concert, "Dark/Bright," is our comment on the role of the eyes in music. In one way it is a simple juxtaposition of works featuring darker instrumental tones with those featuring brilliant colors. In this scheme Brahms' well-named *Triumphlied* and Handel's lively *Entrance of the Queen of Sheba* are distinctly the latter while his *Nänie* and Luigi Dallapiccola's *Una Piccola Musica Notturna* (A Little Night Music) comprise the former. Arnold Schoenberg's classic study of instrumental color – his *Five Pieces for Orchestra* – is all of the above. This work is a kaleidoscopic portrayal of contrasting colors of all hues. At the very center is "Farben" (Colors), a movement of such remarkable connection to the visual world that the melodies threading through this music are not made of changing notes, but rather of changing instrumental colors. Schoenberg called this strategy "Klangfarbenmelodie," (tone color melody) and it became a reliable template for late 20th century composers whose music relied heavily on strategies imported from the visual arts, from Morton Feldman to John Luther Adams.

We'll also connect this concert to our season-long artesian inspiration, Wallace Stegner's novel "Angle of Repose." One of the sad lessons of this novel is that while 19th century Americans looked to the outdoors to find light and color, their early 21st century cousins stay inside for the same reason. A century and a half ago many indoor spaces were dimly lit, walls were often coated with layers of soot from fires and cooking, and judging by contemporary exhibitions of period furniture and

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quilting, the color palette of the 19th century was sophisticated but muted by today's standards. Yet outdoors there were wildflowers, sunsets, lightning storms, insects, and rainbows. Those natural colors still exist today, but how can they compete with plasma screens and track lighting? And judging by the number of people I see glued to their smart phones on my regular walks through Torrey Pines State Park, it seems we're pretty keen on exporting the brightness of our artificially lit indoor life to the outdoors. Never mind the long-term damage we're doing to our retinas, a technology that makes a spring flower or dewy cactus look dull has got a lot to atone for!

Increasingly we'll need art to remind us of a pre-technological world of color and light. In this way both Stegner's novel and the music we will perform treat dark and bright as qualities of memory. And like real memory – that which is rich and well masticated by use – the colors in these works are sophisticated, surprising, and sometimes contradictory. From its title alone we'd expect the Dallapiccola to be a dark and somber piece, but instead we find a transparent beauty that reminds us more of Mozart's "night music" than of Bartòk's. And the Brahms *Triumphlied* is bright all right, but the insistence of its celebratory tone seems almost a little manic, overly bright as it were. But I don't see these small contradictions as problems. Rather they are frictions that reveal the complexity of the auditory world.

For concrete imagery nothing beats the visual: it is immediate, persuasive, and categorical. We use our eyes to connect us to things. But to connect ourselves to other people and to an emotional world of shades and shadows, the luminous and the obscure, we have sound and ultimately music. Marvin Gaye was right about at least one important thing. When there's deep emotion at play, you're more likely to hear it through the grapevine than see it on the Internet.



News from the Executive Director ... Diane Salisbury

No Old-Fashioned Orchestra

The extraordinary concert that opened our season was well-received on all fronts. In his column titled "Southern California orchestras sound a hopeful note," Mark Swed of the *Los Angeles Times* wrote on November 5 that LJS&C "is no old-fashioned orchestra. In his five seasons as music director, Steven Schick...has created the most daring orchestral programs in the country." The article can be found at <http://www.latimes.com/entertainment/arts/culture/la-et-cm-three-orchestras-notebook-20121106,0,3531820.story?page=2>

It's exciting to be recognized for our performances that are successfully melding classical and contemporary into a new and energized symphony experience.

Missy Gets Interviewed

November's visiting composer Missy Mazzoli was delighted to see so many young faces at the dress rehearsal, especially when a nine-year-old boy asked if he could interview her for a paper he was writing. Missy recalled his questions as pretty insightful. He concluded his interview by saying "I've never met a composer before!" How wonderful that we are able to provide these noteworthy experiences for young people.

Young Artists Competition

The 2013 Young Artists Competition is scheduled for Saturday, January 26 in Conrad Prebys Music Center. The Competition is free and open to the public to attend to hear young vocal and instrumental talents audition before the judges. The **Winners Recital** takes place the following day, Sunday, January 27, in a lovely La Jolla Farms home, followed by a reception and chance to mingle with the young performers. The competition is free, but tickets must be purchased for the Recital. For ticket information contact Adam Perez at 858-534-4637.



Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

John Carpenter

David Chase

Bill Dean

Victoria Eicher

Jean Lowerison

Cinda Peck

Tom Peisch

Jeanne Saier

Diane Salisbury

Susan Taggart

Yiheng Yvonne Wu



Looking without: Pre-compositional ideas for *Transcriptions of*

Place ... Yiheng Yvonne Wu, recipient of the Thomas Nee Commission, 2012-2013

[ed. note: Yvonne's piece will be performed during our March concert]

When I began planning *Transcriptions of Place* for the La Jolla Symphony – my first work for orchestra – I was excited about the magnitude and range of the ensemble. As I considered the possibilities, I started reflecting on the imaginative origins of my work, and I noticed a tendency in my approach to chamber music: my musical ideas are often born of small spaces.



An extreme example is my first work in college, a solo for oboe. I remember distinctly hearing the solo as emerging out of a deep, internal silence. The first note, a lone, unadorned, thin tone, represented me, singing out for the first time, tentatively taking the empty stage. If I had something to say, it needed to be slow and careful. That was thirteen years ago. Since then, my work has incorporated more voices and even explored states of chaos, but I realized that there often remains some quiet thread still singing in the solo oboe's voice. In some ways, my music springs from a way of hearing that seeks to articulate an introverted

and personal, but sometimes confined, space. Swirling around this interior world is a noisy excess of activity from the "outside," and the two states have somehow been irreconcilable in my aural imagination.

After recognizing this paradigm in my chamber music, I knew that I wanted to reorient my hearing for the orchestra piece: this piece should come from *without* rather than from *within*. If my chamber music is grounded in an inner sonic world, I wanted this piece to draw from what surrounds me. The orchestra's forces are too great to be confined to a single space. I wanted to celebrate its potential for breadth and multiplicity.

To look "without" could be to draw from my aural environment, to musically address the rhythms and sounds that I hear daily and that constantly replay subconsciously, and not just to treat them like chaos. I kept thinking about the ocean, which first drew to me San Diego in 2003. This seemed dangerously clichéd, but I couldn't shake the attraction. I also considered the cacophony of birds that sometimes plays outside my window. And of course, the inescapable din of traffic, construction, and airplane noises that pervade life in La Jolla. Looking without could also include imagining small or even interior spaces that had processes separate from the self. What would the soundscape of our bloodstream be? Or biological processes like photosynthesis? Or cell division? Sometimes I wished visual patterns could sound: the ebullient glimmering of sunlight on the water, or an energetic spread of evening clouds.

As I let these ideas percolate, I made field recordings of various spaces and places in my life, including La Jolla Cove, Torrey Pines, my balcony, and my kitchen. Transcribing the recordings was fun; I've always wanted to chart the polyphony of ocean waves, and the phoebe is a busy singer! Some satisfying musical material emerged – for example, the overtones of airplanes sometimes resonate beautifully – but it became clear that I didn't want to use the literal sounds I had collected. This piece would not be a portrayal of my environment, but simply my embrace of its richness.

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www.peisch.com/tutti



The possibilities were a bit overwhelming, but it was clear that the re-orientation of my compositional hearing was right for this piece. Instead of being conceived from one imaginary seed, this piece would be born of many. Instead of reflecting a quiet, inner world, it would capture the energy of the exterior. Instead of starting from a single point and growing outward, the stuff of the piece would rain down, and the music would be a vessel spilling over with its water. One of my piano teachers often spoke of the constant "vibration" in Beethoven's piano sonatas and how his busy textures might function simply to keep the instrument physically resonating. Similarly, this piece would be an attempt to capture something of the world as it vibrates in my ear, to broaden my aural imagination to hear concordances out of disparate multitudes. In those early stages, I didn't know exactly which sounds I would use or what my musical materials would be, but I knew exactly what the piece had to be: teeming.

Born in Taiwan and raised in Virginia, Yvonne Wu received a B.A. in music from Yale University. She is currently a graduate student in music composition at UCSD and studies with Katharina Rosenberger. Her works have been performed in the US, Canada, Taiwan, and Germany.



Volunteers needed for YAC winners recital ... Jeanne Saier

We are fast approaching the 53rd Young Artists Competition on Saturday, January 26, and Winners' Recital on January 27. We are bringing the recital back to the Kaehr's lovely La Jolla home and hope to have a great turnout. For those musicians in the orchestra and chorus unfamiliar with this LJS&C outreach I think you will find it very gratifying.

Started by Clifford Graves, the Young Artists Competition has run continuously through the tenures of Thomas Nee, Harvey Solberger and Steven Schick. Some of our own young orchestral and choral members have been winners, and many winners have gone on to prestigious musical careers. We have brought back Sasha Tseitlin, Frank Almond, Felix Fan, Priti Ghandi and many other vocalists to solo with us, and featured Bridget Dolkas, Nancy Coade, John Mula to name a few at our 50th Gala. Claire Chase won the prestigious MacArthur genius award this year and our concert in May will feature Nicolee Kuester, our Principal horn.

The instrumental and vocal auditions are open to the public and take place in our respective rehearsal spaces.

We are looking for volunteers from both orchestra and chorus to help with the winners' reception – putting out finger food, setup, cleanup etc. If you can donate food or money, or if you'd like to participate, please let Jeanne Saier know.

Come to this exciting event and bring the kids and friends. More information will be available when January rehearsals begin. jsaier@saierfarm.com



Meet Cinda Peck ... Evon Carpenter

The chorus is enjoying the wonderful, big alto voice of Cinda Peck, who is beginning her second season in the ensemble. She has been involved in music her entire life, beginning with piano lessons, playing clarinet through junior high and high school, and singing in school ensembles. She says, "I'm kind of a one hit wonder because I have sung the National Anthem at Padres games, San Diego Sockers games (back when) , and numerous other local functions. She majored in music therapy, with a minor in voice, at the University of Kansas and was in the first class of graduates in music therapy, which was offered as a dual degree.



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



Cinda was born in Wisconsin, where she still maintains a summer house, and grew up in Lawrence, Kansas. She and husband, Rod, have lived in San Diego for thirty two years, currently in Del Mar. Rod is a retired airline pilot and they have two children, daughter Marin and son Logan. Marin is a Physical Therapy, DPT, and works at UCSD Medical Center, Hillcrest. She was recently married to Ken, a mechanical engineer in sales. Son Logan serves in the Navy as an F-18 pilot based in Japan on the USS George Washington.

Cinda loves the challenge of singing with the chorus. "I enjoy the chorus members and marvel at their expertise. LJS&C is both stimulating and social for me," says Cinda when asked what she enjoys about the group. She auditioned after hearing about it from friends who play in the orchestra and from a dear friend and neighbor who also sings with the chorus. Cinda is an elementary music teacher in Del Mar, teaching grades kindergarten through sixth. "After singing 'Albuquerque the Turkey' and 'The Rock 'n Roll Snowman' all day, it is a welcome challenge to tackle the amazing music we rehearse on Monday evenings. I normally crawl into bed at 9:30 (or earlier) but I find that I am wide awake after chorus rehearsals."

Hobbies for Cinda include reading, gardening, going to the theater, and dinner with friends. She also enjoys watching sports, especially basketball, football and baseball.



Informances for Young Audiences ... Diane Salisbury, Photos by Bill Dean

Those who were at the November 2 dress rehearsal, either on stage or in the audience, may have noticed the abundance of small folk (children) in attendance. Steven Schick kicked off our first "Informances" for Young Audiences, which was attended by about 30 children (ages 8-12) and their parents before the dress rehearsal. Caitlin Fahey, cellist, assisted Steve in a 25-minute talk/demonstration titled "It's a sound, but is it music? Hmm..." These Young Audience Talks are scheduled from 6:30-6:55 before each of the upcoming dress rehearsals. Next up on December 7 is "So you'd like to play an instrument." If you have young family members or know of middle school students who might enjoy attending the next Informances and/or dress rehearsal, please pass the word.



Hmmm

The LJS&CA Board

(Board representatives to the ensemble in bold)

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Blowing a conch shell

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!)



Sostenuto, sustaining our musical future ... Evon and John Carpenter

Like many others, we have come to love and appreciate the La Jolla Symphony and Chorus. We have been involved in music all our lives and can't imagine not having a performing outlet for our shared passion. We actually met in a voice class and have made music together for many years. It's a wonderful opportunity for us to have an orchestra and chorus in the same organization.

We had a desire to donate to sustaining the organization through the Sostenuto endowment program, but were under the impression that it would take a large sum to do so. Upon finding out more about the various ways others have contributed, we realized there was a gift we could make and could even make it larger with matching funds from John's employer. What we discovered after making our contribution is how great it feels to know that we have helped the organization ensure its long term life.



Save paper and go green ... Barbara Peisch

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City Heights Music School ... Victoria Eicher

The City Heights Music School celebrates the end of the fall session on Saturday, December 8 with classroom recitals and a performance of 'Yes, Virginia, there really is a Santa Claus!' by the Musical Theatre (MT) class.

On a recent Saturday afternoon, the San Diego Junior Theatre provided 15 comp tickets for students in the MT class to attend their production of 'The Sound of Music'. It was an inspiring experience. According to MT teacher Renee Calvo, "The kids loved it. The younger ones even went up to the cast members and asked for their autographs and pictures!"

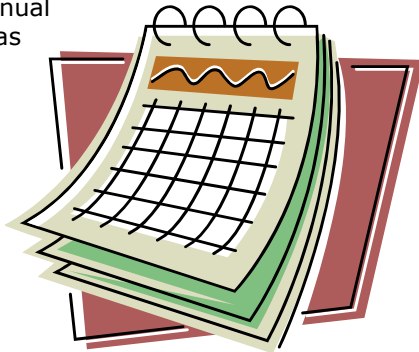
We've had a great fall session and look forward to a bit of blog publicity over the holidays! Linda Garcia writes for a music-based blog and has chosen to promote the CHMS for donations. Linda grew up in City Heights and is a friend of Chad Tuthill, our guitar teacher.

Happy holidays to all!

Upcoming events

Christmas Messiah Sing – Sunday, December 16, 4:00 p.m.

A holiday favorite! Our annual sing-along of the Christmas portion of the "Messiah" takes place at [St. Elizabeth Seton Catholic Church](#), Carlsbad. Scores available for rent on site. Call 858-534-4637 to purchase tickets in advance. Tickets \$15 adult, \$8 student.



Young Artists

Competition – Saturday, January 26, 2013, 9:00 a.m. – 4:00 p.m.

The 53rd Young Artists Competition is open to vocalists and instrumentalists living and or receiving musical instruction in San Diego County or Baja California. For an application or more information, go to

http://www.lajollasympphony.com/education/young_artist_competition.php

The public may attend at no charge. Conrad Prebys Music Center, UCSD campus.

Young Artists Winners Recital – Sunday, January 27, 2013, 2:00 p.m.

Join us for an inspiring afternoon as the winners of the previous day's Young Artists Competition repeat their award-winning performances in a special concert held in a private La Jolla Farms home. For tickets or more information, please call 858-534-4637.

The Chorus at the Natural History Museum – Saturday and Sunday, March 2 and 3 at 3:00 p.m.

The Chorus performs a new, commissioned work at Balboa Park's Natural History Museum. More details coming!

Wine Tasting – Saturday, April 27, 2013, 2:00 -5:00 p.m. Mark your calendar for our annual Wine Tasting directed by syndicated wine columnist Robert Whitley. Location TBA.

Article Watch

From Susan Taggart:

CNet, July 10, 2012

"Higgs boson gets set to music"

By Charles Cooper

http://news.cnet.com/8301-11386_3-57469801-76/higgs-boson-gets-set-to-music/?part=rss&subj=news&tag=title%20



U-T San Diego, November 13, 2012

"As conductor and composer, Esa-Pekka Salonen is keeping classical music vital - Former LA Phil conductor is moving the music forward with London's Philharmonia Orchestra"

By James Chute

<http://www.utsandiego.com/news/2012/nov/09/La-Jolla-Music-Society-Salonen/>



From Tom Peisch:

U-T San Diego, October 28, 2012

"Music of the moment – In his sixth season with the La Jolla Symphony & Chorus, Steven Schick explores how the past interacts with the present"

By James Chute

<http://www.utsandiego.com/news/2012/oct/28/tp-music-of-the-moment/>



And a review of our last concert:

U-T San Diego, November 3, 2012

"Beethoven odd man out in La Jolla Symphony's provocative season opener"

By James Chute

<http://www.utsandiego.com/news/2012/nov/03/La-Jolla-Symphony/>



From Jean Lowerison:

Charlene and Brenda in the blogosphere

"Mellicone, Cage and Beethoven open La Jolla Symphony & Chorus season"

By Charlene Baldrige

Scroll down to read the review of our last concert.

<http://charleneandbrendaintheblogosphere.blogspot.com/2012/11/halloween-play-festival-cage-and-mahler.html#!/2012/11/halloween-play-festival-cage-and-mahler.html>



From David Chase:

The Story, November 16, 2012

"Claire Chase and her flute"

This includes a podcast of a very charming and personal interview with Claire.

http://thestory.org/archive/20121116_The_Story_Claire_Chase.mp3/view



If you find an interesting, music-related article or Web site, send the information about it to Barbara at barbara@peisch.com or Evon at ecarpen@san.rr.com. For Web sites, send us 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 we can find it online. Or you can bring it to rehearsal and hand it to one of us or snail mail it to Barbara at:

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2530 Vista Way #F190
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