

Repeat/Move on ... Music Director Steven Schick

As I re-read *Angle of Repose* I recall the conversations I had with my own grandparents. I was especially close to my mother's parents who lived just down the street from us. My overriding memory is how their lives seemed utterly different and old-fashioned – my grandfather arrived in Iowa in an actual covered wagon – and yet were so similar to my own. We shared many deep connections: a desire to spend a good part of every day outside, a firm conviction that baseball should only be played in daylight, and a fascination with patterns and cycles. This last topic might seem like a strange basis for conversations between a twelve-year old boy and two people in their late seventies – but we milked it endlessly.



My grandparents thought a lot about the big repeating patterns of nature from crop rotations and weather patterns to political fortunes. I was mostly concerned with a personal set of vexing pre-adolescent mini-cycles consisting of exams, chronic social rejection, and acne. But the questions were more or less the same for all three of us: why do some things stay the same and others change? When you find yourself repeating something how do you know when or even how to move on? I realized only much later that the tension between repetition and change in these conversations was part of my agrarian birthright. Without knowing it I was practicing the distinctions between continuity and rupture that can be found in growing and harvesting. I was learning that the farmer's eternal squint toward the horizon was tempered with the knowledge that his world ended at the edge of the field.

Our conversations about stasis and change drew me closer to them, especially to my grandmother, who was the real philosopher in the family. But eventually those same conversations brought us to tears and to words that nearly tore us apart. What I didn't know then – couldn't know – is that the deep generational differences in the way we understood repetition were practically unbridgeable. Theirs was a conservative project, in which they saw the maintenance of a straight line of repeating experiences as their horse in the race away from the privations of the Great Depression. I came to see repetitive behavior for its own sake as an impediment to what I considered necessary social change. When our theoretical musings inevitably took the form of concrete disagreements about the great issues of the day from Civil Rights to the war in Vietnam, we were all surprised by the distinctly un-Midwestern vehemence of our exchanges.

Our differences were probably nothing more than questions of scale. Each of us lived fully in a Newtonian world in which bodies stayed at rest or in motion. That meant that we accepted both continuity and change. We understood that repeating patterns were the necessary architecture for memory and meaning, but that unreasonable

In this issue...

- Repeat/Move on
- News from the Executive Director
- Meet Captain Jack
- City Heights Music School
- The search for Haydn's head
- Upcoming Events
- Article Watch

Happy  St. Patrick's Day

repetition was the enemy of invention. It was just that my grandparents took the long view and measured life in increments of seasons and market cycles. I was a child of the modern age of machines and rock music, parsing my view in rpm, mph, and an obsession with the repeating one bar groove of Ticket to Ride. I am much less impatient now and, for better and worse, am becoming more like my ancestors every day. I too have learned to love the long patterns of life – though I continue to maintain a healthy respect for Ticket to Ride.

In our upcoming concert we will hear my grandparents' voices echoing across nearly half a century. They are still talking about whether to continue or move on, but our interest today is in how that conversation plays out in musical terms. It won't be difficult to hear aspects of repeating in the spinning cellular repetitions of Philip Glass's overture to *La Belle et La Bête* and in Paul Dresher's *Concerto for Quadrachord*. On the other side of the spectrum are the more mutable and evolving structures of Yvonne Wu's *Transcriptions of Place*, and the ultimate statement of fluidity in Aaron Copland's *Appalachian Spring*.

What might be less obvious are the many ways in which musical repetition and change function as a barometer of a deeper intellectual climate. Classical philosophy didn't come up much in the conversations with my grandparents, and Heraclitus didn't figure at all. However, *à propos* Copland and the flowing water of his *Appalachian Spring*, Heraclitus's statement that you "never step in the same river twice" might have been something my grandmother would have said in another way. The concept is that a river is always the same and never the same; it repeats and moves on at the very same time. My grandfather was more prosaic, but I think my grandmother would have agreed with Heraclitus that the truth consists of a set of unified oppositions.

Perhaps in this light, repetition and moving on are not flat-footed opposites but are rather dynamically interpolated forces in a complex world. Why then is some music suffused with repetition? Think of Philip Glass in the 1970's, or George Antheil in the 1920's, or Johann Sebastian Bach in the 1740's. And, why in another time and place is repeating oneself an artistic anathema? Think now of the music of German avant-garde immediately after World War II, which fiercely avoided repetition and as a result was nearly devoid of the markers that aid memory. In the end the texture of a musical experience is largely about helping us remember or helping us forget. Could it be that in one age there was so much to savor and in another so much to forget?

It would be wrong to give you the impression that my grandparents and I spent the 1960's trading pithy philosophical aphorisms. No, it was mostly small talk with the occasional deeper realization. While I was in the middle of it all, time seemed to stretch on forever as a succession of repeated behavior. I went to school, talked with my family, worked on my father's farm, and at least once a week rode around my grandparents' farms with them to look at the rain gauges and check on the animals. At the time I thought that phase would never end. But in a real-life version of musical repetition and culmination it did end. Suddenly. And now I am tantalized by the veiled memories of those years in which there was so much to savor.

News from the Executive Director ... Diane Salisbury

At this time of year my attention seems to regularly shift between enjoyment of the current season and anticipation of the season ahead. No wonder, as we will announce the line-up for the 2013-2014 season with our Early Bird flyer at the March 16-17 concert, and it's a very exciting season. Not only is the programming thrilling but we begin with two special music events. Most importantly, next season is Choral Director David Chase's 40th anniversary with LJS&C, and there will be much to celebrate. I can't give more away yet, so stay tuned, and don't miss that Early Bird flyer!

Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

Jack Beresford

David Chase

Bill Dean

Victoria Eicher

Mary Hambricht

Tom Peisch

Diane Salisbury

Steven Schick



Planning for next season's Gala is also in full gear. The Gala committee recently had its first meeting and is finalizing venue and theme. I can announce one exciting development – we will have jazz guitarist Peter Sprague and his ensemble on hand for music, both listening and dancing. Please mark your calendars for Saturday, October 19th and prepare to celebrate.

Closer on the LJS&C calendar is our annual Wine Tasting that is coming up Saturday, April 27th (2-5pm). We've secured an ocean-view venue in La Jolla Shores and the theme will be "Wines of Italy." The afternoon begins with a reception of premium wines from around the world served with sumptuous antipasti. Then syndicated wine columnist Robert Whitley leads guests in a blind tasting of select Italian wines (noble, notable, and surprising). While the oenophiles test their taste buds, the rest of us simply sample and enjoy and occasionally compare notes on favorites. The afternoon concludes with a raffle of fine wines (many rare and unique) from private collections. Look for your invitation in the mail soon or call the office at 858-534-4637, to join us for this casual afternoon of wine, sun, good friends and fun.



Meet Captain Jack ... Evon Carpenter

Jack Beresford sings baritone/bass in the chorus. He auditioned six years ago after finally relenting to fellow singer and chorus member Carol Slaughter's constant chiding to audition. It is a good fit for Jack, who says about LJS&C, "Where in the wide world can you sing with the best singers, be accompanied by the best musicians and be coached and trained by special people who care for you and the music? I feel

honored to be a part of the LJS&C. Believe me when I tell you that not many people are so fortunate to do what I am doing when I sing with LJS&C."

Captain Jack has been involved in music since beginning his study in a school program as a boy. He sang in a church choir in New York City as a boy soprano in the early 1950s and in the Naval Aviation Choir in Pensacola, Florida as a tenor when he first went into Navy Flight Training. He currently sings in his church choir in University City, which he has been doing since 1980.

Prior to life in San Diego Jack lived in New York City, Key West, Brunswick, Norfolk and Washington, D.C., and served as a Navy pilot as well as an aerospace engineer with General Dynamics and BAE Systems. He is now retired and has lived in San Diego for approximately forty five years. His whole family lives locally and includes four grandchildren. He says, "Watching

them grow, learn, and loving them are my hobbies." He has been married to the "best girl in the world" for forty eight years. Dottie is the center of his life and has been since she was fifteen and he was seventeen years old.

Jack is an enthusiastic member of the ensemble and appeared as Prince Esterhazy in the recent chorus performance, Haydn in Plain Sight, at Balboa Park.



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City Heights Music School ... Victoria Eicher

A symphony-sized 'Thank You!' goes out to Evon Carpenter for the donations of violins and music to the City Heights Music School. The two banker's boxes of violin, piano, and voice music represent the start of our CHMS library.

Another huge 'Thank You!' goes out to Anna Levitt. Anna played violin with LJS&C in recent seasons and has volunteered to assist me with the 80 students enrolled in our Saturday violin classes. On top of that, she plays with a band and has experience in composition. So... I've introduced Anna to our guitar teacher, Chad, who is teaching the Rock/Songwriting class for guitar this session.

The guitar students have laid out a sequence of chords and I have just received a recording of a violin melody that Anna made to go with it. The melody will be played by our violin students. The voice and percussion students will play a part by adding their own original lyrics/rhythms, as well. Hold the phone, is that Columbia Records calling? Well, someday...

Be sure to visit the CHMS web site: www.cityheightsmusicschool.com

Some videos from classes

Djembel! www.youtube.com/watch?v=psne-EDTuMo

Ayanna's Class (Voice and Keyboard)

www.youtube.com/watch?v=XP8oPdwY5f4&list=UUbYsek_bP4c5FDqXZ1I_M3A&index=1

And there are lots more! Just click on one of the links above and view the additional suggestions.



The search for Haydn's head ... Evon Carpenter

Audiences were treated to lots of fun and thoroughly enjoyed *Haydn In Plain Sight*, composed for the chorus and a small instrumental ensemble by Rick Burkhardt, and presented at the Museum of Natural History this past weekend. The choral event was well attended and included the opportunity to explore the treasures of the museum at no charge. Small groups of singers lured park visitors by singing in locations throughout the park and inviting them to join in singing a round on the steps of the entrance. Once inside, tour guides narrated the events of Haydn's life to the audience as the performance proceeded. Singers and a small number of LJS&C instrumentalists moved to many levels inside the museum, many miming actions, gasping, fanning themselves and generally acting out the life of Papa Haydn. The culmination of the fun was a scavenger hunt for Haydn's head, which was hiding in plain sight on the third tier of the museum in the midst of the skull exhibit. The event was a wonderful collaboration with LJS&C and the Museum of Natural History, which successfully provided visitors with a unique musical theatrical experience.

Photos by Bill Dean:



Need to contact the LJS&C?

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Photos by Tom Peisch:



The LJS&CA Board

(Board representatives to the ensemble in bold)

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Upcoming events

Wine Tasting – Saturday, April 27, 2013, 2:00 -5:00 p.m.
Mark your calendar for our annual fundraiser directed by syndicated wine columnist Robert Whitley. This year's theme is "Wines of Italy."



Article Watch

From Tom Peisch:
U-T San Diego, January 31, 2013
"A chamber music original"

By James Chute

This is a nice publicity piece on Camarada, which has members close to members of our ensemble.

<http://www.utsandiego.com/news/2013/jan/31/tp-a-chamber-music-original/>

and...

U-T San Diego, February 11, 2013
"Schick and La Jolla Symphony make Nielsen matter – La Jolla orchestra's concert at UCSD sometimes perplexing"

By James Chute

A review of our February concert:

<http://www.utsandiego.com/news/2013/feb/11/tp-schick-and-la-jolla-symphony-make-nielsen/?print&page=all>

and...

U-T San Diego, March 7, 2013
"Youth choir marks 20 years with festival"

By Pam Kragen

This article features the North Coast Singers. The group was started by Sally Dean of our chorus and has sung with us for many concerts.

<http://www.utsandiego.com/news/2013/mar/07/youth-choir-marks-twenty-years/>



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 Victoria Eicher:

The Washington Post, February 21, 2013

"WP Magazine, The Education Issue: After years of crouching, arts ed is raising its hand again"

By Anne Midgette

<http://www.washingtonpost.com/blogs/liveblog/wp/2013/02/21/magazine-the-education-issue-after-years-of-crouching-arts-ed-is-raising-its-hand-again/>



From Marty Hambricht:

youtube.com

7 year-old Edward Yudenich conducts Johann Strauss' *Overture to "The Bat,"* played by The Student Orchestra of the State Conservatoire of Uzbekistan.

http://www.youtube.com/watch_popup?v=BNNFtIF9CDE&q=medium



From David Chase:

The Voice of San Diego

"Let the Singers Be Your Guide"

By Libby Weber

A recap of the dress rehearsal for *Haydn in Plain Sight*

http://www.voiceofsandiego.org/active-voice/article_d0e3b0b2-829a-11e2-b288-001a4bcf887a.html



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 ecarpn@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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