

Measuring impact ... Music Director Steven Schick



How does a musician measure impact? A rousing *fortissimo*? A riveting concert? A laudatory review? How about forty years of steady achievement, with hundreds of concerts and thousands of devoted musical partners along the way? Such has been the impact of David Chase in his four decades with the La Jolla Symphony and Chorus.

Imagine forty years! Forty years of weekly rehearsals; forty years of commuting from Leucadia to La Jolla, forty years of score study. If you think that every month of those forty years might involve up to a hundred hours of work, then perhaps David's impact adds up to forty or fifty thousand hours of dedication to the La Jolla Symphony and Chorus. Strung end-to-end in 24 hour days, that amounts to

nearly four full years of his life.

That's a lot of impact!

Indeed there have been forty years of the joyous moments of music – concerts, tours and recordings. And then there are the other joys, of the weddings, births and graduations involving his choristers. But there have also been forty years of caring for their troubles as well. That means forty years of problems and illnesses, and sometimes of funerals. With house calls by family physicians nearly non-existent nowadays, communities like ours are held together by clergy and by conductors like David Chase.

David's forty-year-long project with the La Jolla Symphony and Chorus has been marked by passion, both for the music he has made and for the institution he has served. It makes sense: he's a passionate guy. I've seen him bathed in sweat after a performance. And, I've seen the Irish temper rise from time to time. But I've never seen one conducting gesture, nor one musical decision or programming choice that was not intended to make the La Jolla Symphony and Chorus a more excellent ensemble or a more welcoming home to its musicians and audience. And in the final analysis all of that passion is channeled through his impeccable skills as a choral conductor. David has extraordinary ears and the rehearsal chops to make them count.

And what a colleague! In my short handful of years with the La Jolla Symphony and Chorus – a mere cup of coffee by his standard – he has been a steadfast partner. In my first season or so I was the most dangerous musical animal in the orchestral world – a neophyte conductor with big ideas. But David never blanched, and in spite of every good reason to do so, he never patronized me. Early on I proposed

In this issue...

- Measuring impact
- News from the Executive Director
- Meet Deanna Johnson
- Invite a young person
- Remembering Brenda
- A very "Cool Night" for LJS&C
- In memory of Joan Forrest
- LJS&C is now on YELP
- Article Watch



programming the Bernstein *Mass*, utterly without the faintest idea of the logistical peril with which I was threatening all of us. He said simply, yes, let's do it, and joined me in six months of long meetings and the sleepless nights of worry as we worked through a mountain of problems and choices.

Above all, I have followed David's lead in the way he treats the La Jolla Symphony and Chorus not as a gig, but as a family. A warm, high-functioning family of community musicians and students. Families are great of course, especially when they are happy. And for a while I waited for the other half of the famous Tolstoy dictum about unhappy families to emerge. But the musical equivalent of drunken recriminations over Thanksgiving dinner never materialized. Thanks to David and to my predecessor, Tom Nee, we are a real and a happy family.

In light of the importance of family, it seems fitting that the season intended to honor forty years of impact will start with a concerto appearance by Ann and David's daughter Claire, and the International Contemporary Ensemble, the crackerjack group she founded a decade ago. (Creative vision and a sense of musical adventure do seem to run in the family!) We'll perform the Mozart *Sinfonia Concertante* for winds and orchestra and offer the second only performance of Dai Fujikura's *Mina*, a concerto for flute, oboe, clarinet, bassoon and percussion that ICE premiered last year with the Seattle Symphony.

Over the course of the season we'll hear lots of great music, with an emphasis, as you might imagine, on choral music. I'll write more about that later. But right now, I will return to my original question: How does a musician measure impact? We answer that question with the title we have given our season: "Life." In David Chase's case that means a life full of concerts and community. It means a life of striving to be better at what we do and in return being kind to ourselves when we have given everything we can. It means a life spent making music and making friends, and the wisdom of knowing that you should never do one without doing the other.

Now that's what I call impact! Thank you, David.



News from the Executive Director ... Diane Salisbury

What's not to like about the start of a new season, especially one called "Life*" that celebrates the 40th anniversary of our choral director and showcases the chorus? We will have much to celebrate with concerts that are chock-full of exciting music, and feature wonderful guest artists, new works, and old friends.

For our patrons (and many of our orchestra members) the 2013-2014 season began early, with Steven Schick conducting the orchestra in a public performance reading on September 20 of five new works written by jazz composers. The readings were the apex of the composers' three-day residency with LJS&C that included rehearsals followed by feedback sessions and last-minute revisions to the new works before their premiere. An audience of about 350 people witnessed the process unfold in Mandeville on the 20th – and, judging by their response, loved being insiders to the creative process.

Our first **Young People's Concert** is inspiring a solid turnout on Friday, **November 1 at 7:00pm**, with over 200 guests registered to date for this free concert. The hour and fifteen minute performance will precede our usual dress rehearsal and feature two of the works that will be performed for the concert weekend. We hope to see this event grow and possibly become a regular start to each season as a way of introducing young families to the LJS&C. Please help get the word out! A [digital poster](#) is on the web site, and please also read Evon Carpenter's write-up in this issue of *Tutti* on the importance of using this opportunity to expose young people to symphonic music. <http://www.lajollasympphony.com/assets/pdfs/YPC-poster.pdf>

Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

Kim Burton

David Chase

Walt Desmond

Beda Farrell

Ida Houby

Deanna Johnson

Jean Lowerison

Tom Peisch

Diane Salisbury

Steven Schick

Carol Slaughter



The Board of Directors welcomes two new board members this season from among our community supporters. **Arthur Wagner** and **Catherine Palmer** have been long-time patrons of LJS&C, along with their spouses, and are already contributing to the strength of the board with their enthusiasm and skills. In the first meeting of the season on October 8, year-end results from 2012-2013 were reviewed, showing we ended the year with a small fiscal surplus thanks to holding down expenses and growth of contributions.



Meet Deanna Johnson ... Assistant Editor Evon Carpenter

Deanna is beginning her fifth season singing alto II in the chorus. Although she began college as a chemistry major, she ended up with a BA degree in music after discovering and falling in love with the music department. All through college she sang in an Episcopal church choir, as well as the university chorus. In her junior year she spent two months in Germany on a USO tour with a group called Village Singers, and for her senior project researched the work of Gesualdo and directed a small group performing several of his madrigals as part of her presentation.



A sixteen-voice community group, Twickenham Singers, provided Deanna's musical outlet after graduation from college. The group sang the Daniel Pinkham Wedding Cantata, a piece they had previously performed, at her wedding to her husband, Eldy, a native San Diegan. She moved from Huntsville, Alabama, where she grew up and attended the university, to San Diego. She earned an MS degree in computer science and is currently a software engineer at Northrop Grumman. After her marriage and move to San Diego, she unfortunately did no singing for the next thirty years.

When asked why she decided to audition for the chorus she explained, "The church I was going to did not have a choir, but occasionally would ask for singers to sing in a choir as backup for a soloist singing contemporary praise music. It was fun, but just did not satisfy, and made me long for the opportunity to sing serious music again. When I saw an LJS&C audition announcement in a local paper, I quickly emailed Mea to get an audition appointment (before I could chicken out.)" She goes on to say, "I love that I learn something new from David with every rehearsal. I love that I have had the opportunity to sing repertoire that I never thought I'd get to sing. I love that we work hard and laugh a lot. I love that singing with singers who are better than I am makes me a better singer."

Deanna is an avid reader, likes to write poetry, and loves all kinds of crafts, especially spinning and weaving. She has two sons. Matthew is twenty-eight and is a director at Telcentris. His avocation is creating electronic music, which his mother does not understand, although she can appreciate his skill and creativity. Sam is twenty-two and builds and restores cars. He was a fantastic saxophone player in high school but quit playing a couple of years ago. Deanna keeps telling him how much he'll regret the lost time, which she knows from her own experience. She says, "The hardest part of parenting is that you are not the director, you're just the one in the front row who cares the most how the story plays out."

Thank you, Deanna, for sharing your talent with LJS&C!



You can view *Tutti* online!

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

www.lajollasympphony.com

Look for TUTTI NEWSLETTER on the right side of the home page.



Invite a young person ... Assistant Editor Evon Carpenter

The trend today in elementary education, with the introduction and adoption of Common Core Standards as well as huge budgetary constraints, is to eliminate music and arts programs.

Educational standards help teachers ensure their students have the skills and knowledge they need to be successful by providing clear goals for student learning. The Common Core State Standards Initiative, which states voluntarily adopt, is a state-led effort that established a single set of clear educational standards for kindergarten through 12th grade in English language arts and mathematics. The standards are designed to ensure that students graduating from high school are prepared to enter credit-bearing entry courses in two or four year college programs or to enter the workforce. The standards are clear and concise to ensure that parents, teachers, and students have a clear understanding of the expectations in reading, writing, speaking and listening, language and mathematics in school. Forty-five states, the District of Columbia, four territories, and the Department of Defense Education Activity have adopted the Common Core State Standards.

In *Good Music, Brighter Children* author Sharlene Habermeyer speaks of the importance of arts education in schools:

"Music, drama, the visual arts, and dance all have the power to uplift, inspire, and edify the human spirit. Our children's ongoing association with the arts will enhance their lives immeasurably. One might ask the question, can our children learn these same values and skills by playing a sport, or being involved in leadership opportunities, or other similar activities? The answer, of course, is yes, but there is something unique about the skills and values that are developed when children study a musical instrument, or otherwise become immersed in the arts on some level. It is simply this: their involvement with the arts will grow with them, as do the skills and the values associated with them, building and flourishing year after year, becoming a part of who they are and how they view themselves. It is rather unlikely that a person will be throwing a football around when they are sixty years old, but they can play in a band or orchestra, or sing in a choral group, throughout their entire life. Instead of dreaming about past glories and honors, they can still be actively achieving musically as they continue to hone and perfect those skills and values that will bring joy and satisfaction into their life and the lives of others.

As musicians we need to advocate for arts education in the schools. We can begin by each one of us inviting and encouraging a young person to attend our free Young People's Concert on November 1. When parents witness the interest and excitement their children display upon seeing the orchestra and hearing the music we produce, the advocacy base will increase making the goal of keeping arts programs in schools more attainable.



Need to contact the LJS&C?

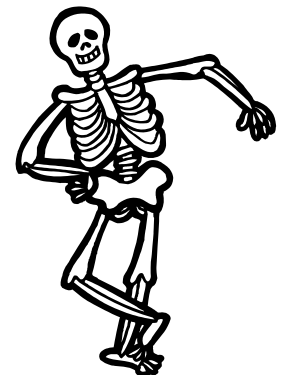
La Jolla Symphony & Chorus Association

9500 Gilman Drive
Mail Code 0361
La Jolla, CA 92093

(858) 534-4637

www.lajollasympphony.com

Diane Salisbury,
Executive Director
dsalisbury@lajollasympphony.com



Remembering Brenda ... Choral Director David Chase

Without Brenda Montiel many of us in LJS&C would have missed some of the most wonderful excursions of our lives. Our traveling relationship started with the symphony chorus's first European tour in 1988, ended with the Ireland tour in 2010, and included the unique opportunity to travel and perform as the first western classical music ensemble in the Kingdom of Bhutan.

Brenda Montiel and Ted Kilman – she a PhD in Musicology and he a PhD in Art History – built a tour company that specialized in custom tours with an emphasis on the arts. When they turned that model to booking performance tours for us, the results were often magical. In France, for example, we all stayed in a single huge chateau, toured the Lascaux Cave and rehearsed in a Romanesque church where Robert Shaw recorded his Festival Singers.

I knew Brenda as a friend and colleague at Palomar College since 1974. She had been a Catholic nun for 16 years, had earned her doctorate at Claremont Graduate University, and then joined the faculty at Palomar. She was married to the musicologist, Roland Jackson in 1975, and I formed a small chorus, with many LJS&C singers, to sing Lasso and Morenzo at their High Mass in the Mission San Luis Rey.

Later, Brenda and Roland moved to Fallbrook and Brenda threw her remarkable energies into the leadership of the Fallbrook Music Society. In that capacity, she hired La Jolla Symphony and Chorus to do numerous major works as “run-outs” from our regular season.

Everyone who knew Brenda loved her unreservedly. And she loved them all, as well.

She died July 11, 2013, after a year-long battle with pancreatic cancer. It goes without saying that La Jolla chorus members were there at both her funeral mass and a special Fallbrook memorial to perform the kind of music she deserved.



A very “Cool Night” for LJS&C... Executive Director Diane Salisbury

A sold-out crowd of 170 guests launched the new season in style and celebrated Choral Director David Chase with a special tribute at this year's Gala – “Cool Night-Cool jazz” – at The Westgate Hotel on October 19th. Guests began their evening with a complimentary photo shoot by Honu Photography, then proceeded into the hotel's elegant Le Fontainebleau room for the silent auction and reception. Dinner followed in the Versailles ballroom, highlighted by the tribute to David Chase as he begins his 40th anniversary year with LJS&C. The tribute included a video, a California legislature proclamation acknowledging his 40 years of service, and the presentation of a Memory Book of photos and mementos contributed by orchestra and chorus members and assembled by chorister Kim Burton. A surprise tribute was also paid to Ann Chase, who was recognized as our 2013 Arts Angel, for her years of service to LJS&C and to the community through her promotion of music performance and support of young musicians in San Diego. Peter Sprague capped the evening as he and his jazz men performed in the Versailles foyer. The evening was also a great financial success, with about \$38,000 (net) raised in support of the LJS&C. Thank you to all who attended, purchased raffle tickets, contributed auction items, or made outright donations in support of our major fundraiser of the year!

The LJS&CA Board

(Board representatives to the ensemble in bold)

OFFICERS

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

BOARD MEMBERS

Mark Appelbaum
Evon Carpenter
(Orchestra)
Gordon Clark
Frank Dwinnell Jr.
Peter Gourevitch (Chorus)
Eric McCall
Catherine Palmer
Arthur Wagner

EX-OFFICIO

David Chase
Diane Salisbury
Steven Schick





Kim Burton working on the memory book for David



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!)

In Memory of Joan Forrest

The La Jolla Symphony & Chorus said good-bye to a dear friend in July with the passing of Joan Forrest. Joan played violin in the orchestra for 30 years until illness prevented her from performing at the high level she demanded of herself. Joan served two terms on the board of directors (even hosting board meetings in her home), and with her husband Michael Latz co-chaired our Wine Tasting fundraiser five years in a row. Joan was a force of nature, with a smile and attitude that defied the cancer she battled for seven years. She remained a staunch supporter of LJS&C to the end: she and Michael are among the sponsors of the November 2-3 performances, which will be dedicated to her memory.



Joan with husband Michael Latz



LJS&C is now on YELP

We've created a page for LJS&C on YELP, and now need some great reviews to help with our low-cost "guerilla" marketing efforts! Post a review of our upcoming concert, and encourage friends and family to do the same. The more positive posts we have, the more LJS&C will pop up in searches for things to do in San Diego and La Jolla!



Article Watch

From Carol Slaughter:

[Youtube.com](#)

"Tsung Tsung Amazing Piano Prodigy"

A 5 year old piano prodigy.

<http://www.youtube.com/watch?v=e3oNVmSaMsE>



From Ida Houby:

[BBC News, July 8, 2013](#)

"Choir singers 'synchronise their heartbeats'"

By Rebecca Morelle

<http://www.bbc.co.uk/news/science-environment-23230411>



From Jean Lowerison:

[Time, August 16, 2013](#)

"Singing Changes Your Brain"

By Stacy Horn

<http://ideas.time.com/2013/08/16/singing-changes-your-brain/>

and

[Youtub.com](#)

"J.S. Bach - Crab Canon on a Möbius Strip"

<http://www.youtube.com/watch?v=xUHQ2ybTejU>



From Tom Peisch:

[U-T San Diego, September 29, 2013](#)

"Choral director in symphony's spotlight"

By James Chute

<http://www.utsandiego.com/news/2013/Sep/29/tp-classical-music-top-picks-choral-director-in/>

and

[U-T San Diego, October 13, 2013](#)

"Local arts organizations looking toward the future"

By James Chute

<http://www.utsandiego.com/news/2013/oct/13/tp-arts-organizations-looking-toward-the-future/all/?print>



From Walt Desmond:

[The New York Times, August 23, 2013](#)

"The Deal That Brought Dvorak to New York"

By Michael Cooper

It was an audacious act of Gilded Age New York. Jeannette Thurber, a wealthy patron trying to create not just a new American music school but, more broadly, a new American school of music, decided in 1891 to hire one of the greatest composers of the day: Antonin Dvorak.

http://www.nytimes.com/2013/08/24/arts/music/the-deal-that-brought-dvorak-to-new-york.html?_r=1&

and

[The New York Times, August 23, 2013](#)

"Norah Jones Remembers the Radio Host Marian McPartland"

By Nate Chinen

Marian McPartland, who died in August, was an erudite jazz pianist whose career stretched back to the heyday of 52nd Street. But she will be best remembered for "Marian McPartland's Piano Jazz," the public radio show she hosted for more than 30 years, featuring duets and conversation with an array of musicians.

<http://www.nytimes.com/2013/08/24/arts/music/norah-jones-remembers-the-radio-host-marian-mcpartland.html?adxnnl=1&adxnnlx=1381890471-cSUYbGXJphI+14yx1fmhUw>

and

Los Angeles Times, October 9, 2013

"In the L.A. classical music scene, the music comes first"

By Mark Swed

New York and Minnesota's financial issues and cancellations stem from a lack of vision and commitment. L.A. is a different story.

http://www.latimes.com/entertainment/arts/culture/la-et-cm-classical-bubble-notebook-20131009,0,6125581,full_story



From Beda Farrell:

Classic FM

"21 of the best insults in classical music"

If you thought classical music was all about peaceful tunes and harmony, think again. The gloves are off and the claws are out as we explore some of the rudest, most insulting composer put-downs in the history of classical music.

<http://www.classicfm.com/discover/music/composer-insults/>



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:



Peisch Custom Software
1717 Calle Platico
Oceanside, CA 92056

