

A NEWSLETTER BY AND FOR THE LA JOLLA SYMPHONY AND CHORUS ASSOCIATION

March 13th, 2017

Conductor's Note



Steven Schick, Music Director
Photo: courtesy of San Diego UT

A good, even an excellent musical experience is fundamentally an acoustical one. Musical quality derives from a relatively simple equation involving the combined impact of meaningful repertoire, a committed and persuasive performance, and an attentive audience. The more fully these criteria are satisfied, the better the experience will be. At its best an excellent musical experience can be entertaining and informative; electrifying, edifying, or scintillating.

A great musical experience, on the other hand, is fundamentally a moral one. Here the forces are more complex and less knowable, touching not just our ears and minds, but also our core. As a moral experience, music reaches beyond itself to the world and illuminates our relationship to it.

Here's a concrete example of the difference: an excellent performance of Claude Debussy's *La Mer* is in tune, well-balanced among the instrumental voices, and full of propulsive phrase shapes and melodic gestures. It is, of course, an accurate rendering of the score and compares favorably to other performances we have heard. However, a great performance of *La Mer* bids us to imagine what the sea means: as a site for science or leisure, as a canary in the well of climate change, or as the promise of passage to a better life. Who can now listen to a great performance of *La Mer* without imagining overcrowded dinghies foundering in the Mediterranean, without hearing the cries of refugees as they sink by the thousands beneath the waves? I cannot.

Continued on Pg. 2

IN THIS ISSUE...

- P1 Conductor's Note
- P3 News from the Executive Director
- P3 Wine Tasting - "Life Is a Cabernet!"
- P4 \$65,000 Gift-Match Challenge Announced!
- P5 Meet Violinist Wendy Patrick
- P6 Article Watch

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.

Shop at Smile. Amazon.com!

amazonsmile
You shop. Amazon gives.

Shop Amazon and designate LJS&C as the charitable program you want your shopping to support and Amazon will contribute a portion of every purchase! It's so easy to give. Enter the Amazon website through the following portal and sign up today: <http://smile.amazon.com/ch/95-1962652>

With this in mind, we, the musicians and music-lovers of early 2017, must ask ourselves what we need from music. We have at our fingertips—thanks to recordings, video clips, and scores of Web Sites—more excellent musical entertainment than we could consume in a dozen lifetimes. But perhaps, in this time and place, what we crave is not more entertainment or even a higher standard of musical excellence, but greater moral clarity.

For this purpose, the requiem is an important genre, and Giuseppe Verdi's extraordinary *Requiem* stands above the rest. A requiem functions along an extended scale of intimacy. It is music that can comfort the loss of a single person. Verdi himself sought solace and moral guidance in this music as he mourned his friend, the great Italian poet and novelist, Alessandro Manzoni, in whose memory the work was created. Or, it can function on the vast scale of world war. Rafael Schächter organized sixteen performances of the Requiem in the Terezín concentration camp. Imagine the extraordinary scene, memorialized in Murry Sidlin's "Defiant Requiem" project: of rehearsals after excruciating days of forced labor, of musicians who memorized their parts from a single vocal score, of a chorus constantly morphing with the arrival new prisoners and the departure of others to the death camps.

Whether we mourn a single person or an entire generation, a requiem allows us to hear the voices of the departed through the voices of the living musicians on stage.

This poetic formulation notwithstanding, I believe that we musicians are too quick to apply the balm of great music as a cure-all to every grievous social problem, as though ever greater artistic excellence were somehow the solution. Leonard Bernstein wrote in the aftermath of the assassination of John F. Kennedy, that his goal was "to make music more intensely, more beautifully, more devotedly, than ever before." Perhaps that was enough for Bernstein and a nation united in grief. But it seems like a hollow dictum now, since at this moment we are not united, but rent by savage crosscurrents of contention, bigotry, and cruelty. What would it mean to go further than Bernstein? Or as one local

church posted recently on its marquee: "What would you do if you were brave?"

For starters, as we seek greatness, let us not give up on goodness. Our rehearsals for this weekend's performance have been mostly about sharpening excellence, about learning to play and sing well together. Can we find just the right bass drum sound for the terrifying "Dies Irae?" (At the moment we are leaning towards combining two drums for greater profundity.) Does weighting the first note of the "Lacrymosa" phrase make the melody more keening? (Yes.) Is a critical B-flat minor chord in "Lux Aeterna" well balanced? (It will be by the time you hear it.)

But we need much more than that now.

After this weekend's performance, I will drive in my safe and comfortable car to my safe and comfortable La Jolla home with my beautiful and loving wife at my side, and I will fall gently asleep to the memories of extraordinary music. But I will not forget that the voices on stage stand for the voices we can no longer hear.

I will hear, as I ask you to hear, the voices of the doomed singers of Terezín, and I will hear, as I ask you to hear, the desperate cries of refugees within sight of the Italian coastline, yet just out of the reach of rescue. It's America in early 2017, so I also ask us to hear the fearful voices in local synagogues and Jewish Community Centers as the damnable virus of anti-Semitism makes a comeback in our midst. And I ask us to hear the voices of immigrants in our very city—our neighbors and our friends, our brothers and sisters, who are now living in a penumbra of uncertainty and fear.

I hope I will drift off this weekend in the knowledge that we have made Verdi's Requiem into something great. But this can no longer just mean playing in tune and on time. Making music today must be about nothing less than asserting moral force. It must be about how we—who have so much and who live so fully—can act responsibly in a world where so many have so little. It must be about the voices we cannot hear.

Steven Schick

News from the Executive Director

With the March concert we announce the 2017-18 season to our patrons and begin sales of our Early Bird subscriptions. But before that, Steven Schick will share the details with all of our musicians at the March 15 dress rehearsal. Just short of a “spoiler alert,” I can say that the season will, in part, pay tribute to the 50th anniversary of our affiliation with UC San Diego. In 1967, the music department at UC San Diego was just coming into being and its faculty decided it would be a good thing to have an orchestra and a chorus. La Jolla Symphony, founded in 1954, was invited to become an affiliate of the University, and Professor Thomas Nee became its music director, a role he performed for the next 30 years. Members of various church choirs in La Jolla pulled together under the direction of Choral Director Patricia Smith, and joined the orchestra on campus. If you haven’t seen the LJS&C 60th Anniversary video, or haven’t seen it for a while, it is a good refresher on how we came to be.

<https://www.youtube.com/watch?v=jr3JhHcubpk&feature=youtu.be>

Wine Tasting – “Life Is a Cabernet!”

Join LJS&C friends for a delightful afternoon of wine, food and camaraderie on Saturday, April 22 at this year’s wine tasting in Rancho Santa Fe. We will be hosted in the home of Judith Braksma Judy, who lives in The Bridges community. Our theme for the blind tasting is Cabernet Sauvignon and wine writer Robert Whitley will lead us on a tasting tour. The event begins with a wine and tapas reception and concludes with a raffle of fine wines and auction. If you’re a wine lover, or want to treat the wine lover in your life, this is a fun and easy way to support LJS&C. Ticket information is at lajollasympphony.com

Diane Salisbury



La Jolla Symphony & Chorus Board of Directors

Paul E. Symczak, President
Pat Finn, V.P.
Catherine Palmer, Treasurer
Brian E.C. Schottlaender, Secretary
Stephen L. Marsh
Mark Appelbaum
Erica Gamble*

Peter Gourevitch*
Ida Houby
Carol C. Lam
James Lauth
Betty McManus

Ex-Officio:
David Chase, choral director
Diane Salisbury, executive director
Steven Schick, music director

* Board representatives to the ensembles

\$65,000 Gift-Match Challenge Announced!

Our endowment campaign has raised just under \$1.3 million to-date in cash and pledges. At the March concert, more news will be announced: a group of donors has challenged the LJS&C and our patrons to raise \$65,000 for the Endowment Campaign between the March concert and May 7. Each contribution made during this Challenge period, up to \$65,000, will be matched by this group of donors - dollar for dollar - doubling the impact of your gift: \$100 becomes \$200, \$1000 becomes \$2,000, \$10,000 becomes \$20,000! New gifts of any amount count toward this Challenge. Pledges for a future gift count too. If you've been thinking about making a gift or increasing your endowment contribution, this is the time!

Diane Salisbury

**HELP LJS&C
REACH ITS
ENDOWMENT
GOAL!**

\$1.5 million

\$1.5 million

\$1.3 million

**Money
Raised
To-Date**



Meet Violinist Wendy Patrick

It's difficult to see how the whirlwind that is Wendy Patrick fits rehearsals and concerts with the La Jolla Symphony and Chorus into her schedule, but she finds a way. In fact she was on vacation, sitting at an internet café in Grand Cayman, when she took time to answer my questions for this profile.

In her non-musical life, Wendy has been a deputy district attorney for San Diego County since 1997. Before that she was a criminal defense attorney, which, she says, "No one who knows me can believe." She prosecutes people for murder, rape, and human trafficking.

Anyone with such an intense, high-powered profession might take up music as a needed respite. But Wendy has been a violinist far longer than she has been an attorney. A lifelong violinist, she has performed in the U.S. and in Europe, including with the Orange County Youth Symphony; she leads the La Jolla Strings, a chamber-music outreach group of LJS&C musicians; and plays electric violin in a rock band.

Questions for Wendy Patrick

1. *How and why did you choose the violin?*

Similar to some of my fellow musicians, I started the violin at age three, through the Suzuki Method being taught at the private school I attended.

2. *What's the best - and worst - thing about the violin?*

The best thing about playing the violin is the opportunity to collaborate with so many different types of talented musicians performing such a wide variety of music. From chamber music, to rock and roll, to Christian music with my church worship band.

If there is anything negative about the violin I have yet to discover it.

3. *What's your favorite orchestral piece you have played as a member of the LJS&C and why?*

We play so many amazing pieces, from the classics to brave new music. Yet my favorite would be a tie between Beethoven's *Symphony No. 9* and *Gotham*, a



Wendy Patrick performs the national anthem at a Padres game in PetCo Park, 2015.

2004 joint production by filmmaker Bill Morrison and composer Michael Gordon. An amazing musical experience.

4. *What kinds of music do you like listen to? - Favorite pop/rock/hip-hop/symphonic group?*

I love classical music, chamber music, and anything by famous rock violinist David Garrett—who I actually saw live in concert here in San Diego courtesy of LJS orchestra manager Ted Bietz, who scored me a ticket.

5. *How do you wind down after a concert?*

I wish I could. I usually head back to the office to deal with the crimes that were committed during the performance!

6. *Favorite way to spend free time?*

One of my passions is travelling the world with my family, including my sister Jennifer Patrick, also an attorney and concert violinist. Some of our favorite escapades have included "summer vacations" in Antarctica, Iceland, Greenland, and the North Pole.

I am also passionate about my Christian faith. I have a Master of Divinity degree, a PhD in Theology, and am an ordained Christian minister, pursuing opportunities to serve others.

Pat Tinn

Article Watch

From David Chase

Annelle Gregory: J. Sibelius: Violin Concerto in D minor

Annelle Gregory, as our Young Artist Competition winner, played Tchaikovsky's Violin Concerto with us last season. A truly beautiful performance.

Annelle's note here:

<http://us14.campaign-archive1.com/?u=e8bb86a33d7fb7f1ae7997e15&id=7f79f479a2&e=c5c60062a3>

Watch the recording of the performance here:

<https://youtu.be/-9hqOfvs6IM>



From Susan L. Taggart

Music as medicine



North County oncologist Dr. Steven G. Eisenberg uses music to help his cancer patients.

<http://www.sandiegouniontribune.com/lifestyle/sd-he-music-healing-20170217-story.html>

La Jolla couple hosts salons for chamber musicians

Longtime members of the LJS&C will remember Marty (Dedicated bass) and Sherry (Devoted audience member) Bloom. Sherry and Marty Bloom have been opening up their La Jolla home to house concerts for a dozen years!

<http://www.sandiegouniontribune.com/communities/north-county/sd-me-difference-0228-story.html>

From Beda Farrell

Giving the Ice a Voice

Composer Glenn McClure brings sounds of Antarctic ice shelves to life with help of Scripps researchers. Deep within the ice shelves of Antarctica, there are stories—and musical compositions—to be told.

<https://scripps.ucsd.edu/news/around-pier-giving-ice-voice>

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

Contributors

Danbi Ahn

Steven Schick

Diane Salisbury

Pat Finn

David Chase

Susan L. Taggart

Beda Farrell



If you find an interesting, music-related article or web site, please send the information about it to Danbi at yoahn@ucsd.edu