

Conductor's Note



Patrick Walders, Choral Director

After choosing the program for this weekend's performances, it was a perfect opportunity to present remarkably famous pieces of music written by composers who were teacher-artists, and to dispel the myth, "Those who can, do; and those who can't, teach."

Carl Orff was one of the most influential contributors to music education for children in the 20th century. If a grammar school music classroom was an, "Orff Classroom," it would have had xylophones, metallophones, autoharps, pianos, recorders, a variety of percussion instruments, and movement, taught by a teacher who navigated a rigorous curriculum earning their, "Orff-Schulwerk Certification."

According to former piano and composition students' testimonials, Franz Liszt had high standards, was polite and friendly especially to those students he perceived to have practiced, and established long-term friendships with many. All of his teaching was *gratis* and usually in master class settings (10-20 students at a time) with students from Europe, Russia, and the United States. Liszt needs no introduction as a composer, but the significance of him as teacher-artist and how many people he reached may be overlooked.

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The theme of the La Jolla Symphony & Chorus 2017-2018 season and title of this program awarded the opportunity to revisit my graduate school curriculum where we studied musical vectors in set theory among other fascinating requirements like Shenkarian Analysis. With Maestro Schick, there are always layers in his thinking and teaching, often making connections outside of music. After several Google searches that took me down a number of highly-technical software programming, "rabbit holes," further research revealed there is much more to *Vectors* and *Efficient Arrays* in the non-musical world involving, "Java" – with no connection to coffee, other than the caffeine I was ingesting during this research!

Why share this with you? I am a life-long learner raised by parents who were teachers. I appreciate being inspired by teacher-artists while striving to be an example of the teacher-artists who inspired me. Carl Orff, Franz Liszt, Steve Schick, and my mentors are world-class examples.

Going back to the first paragraph of this note, George Bernard Shaw's often-quoted saying, "He who can, does; he who cannot, teaches," certainly invites conversation. While that quote is remarkable, it is important to know the Irish playwright was writing about revolutionaries, not teachers, in a publication called, *Maxims for Revolutionists* (1903). It seems this quote has been taken out of context for over a century, lighting fires in the bellies of many. For me, it was motivation at the beginning of my career to work harder to become a teacher-artist, to earn a platform advocating for teacher-artists, to address the misunderstanding, and to share better-serving quotes such as, "Those who can, do; those who can teach, do wonders," and, "Give someone a fish and they eat for a day. Teach someone to fish and they eat for a lifetime."

It is always exciting to program a concert or a season. "I know that one!" is the response when hearing the famous first (and last) movement of *Carmina Burana*. This particular music has played

in living rooms of every household in America, let alone the world, especially when commercials need a dramatic setting. The sixty-minute piece is massive, theatrical, primal, intimate, humorous, pensive, and human. Seeing it live, audiences experience the wall-of-sound, the large percussion sections, and the spectacle of Fortuna's take on the Wheel of Life involving struggle, redemption, and appreciation of the experience. Orff himself wrote, "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin."

Les Préludes, a fitting precursor and most famous of Liszt's tone poems, conveys its own version of life's journey in eighteen minutes. It ends with one of the most triumphant themes ever composed, and what I consider to be the musical embodiment of redemption.

Those who teach and do are, "living the dream." This program celebrates teacher-artists, mentors, life-long learning, struggle, redemption, and dispelling myths that may exist. Often with learning and life, we must endure difficult periods of time. These moments can serve as an opportunity to remember what is most important and acknowledge the experience as one of the more significant privileges of being human.

It's been just over ten years since LJS&C has presented *Carmina Burana*. If we do not present it sooner, please mark your calendars and expect to celebrate in 2027 for its 90th birthday, and of course, its 100th birthday in 2037!

What an honor it is to work for an organization that has such depth. It is humbling to stand in front of such wonderful human beings and giving musicians in my debut concert. Enjoy *Efficient Arrays*!

Patrick Walders

News from the Executive Director

Patron response has been wonderfully enthusiastic for the upcoming concert, and tickets sales are strong. Did you know we performed *Carmina Burana* in our first season (1967-68) as a UCSD affiliate 50 years ago? How fitting that it is programmed again, as we celebrate five decades on campus. Of course, that earlier *Carmina Burana* in the spring of 1968 was much more modest. The chorus numbered about 60 singers, and instead of an orchestra, it was accompanied by two pianos and a percussion section. There is more to the story in the March concert program guide, where we've been highlighting historical moments in each issue from our 50 years on campus.

Attendance at the February 25th **Young Artists Winners Recital** hit a new record, with 107 guests turning out to hear award-winners in vocal and instrumental categories. The Recital was followed by a lovely reception for guests to meet the young artists. My special thanks to our hosts, Michael (chorus) and Nancy Kaehr, and to orchestra and chorus members who contributed sweets and savories for the reception and/or helped with set-up and clean-up. For a complete list of winners, go to www.lajollasympphony.com.

Diane Salisbury



(l. to r.) Steven Schick with 3 of the Instrumental winners: Jesus Cervantes (3rd place), guest, Erica Yeawon Hwang (2nd place), Ayrton Pisco (1st place).

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LJS&C WELCOMES NEW STAFF MEMBER

Melanie Intriери has joined the La Jolla Symphony & Chorus office staff as Development Assistant & Event Support. Melanie replaces Meg Engquist, who left for a new opportunity in mid-January. Melanie's recent work experience includes Support Manager for an Internet software sales company, and Circulation and Audience Development Director for a company that publishes multimedia magazines. She holds a B.S. degree in Social Science from Hawaii Pacific University.



New Season Announced

The 2018-19 season will be announced to patrons at the March concert, as we kick-off the Early Bird subscription campaign. Look for more information at the concert.

Beyond the Tuscan Sun...

17th Annual Wine Tasting and Benefit with syndicated wine columnist Robert Whitley

Saturday, APRIL 21 • 2-5 pm
Home of Dr. Robert Engler & Julie Ruedi

Wine & Tapas Reception
"Blind" Tasting of Italian Reds
Awesome Wine Raffle & Auction

\$95 individual / \$180 couple

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CONCERT DRESSES GET NEW LIFE IN PUERTO RICO

La Jolla Symphony Chorus vocalists have used hard work and strategic wit to create a win-win outcome for the blue concert dresses that were “retired” by selection of new, black performance attire for the 2017-18 season. It started when more than 70 sopranos and altos donated their blue dresses to LJS&CA at the picnic following the final performance on June 11, 2017.

LJSC Dress Maven Jeanne Stutzer and her team of volunteers used the summer months to good effect: Stutzer and Deanna Johnson laundered, sorted and catalogued the dresses. Then Cinda Peck boxed and stored the dresses at her home. Kathryn Kinslow headed online research for choirs that might be interested in new performance dresses. In November, Kinslow found the Facebook page of a music conservatory in Puerto Rico that was starting rehearsals following the devastation caused in September by Hurricane Maria. Rebecca Ramirez, who has family ties to Puerto Rico and is fluent in Spanish, stepped in to communicate with Coro Nacional de Puerto Rico and act as liaison. Coro Nacional’s director William Rivera quickly accepted the offer of blue performance dresses for the women vocalists.

Shipping dresses from San Diego to Puerto Rico presented a new challenge for the dress team, but they were undaunted. At rehearsal on November 29, Stutzer talked to LJSC members about the project. She requested and received donations to help with postage, and ultimately a ‘blue angel’ contributed the balance of the amount needed for shipping.

“We sent about 73 dresses which is why we needed to raise about \$650.00 to pay for the shipping,” Stutzer said. “Bottom line: It took the whole village of our wonderful chorus from the donation of dresses to delivery of boxes to be able to help fellow

choristers in Puerto Rico.”

In early December, Peck shipped four large boxes of meticulously cared for concert dresses. After receiving the shipment, Coro Nacional de Puerto Rico sent back a photo along with their heartfelt thanks.

Mea Daum



Dress picture sent from Puerto Rico

Article Watch

From Meryl Gross

With La Jolla Symphony, a brilliant Fiona Digney solos – and shines – on wooden chairs

By Christian Hertzog - *The San Diego Union-Tribune*

<http://www.sandiegouniontribune.com/entertainment/classical-music/sd-me-review-lajolla-symphony-20180211-story.html>

From Beda Farrell

Singing in a choir could be ‘the new exercise’—here’s the surprising science behind why

By Jonathan Blumberg - *CNBC*

<http://cnb.cx/2FoW7yS>

How beloved ‘Rhapsody in Blue’ was born of a bandleader’s unlovable scheme

By Joshua Kosman - *SF Gate*

<https://www.sfgate.com/music/article/How-beloved-Rhapsody-in-Blue-was-born-of-a-12716884.php>

From Walter Desmond

XLNC1, San Diego’s last classical-music analog radio station, to undergo format change

By George Varga - *The San Diego Union-Tribune*

<http://www.sandiegouniontribune.com/entertainment/classical-music/sd-me-music-classical-20180301-story.html>

Need to contact the LJS&C?

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Diane Salisbury, Executive Director

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Save the Date

2018 GALA - OCTOBER 6

THE WESTGATE HOTEL



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