

## Sharing ... Choral Director David Chase

*The Dove was mistaken. Meaning to go north, she went south.*

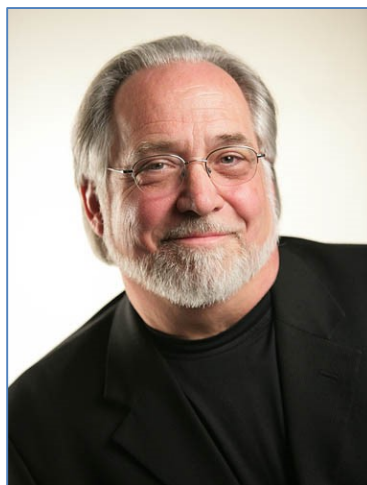
*---Se equivocó la paloma (with apologies to Guastavino/Alberti)*

In summer of 1992, an intrepid ensemble from La Jolla Symphony Chorus went to the little mill town of Powell River, British Columbia – “two ferry rides north of Vancouver” – to participate in an international choral festival called Kathaumixw (from the Salish word for “coming together”). It was a strange choice of destinations, made mostly by a Choral Director who was feeling a little desperate to get outside of his comfort zone. It was the musical equivalent of “the bear went over the mountain to see what he could see.”

Like all our chorus tours, it was a wonderful cultural experience and a chance to improve our performance chops. But there was one life-changing discovery. By going north, we discovered the warmth and vibrancy of South America, because the chorus in residence at the festival was Schola Cantorum de Caracas. With them were both of their directors, the estimable Alberto Grau, founder of the Schola, and his brilliant wife Maria Guinand, who was just beginning her stellar international career. The Venezuelan group was stunning. Their sound was elemental, not purified. Their presence on stage was celebration not ceremony. For me, the world changed when I got to know these musicians and their music. The rhythmic vitality, of course, appealed to me immediately. But there was still more in the soul of this music; there was a political and social reality.

Eventually, I learned about the massive choral education movement that Alberto and Maria created in their country, inspiring a great web of choruses in that economically and politically-torn nation. This national program parallels the El Sistema orchestral program that has become so famous as a result of Gustavo Dudamel’s appointment as Music Director of the LA Philharmonic. Both programs make music that builds a better society, music that matters deeply.

As a result of our first encounter in British Columbia, I invited Maria to guest-conduct LJS&C in an all-Latin American choral program we called “Viva la Cultura” in 1995. She invited me to attend the America Cantat, an international choral festival in Caracas in 2000, and to travel to some of their choral outposts around that vast country.



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Since then, Maria has conducted all around the world, premiering major works by composers such as John Adams, Osvaldo Golijov and her own son, Gonzalo Grau, an accomplished young composer.

When I asked if she would share the podium with me on this, my 40<sup>th</sup> anniversary with LJS&C, she was flatteringly accommodating. So, after a number of programming challenges (some of which explain the difference between the season brochure listing and the present program), Maria and I, together, bring you this program. "Life ... is made for sharing!"

We begin with Ginastera's *Malambo*, a perfect curtain-raiser. A fast and fun gaucho dance, it reminds us that we follow early 20<sup>th</sup>-century musicians like Aaron Copland (e.g., *Salon Mexico*) in our exploration of joy in the music of Latin America.

The second work on the program, *Intrada*, is a very personal choice. It is a ritualistic setting of a melody well-known to our chorus members: *Hanacpachap* is the earliest-known Peruvian polyphonic music. We have used the original tune often as a processional on various tour programs. This instrumental and spatial setting takes the ancient melody's intrinsic ritualism and gradually blows it up to cosmic size.

Those two introductory pieces allow me a chance to conduct and, in a sense, to introduce our guest, who will take the podium for the rest of the program. In a gesture toward our original relationship with Maria Guinand, what follows are two short *a capella* arrangements, chosen from the vast repertoire of such pieces that her choirs have made so popular: Guastivino's beloved *Se equivocó la paloma* and a painful song of lost love, *Allá va un Encobija'o*.



Maria Guinand

Then we push into the most recent repertoire: *Oceana* by Osvaldo Golijov, a composer with whom Maria has collaborated closely. She premiered this work at the Oregon Bach Festival in 1996. Like so much of Golijov's music, this is a genre-bending admixture of styles

combining jazz and avant-garde gestures written for a "classical" ensemble. Based on a sensual poem by the great Pablo Neruda, *Oceana* follows a 20<sup>th</sup> century tradition dating back to Debussy, which attempts to portray the many moods of the sea.

Golijov is only the most recent proponent of Latin American boundary-busting. Our concert ends with *Choros #10*, a famous example of Villa-Lobos's notorious refusal to forswear his gritty street-music roots in order to become a serious orchestral composer. As *Intrada* did with a small melody from ancient times, *Choros #10* uses bits and pieces of pop tunes and ambient jungle noises, building a throbbing organism and finally blowing the roof off the building.

It's an exciting program, but more important it is a celebration of the mutual influence of our cultures. For me, Maria Guinand and her music symbolize the best part of my forty years of discovery. I'm pleased to be able to share this with my favorite ensembles and audience! And I'm glad that, like the dove, the *paloma*, in the lovely Guastavino song, I ended up in South America when I thought I was going north.



## Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

David Chase

Walt Desmond

Victoria Eicher

Ellie Elphick

Bill Miller

Tom Peisch

Diane Salisbury

Susan Taggart

Ted Tsai



## News from the Executive Director ... Diane Salisbury

**New Season:** The Board of Directors met on February 25<sup>th</sup> to pass the 2014-15 Season – our 60<sup>th</sup> anniversary year. We will announce the new season to our patrons at the March 15-16 concert, which begins our “Early Bird” subscription drive.

**Gala Co-Chairs Announced:** Our October 11, 2014 Gala (at The Westgate Hotel) kicks off the 60<sup>th</sup> anniversary season, and I’m pleased to announce we have two co-chair couples from the orchestra and chorus. **Jim Swift** (second bassoon) and his wife Sue Bosch-Swift join **Ida Houby** and **Bill Miller** (both in the chorus) as co-chairs. Last year’s Gala was sold-out! And we hope for nothing less this coming fall as we celebrate *six decades of community music-making*. Mark your calendars, and look for fun details to come. Want to know more about how LJS&C got started? You can read a brief history on our website:

<http://www.lajollasympphony.com/about/index.php>

**LJS&C in the News:** Links to all of the positive press Steve Schick and LJS&C have received recently can be found on our website’s homepage:

[www.lajollasympphony.com](http://www.lajollasympphony.com). Look for the red “LJS&C in the News” icon on the right side of the page, and click on it to see links to press coverage.



## Meet Ted Tsai ... Evon Carpenter

One of my favorite things about our ensembles is that we have such diversity. Our members come from all walks of life and have an incredible depth of life experiences.

Many of our musicians are longtime members whose lives have grown and changed along the way. Ted (Theodore) Tsai is one of those people. He has been a violinist in the orchestra for seventeen seasons after choosing to audition in his first year as a student at UCSD. He was eager to continue orchestral playing, which he did through high school. He clearly remembers his first audition with Tom Nee in 1991. He played the first movement of a Beethoven Violin Concerto for him and Tom told him, in the way only Tom could, not to be nervous.



Ted studied piano for twelve years and violin for ten years before minoring in music performance at UCSD. His major at UCSD was bioengineering. He received a Doctor of Pharmacy degree in 2002 from the University of the Pacific and now works as a pharmacist for Walgreens. He says, “I think it is safe to say that I am the only pharmacist in San Diego County who works graveyard hours and manages to play in a symphony!” He’s played with El Camino College Symphony Orchestra in Torrance, Camellia Symphony Orchestra in Sacramento, and Peninsula Symphony Orchestra in the San Francisco Bay area. When asked what he likes about being a part of the La Jolla Symphony Orchestra he replied, “Being able to play with a wonderful group of musicians from all walks of life and exploring wonderful music together, passionately.”

Ted is married to Anna and they will celebrate their tenth wedding anniversary this year. They have a darling five year old daughter, Joanna Faith, whom they adopted from Taiwan in 2009. When he is not working Ted enjoys basketball, skiing, playing chamber music, collecting classical music recordings and traveling. Both he and Anna serve on the worship team at Calvary Chapel in San Diego as violinists. They currently live in Chula Vista.

Thank you, Ted, for your dedication and the contribution you make to our orchestra!



You can view *Tutti* online!

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

[www.lajollasympphony.com](http://www.lajollasympphony.com)

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



## “When in Rhône...” Wine Tasting: April 26

Our annual wine tasting is coming up on Saturday, April 26, from 2-5pm. This year's event will be held at the beautiful Rancho Santa Fe home of Don and Julie MacNeil. Don and Julie have been long-time LJS&C supporters. Julie sang in the chorus at one time, and they both accompanied LJS&C on choral tours. Syndicated wine columnist Robert Whitley will lead guests on a “tasting tour” of wines from southern France's legendary Rhône valley. The event begins with a tasting of thematic appetizers and wines from around the world, and concludes with a raffle of fine wines from private cellars. Buy your tickets now, by calling 858-534-4637 or go online at [www.lajollasympphony.com](http://www.lajollasympphony.com). Look for your invitation in the mail soon.



*Gary Brown and Judy Gaukel*

## City Heights Music School ... Victoria Eicher

The City Heights Music School is in the midst of Winter Session 2014 with a Saturday schedule of violin, guitar, piano, ensemble, and Capoeira classes. We also have an after-school Voice Club meeting twice a week at Monroe Clark Middle. Our enrollment is around 150 for the Saturday classes (many students take a combination of classes, so the combined total is closer to 210 students) and 20 for the Voice Club.



The ensemble class is new this session. In the past, we've often combined the violins and guitars in concert with just a few in-class run-throughs. We now have a separate class taught by Anna Levitt (a former LJS&C violinist who has been my violin assistant for the past 1 1/2 years who also sings, plays guitar, and performs with her own band on a regular basis). Anna has started by teaching the chord transitions to the guitar students. Then we add the violins for part of the class.

Starting March 1st, we have a voice component added as well because, by popular demand we have organized and are promoting a special 5-week session of voice and drum classes. The drum class is the beginnings of a drum corps. I'm very excited to see the results of both.

For funding, we have grants submitted to the Weingart Foundation and Qualcomm. With fingers crossed, we hope to receive continued funding from both of them. Price Charities has returned as a major sponsor to us with a \$10,000, two-year commitment.

## Need to contact the LJS&C?

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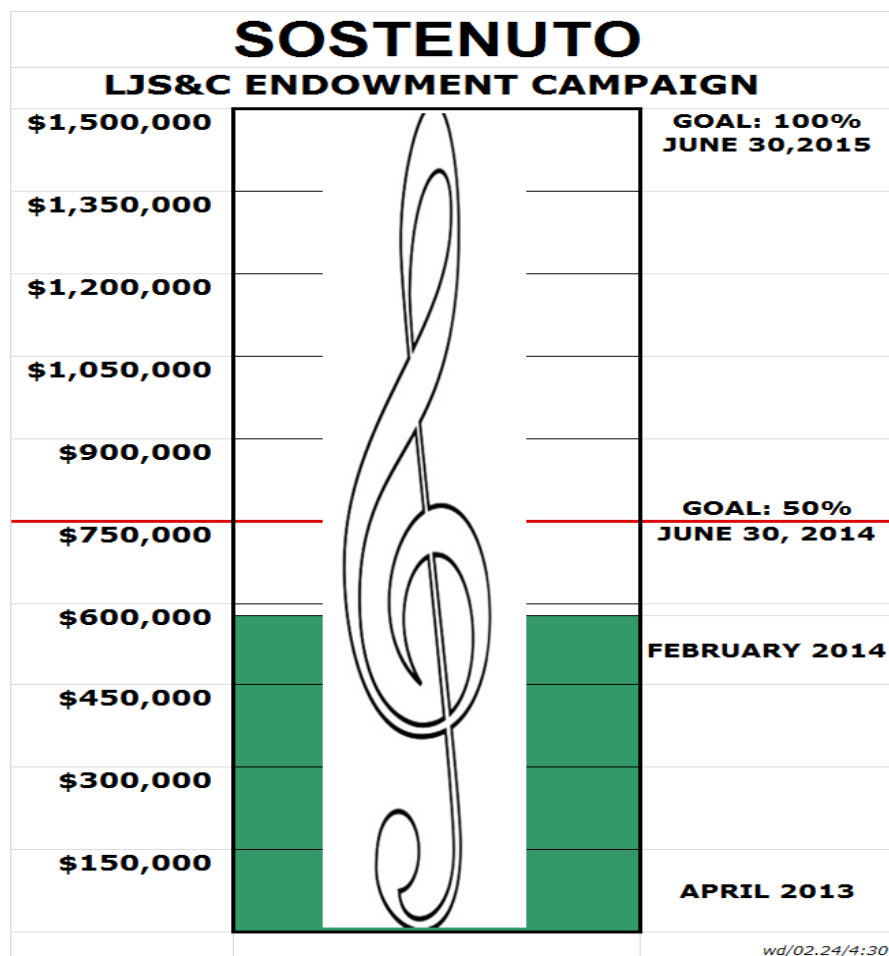


On a side note, I haven't made it to many LJS&C concerts recently, but it's great to see the coverage and read the reviews. I do still play, but my time is filled with chamber ensembles - most recently in concert as guest violinist with the Encinitas Trio and Rick Sowash (composer) at the Encinitas Library.

Final note - if any musicians (or teachers with advanced students looking for experience) have time and interest in helping with the CHMS, we can always use a drop-in violin, piano, guitar, and/or voice coach. Just let me know. Website: [www.cityheightsmusicschool.com](http://www.cityheightsmusicschool.com). Contact: 858-442-0237, [v.eicher@att.net](mailto:v.eicher@att.net).

## LJS&C Endowment rolled out to ensembles ... Walt Desmond

La Jolla Symphony & Chorus members were invited to participate in *Sostenuto*, the endowment campaign for their organization, through a video shown at February rehearsals. The intent of this campaign is to provide financial stability for the operational and artistic future of LJS&C. The musicians were invited to help ensure that future, inspired by their experiences in the past, the challenges and successes of this season, and the promise of the same in years to come. With close to \$600,000 already donated by special friends, ensemble members can help put the campaign over its 50% goal of \$750,000 by the end of this performance season. More information on ways this can be done is available from ensemble endowment representatives or by contacting Diane Salisbury at 858-822-3774.



## The LJS&CA Board

(Board representatives to the ensemble in bold)

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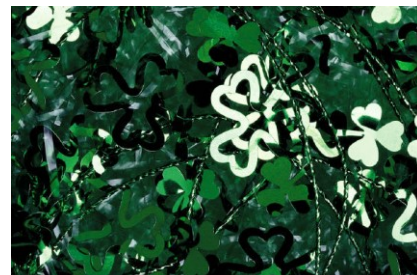
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David Chase  
 Diane Salisbury  
 Steven Schick



## Orchestra news ... Victoria Eicher

Kerry Pound was the LJS&C principal/co-principal flute for 9 years before moving to Nashville a few years ago. She has had a terrible battle with MS and has asked her former music colleagues to help achieve her goals for an MS Walk in March.

Goto <http://main.nationalmssociety.org/goto/KerryMSWarrior>



## Article Watch

**From Diane Salisbury:**

Wall Street Journal, January 28, 2014

"The Eloquent Language of Noise – Classical Percussionist Steven Schick to Perform Early Works and World Premieres"

By Steve Dollar

<http://online.wsj.com/news/articles/SB10001424052702304691904579348743386952588>



**From Tom Peisch:**

U-T San Diego, February 10, 2014

"Harrison concerto LJ Symphony highlight – Schick and Cahill deliver propulsive, persuasive performance"

By James Chute

<http://www.utsandiego.com/news/2014/Feb/08/la-jolla-symphony-cahill/>

and

Los Angeles Times, February 21, 2014

"Airily elegant Bahia Orchestra Project – Group modeled on Venezuela's El Sistema debuts in Northridge"

By Mark Swed

<http://www.pressdisplay.com/pressdisplay/viewer.aspx>



**From Susan Taggart:**

U-T San Diego, February 8, 2014

"Singing in the chorus a family business – SD Opera chorus member Chad Frisque will be right at home in 'Elixir of Love'"

By James Chute

<http://www.utsandiego.com/news/2014/feb/08/san-diego-opera-chorus-frisque/>



Have some news  
to report?

Let the editor  
know!

[barbara@peisch.com](mailto:barbara@peisch.com)

(Be sure to mention *Tutti* in  
the subject so I know it's not  
spam!)



**From Elli Elphick:**

*New York Times, February 13, 2014*

"Phantom Melodies Yield Real Clues to Brain's Workings"

By Carl Zimmer

[http://www.nytimes.com/2014/02/13/science/phantom-melodies-yield-real-clues-to-brains-workings.html?\\_r=2](http://www.nytimes.com/2014/02/13/science/phantom-melodies-yield-real-clues-to-brains-workings.html?_r=2)

and

This one's a video of a really cute little boy "conducting" in the background during a rehearsal.

<http://www.youtube.com/watch?v=i7W3ICpONVs&feature=youtu.be>



From Bill Miller:

*OlsvaldoGolijov.com*

"Oceana (1996) Notes"

<http://www.osvaldogolijov.com/wd2n.htm>



If you find an interesting, music-related article or Web site, send the information about it to Barbara at [barbara@peisch.com](mailto:barbara@peisch.com) or Evon at [ecarpen@san.rr.com](mailto: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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