

## Nostos ... Music Director Steven Schick

*Nostos* (νόστος) is the Greek word for a homecoming after a long journey. If we combine *nostos* with *algos* (Αλγος), meaning sorrow or grief, we get our word nostalgia, which at its core contains some of our most potent mythology. *Nostos -algos* is why Odysseus spent years at sea longing to return to Penelope. *Nostos-algos* is why a salmon swims upstream to the waters where it was spawned. *Nostos-algos* explains the poetry of baseball and the power of a climactic return to tonic in Mahler.

But what word is there for the desire to return to a place you have never seen, but to which you nevertheless feel you belong? I read parts of Lucretius's epic poem from the first century BC, *De Rerum Natura*, (On the Nature of Things) in Mr. Stattelman's Latin class when I was sixteen. And though my knowledge of Latin was, shall we say, modest, I was able to recognize the distant world of Lucretius as a place I already knew. Lucretius was for me, as the poet Wendell Berry wrote about entering virgin wilderness, like a "word I seemed to know, though I had not heard it."

What was it that seemed so familiar?

Well, where to start! Let's begin with Lucretius, following in the footsteps of the Greeks, Democritus and Epicurus, postulating a view that energy, like matter, could neither be created nor destroyed nearly 1700 years before the laws of thermodynamics became commonly accepted. Or how about the Lucretian philosophy (again inherited from Epicurus) that personal happiness was a product of devotion to the Good, the True, and the Eternal, and that the pathway to these goals was paved with adherence to rational processes and personal responsibility. This, by the way, was more than 1800 years before the French Revolution and Beethoven's symphonic odes to the ideals of The Enlightenment.

I thought we were studying a dead language in Mr. Stattelman's class, but reading Lucretius turned the loupe of history back on me and my classmates. The Latin of Lucretius came very much to life. It was an exercise of deep reflection, not upon pre-Christian Rome, but on mid-20<sup>th</sup> century America. I began to understand that the material of life does not die with the lives it sustains. I became aware that nature ceaselessly experiments, and that the world was not created for or about humans. Reading Lucretius sparked my version of *nostos*, setting me on a voyage towards a philosophical home, one found not in the world in which I was actually living – the cornfields and Friday night lights of northern Iowa – but elsewhere, far away. And the ideas in *De Rerum Natura*, among others, were the twinkling lights leading the way.



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What Lucretius set forth seemed so blended with the intellectual texture of the present that I presumed that it had always been with us. But the truth is that Lucretius's manuscript was lost for more than a thousand years. Described in Stephen Greenblatt's highly readable, "The Swerve," the manuscript of *De Rerum Natura* was recovered in a German monastery by the Florentine scholar Poggio Bracciolini on one of his many expeditions in the early 15<sup>th</sup> century to search for lost classical masterworks. With the themes of Lucretius once more in the intellectual ether, the world turned from dark to bright. In the view of some, the re-discovery of *De Rerum Natura* was a small but important catalytic event that pointed the way towards the Renaissance, the Enlightenment, and mid-20<sup>th</sup> century modernism.

In this concert we look at symphonic music through the eyes of Lucretius. We look at the nature of sensation and thought – the cornerstone issues of his philosophy – by counterpoising a new work by Nathan Davis for chorus and percussion quartet with Mahler's illumination of the full potential of humanity in his *Fifth Symphony*. We'll present the inward gaze of Nathan Davis and his exploration of the building blocks of sound and utterance. In Davis's music one is often asked to listen into the guts of sonic material: to the clicking of a toy ratchet or the graininess of a sheet of sandpaper. And then by way of contrast we'll turn to Mahler for the dizzying amplitude of his world. Mahler looks the other direction, outward, to the big picture, as he attempts to bridge the sounds of nature and humankind. Along the spectrum from the earthiness of popular music and dance to the dignity of a funeral procession, the *Fifth Symphony* avoids the programmatic devices of mimesis and text setting that he used so fruitfully in his first four symphonies. But left over is everything else: a titanic musical statement and a composer at the height of his powers.

Throughout the rest of the season we'll look to other themes expressed by Lucretius and find corollaries in music. In December we'll go back to even earlier sources by evoking Democritus in a performance of Beethoven's *Ninth Symphony* on the 25<sup>th</sup> anniversary of the fall of the Berlin Wall. Later in the season, through musical essays on the nature of thought and renewal, on the communal impulse and personal expression, we will treat Lucretius and his *De Rerum Natura* like a great aquifer of ideas. Let's drink deeply from it. As it once sustained a distant culture, it continues to sustain us. Through it we are asked to look beyond the current moment and imagine humans and their music more than two thousand years from now. We can only hope that the readers and listeners of 4114 AD will take as much pleasure and sustenance from our world as we do from the world that Lucretius left behind.



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

It has been another busy pre-season! Our Board of Directors held a **strategic planning retreat** on September 20. Endowment chair Amee Wood hosted a **"Pacesetters Dinner"** at her home on September 14 to recognize the top 20 donor families to our endowment campaign. And we had a very successful **Gala** on October 11th.



I am looking forward to our season-opener and also to the Friday night **"Young People's Concert"** that precedes it. I am pleased to announce that this year we have our first sponsor of this event: **Kiwanis Club of La Jolla**. Kiwanis awarded us a grant to videotape the program, which can be used as an educational tool, and also to launch a "Young Audiences Club" for the children attending.

**Season subscriptions** are currently at 600. This is a little off-pace from last year, and we hope to make up the difference over the next two weeks and at the first concert. If you plan to subscribe or purchase subscriptions for friends and family, please contact Adam Perez at 858-534-4637 or purchase online at

## Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

Kathy Archibald

David Chase

Walt Desmond

Beda Farrell

Vicki Heins-Shaw

Jean Lowerison

Wendy Matalon

Karen McNeil

Tom Peisch

Diane Salisbury

Steven Schick

Susan Taggart



[www.lajollasympphony.com](http://www.lajollasympphony.com). This will be a great season to introduce new folks to LJS&C.

The “public phase” of our **endowment campaign**, “Sostenuto,” launches with the start of the new season. During the first two years of this campaign, through private solicitations and our announcement to the orchestra and chorus members last February, we raised over \$750,000 toward our \$1.5 million goal. Now it’s time to ask all of our patrons and the community at large to help with this effort. Look for donor profiles, contribution listings, and a display of our progress at concerts this season.



## Meet Kathy Archibald ... Evon Carpenter

Kathy Archibald began singing alto with the chorus as a student at UCSD. She signed up for the class to fulfill requirements for a bachelor’s degree in music and is still singing with the group twenty three years later. Interestingly, she received that bachelor’s degree, as well as a bachelor’s degree in psychology, but doesn’t specifically use either in her profession.

Philadelphia is where Kathy grew up and she moved to San Diego when she started at UCSD in 1987. Her parents are both musicians; her father was a professor of



music theory at Temple University and her mother is a church organist who accompanies various choirs in the Philadelphia area. Kathy says that part of the reason she came to UCSD was because her parents knew and loved Tom Nee. Her family spent summers in New Hampshire and got to know Tom when he was conducting the New Hampshire Music Festival. Tom actually premiered a piece at the Festival that Kathy’s father wrote.

Kathy is a pilot for SkyWest Airlines, a regional carrier that flies less-travelled routes for airlines like United and Delta. After university she tried a few jobs, such as psychology research and travel, before she decided to take flying lessons. She says, “I always wanted to fly but didn’t know anyone who flew, so it seemed somewhat unattainable. I

was lucky to be able to turn a fun hobby into a career. ”

The combination of always learning something new, and sometimes revisiting familiar pieces, is something that Kathy particularly likes about singing with the chorus. She likes learning the practical things like how to make a better sound, and also likes the sense of community within the ensembles. She feels that taking the time to focus on breathing and singing is healthy physically, emotionally and spiritually.

Kathy relayed a random musical memory to me. “In the early 1990s when I was backpacking through Europe I noticed a flyer for a concert in Switzerland with a familiar name on it. I don’t remember which group it was, but it included our own Vicki Heins-Shaw. I planned my travels so that I could be back in the area at concert time, went to the concert and saw a few surprised faces. It was a great concert, and I believe I got to enjoy an after party dinner before we all went our separate ways. What a wonderful surprise that was for me! It showed me just how small, and musical, the world is.”

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.



Travelling, and just about anything outdoors like hiking, biking, swimming, paddle boarding, and watching the ocean are hobbies that Kathy enjoys. She also enjoys going to the gym, yoga, and hanging out with friends.



## From the archives ... Vicki Heins-Shaw

"I was rooting around in an old journal (2009), & ran across this:

*Heard tell of a recent episode of Jeopardy where a contestant had been to Bhutan, & the host asked how it was, are Americans liked there or not, & contestant said, oh, it was great, open arms, because several years ago an American choir went & gave concerts & everyone loved them."*

[Editor: And of course, we all know that American choir was us, and this contestant was referring to our visit to Bhutan in 2003. See

<http://www.peisch.com/photos/bhutan> to view the web site I made for this trip.]

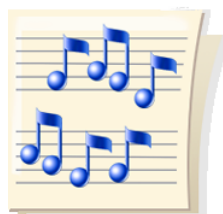


## New director joins LJS&C Board ... Evon Carpenter

The Board of Directors welcomes Pat Finn as its newest member. Pat has been in public broadcasting, both radio and television, in San Diego for more than thirty years. She has held a variety of positions and currently produces the KPBS Roundtable, a news analysis program airing weekly on both KPBS Radio and TV.

When asked why she would like to serve on the Board Pat responded, "I have loved the organization ever since my husband and I saw Leonard Bernstein's Mass in Mandeville. I thought it was completely wonderful, something no other musical organization in San Diego would have tackled, and I was hooked." She and husband Walt became season ticket holders and contributors as well.

During her time in broadcasting, Pat has seen a lot of pitches from public relations professionals and has made many herself. She is anxious to help with ideas for getting coverage of concerts and LJS&C personnel from KPBS producers and reporters, as well as other outlets. "I would love to help the organization and its audiences grow and receive the recognition it deserves. I love the mission of the LJS&C, being introduced to new music and composers, and that every concert is an adventure", says Pat.



## Need to contact the LJS&C?

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

Diane Salisbury,  
Executive Director





## Diamond Jubilee! ~ Celebrating 60 years ...

Executive Director Diane Salisbury, photos by Karen McNeil

This year's Gala took place on October 11 at The Westgate Hotel. Guests arrived in their best finery – so much so, that emcee Pierre Charmasson called for an all bow-tie photo during dinner! Our 2014 "Arts Angel" presentation went to acclaimed pianist, contemporary music advocate, and education innovator Cecil Lytle. A video narrated by Eric Bromberger traced the LJS&C's history from the orchestra's first rehearsal in the parlor of the Congregational Church in La Jolla in 1954 to the 230-member, adventurous ensemble it is today. The event raised over \$40,000 for our organization. See the Anniversary Video at

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



*The bow tie "brigade" with Cecil Lytle center, holding his award*



*Diane Salisbury and board member Mark Appelbaum chat with UC President Emeritus Robert Dynes*



*And the "Instant Wine Cellar" goes to... orchestra member Evon Carpenter!*



*Gala co-chairs bassoonist Jim Swift and wife Sue with Hans Beck (far left)*

## The LJS&CA Board

(Board representatives to the ensemble in bold)

Stephen L. Marsh, President  
Paul E. Symczak, Vice Pres.  
Jenny Smerud, Treasurer  
**Evon Carpenter**  
(Orchestra), Secretary

### BOARD MEMBERS

Mark Appelbaum  
Gordon Clark  
Pat Finn  
**Peter Gourevitch (Chorus)**  
Ida Houby  
Catherine Palmer  
Arthur Wagner

### EX-OFFICIO

David Chase  
Diane Salisbury  
Steven Schick





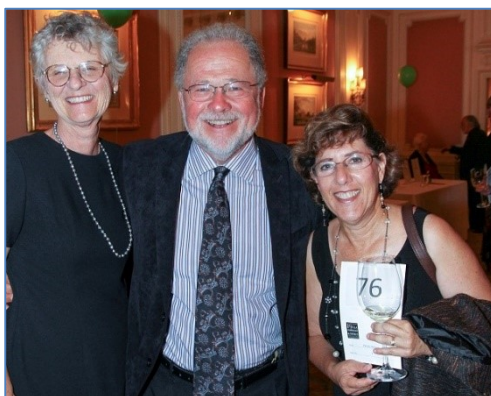
*Judy Manuche (chorus) offered her talent as a portrait artist to the highest bidder during the silent auction*



*Language columnist and master poker player Richard Lederer's (left) services as a lecturer were "sold" to Christine and Roland (chorus member) Blantz*



*Gala co-chairs and choristers Ida Houby and Bill Miller*



*Marie Nelson with chorus members Bill Ziefle and Barbara Peisch*

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!)

## Endowment meets key milestone ~ now drive expands ...

Walt Desmond

LJS&C musicians and friends recall that your Association is ensuring a secure future for our music through an endowment campaign, with the goal of raising \$1,500,000. Endowment income will provide for ongoing support of our artistic direction, independent of the operating budget.

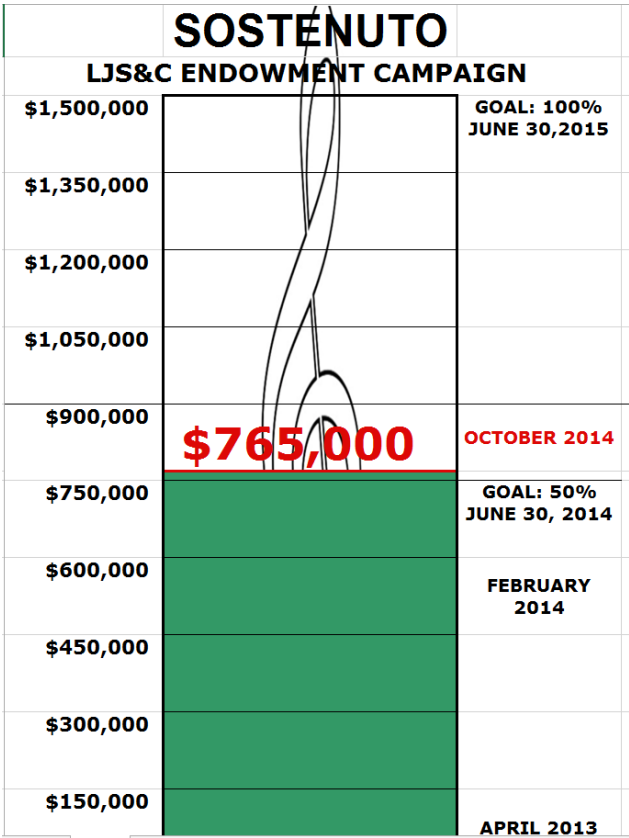
The first phase of the campaign ended last June, surpassing the goal of 50% funding of the endowment! Donations and pledges from chorus and orchestra members and from our closest supporters brought the total up to \$765,000. Thanks to all who helped us meet this important milestone.

We now prepare for the "public phase." Beginning at the upcoming November concert, we will reach out to our entire patron list as well as to the wider community of music supporters to contribute to the future of LJS&C music. All of our current musicians and supporters will be key campaigners in bringing this cause to the





attention of their contacts in the community. (And if any of them missed the first half of the campaign themselves, they will be happy to know that their contributions will be equally welcome and needed in the public phase).



Endowment chair Amee Wood (left) hosted a dinner to thank the top 20 donor families to the first half of the "Sostenuto" endowment campaign, including Julie MacNeil (center) and Jeanne Saier



Chorus members Nancy Moore and Bill Miller were among the guests



Orchestra member Ken Fitzgerald with Ruby Carr

Pacesetters dinner thanks top Endowment donors ... photos by Wendy Matalon



The Pacific Ocean provided the perfect backdrop for the alfresco dinner

## Article Watch

**From Jean Lowerison:**

UCSD Department of Music, May 6, 2014

"Steven Schick to be inducted into Percussion Hall of Fame"

[http://musicweb.ucsd.edu/media/news.php?query\\_status=&query\\_id=306](http://musicweb.ucsd.edu/media/news.php?query_status=&query_id=306)



**From Tom Peisch:**

U-T San Diego, June 11, 2014

"Young flutist's career hits a high note"

By Pam Kragen

The teacher of this extraordinary teen is Elena Yarritu, our assistant principal flutist. She is providing him with free lessons and housing.

<http://www.utsandiego.com/news/2014/jun/11/young-flutist-hits-a-high-note/>



**From Susan Taggart:**

The New York Times, July 14, 2014

"How do you get to Carnegie Hall? Talent"

By Benedict Carey

<http://www.nytimes.com/2014/07/15/science/which-matters-more-talent-or-practice.html?action=click&contentCollection=Art%20%26%20Design&module=MostEmailed&version=Full&region=Marginalia&src=me&pgtype=article&r=2>



**From Beda Farrell:**

The Kansas City Star, October 20, 2014

"Cuban violinmakers battle instrument shortage"

By Andrea Rodriguez

<http://www.kansascity.com/entertainment/article2779669.html>



**From David Chase:**

Vanity Fair, November 2014

"The Stradivarius Affair"

By Buzz Bissinger

Frank Almond Jr. is the son of the previous Master Chorale director. He is the concert master of the Milwaukee Symphony and custodian of a famous Stradivarius violin, "The Lipinski." Now he's the center of the most bizarre art theft in recent memory, and the star of this entertaining Vanity Fair article!

<http://www.vanityfair.com/society/2014/11/stradivarius-violin-crime-milwaukee>



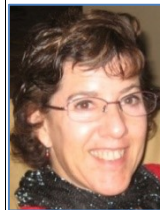
**From Diane Salisbury:**

U-T San Diego, October 25, 2014

"Financial state of arts: In Opera's shadow"

By James Chute

<http://www.utsandiego.com/news/2014/oct/25/san-diego-cultural-organizations-finances/all/?print>



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 [evon.carpenter@gmail.com](mailto:evon.carpenter@gmail.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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