

A call from Jürgen ... Music Director Steven Schick

My studio phone rang early on Election Day 2008. It was odd enough that anyone was calling; I don't give that number out. On other end was my friend Jürgen.

"I'm in San Diego. Are you free tonight?"

Jürgen is a jazz guitarist. We met in East Berlin in 1982 at a café near the entrance to Checkpoint Charlie on the East German side. It's strange, I still remember the name of that place: "Tutti Frutti." Jürgen was an "Osti," an East German, and a student at the Karl Marx School of Jazz. I was a Fulbright student visiting Berlin for the first time and in search of a little local color. We quickly became friends.



I performed in Eastern Europe quite a lot in the 1980's, so I saw him fairly often after that. When I played in Berlin, I'd cross the checkpoint, take a taxi to a neighborhood near Jürgen's, and then look carefully over my shoulder as I walked to his place. Taxi drivers were widely accepted to be *Stasi* informants and I didn't want anyone to know that an American was visiting him. On one trip I asked if I could bring anything for him from the West. I guessed he might want jeans or cigarettes. But in a voice husky with emotion he said, "Bring me *Music for Eighteen*

Musicians" (the masterpiece by Steve Reich from 1978.) I brought him that LP, along with something by the Modern Jazz Quartet. I was stopped at the checkpoint by an East German border guard right out of central casting. She demanded to know what kind of music the MJQ played, and then, incredulous at my response, asked, "Jazz, was ist das?"

These memories and more flooded back as I talked to Jürgen from my UCSD office. We spoke for a while. Then I went to vote. That night among a large group of friends, and sitting next to Jürgen, a person I once thought would never be able to leave East Germany, I watched Barack Obama become the first African-American president of the United States.

Ah! Walls were coming down!

The concert we are going to perform refers to many moments. It's an echo of Lucretius and Democritus, the first egalitarian philosophers of the Western World. It boomerangs off Beethoven and the fever of liberty that spread like wildfire throughout his epoch. It is a remembrance of the fall of the Berlin Wall, 25 years ago last month, and it carries the echoes of the famous performance of the *Ninth Symphony* led by Leonard Bernstein that Christmas, the first day Germans could cross the border freely. (At that performance Bernstein changed the chorus's famous cry of joy, "Freude," to freedom, "Freiheit!") Finally, by offering the *Afro-American*

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Symphony, a wonderful work by the shamefully underestimated African-American composer, William Grant Still, we suggest there are still some walls in need of razing.

Among the worst sins of commercial classical music is the box office strategy of using Beethoven as a sop to the most conservative tastes of the mainstream. Beethoven craved commercial success as much as anyone – his teenage years as the only breadwinner in an otherwise dysfunctional family meant that he needed money for both practical and emotional reasons. But, lovingly embraced by the Philistines of classical music? Never!

Beethoven crashed the polite party of aristocratic music. Dressed like a punk and dripping with adolescent attitude, he made his first mark as a firebrand virtuoso of a brand new instrument, the piano. Later, across a spectrum from symphonies to oratorios to string quartets he broke with tradition in more profound ways. It's easy to forget Beethoven, the rebel. On these concerts, amid the swirl of feel-good emotion of his *Ninth Symphony* let's remember that the Schiller text, *An die Freude*, was the countercultural anthem of the new revolutionaries of Europe. Beethoven knew the poem as a teenager and it germinated in his fecund imagination for nearly forty years before it found a place in the finale of the *Ninth Symphony*. Read the text before we play the piece. Lines like, "*Alle Menschen werden Brüder*," (All of mankind will become brothers) or the part where joy is described as a "*Kuß der ganzen Welt*" (a kiss from the whole world), if taken seriously, argue for an unprecedented level of equality and respect among human beings. How nice to be reminded of such sentiments in our current age of growing disparity and diminishing empathy.

One of the musical gems of the symphony is a brief march in the last movement where bass drum, cymbals, and triangle accompany the piccolos and bassoons. Beethoven's audience would have keenly sensed – though we no longer do – that the percussion sounds stemmed from Turkey and the near Middle East. By opening the door to these instruments Beethoven effectively declared that there was more to the world than Europe. And here's the great thing: that little Middle Eastern passage is immediately followed by "*Alle Menschen werden Brüder!*" To me this can only mean that, for Beethoven, brotherhood extended beyond the boundaries of geography, race, and religion.

Ah, Moslem brothers! Walls really are coming down!

By incorporating elements of jazz and the blues, William Grant Still, like Beethoven, invited "foreign" sounds into classical music. It wasn't so long ago that jazz was distinctly *musica non grata* in the concert hall. One the strongest memories of my first college teaching job was seeing a senior faculty colleague toss a student out of the concert hall for playing jazz on the grand piano. "We don't play *that music* in this room," he declared. Still's *Afro-American Symphony* offers a lot of *that music*. It might seem like an odd partner for Beethoven until you think a little bit about walls coming down.

On election night in 2008, Jürgen and I sat and watched the Obamas stride out onto the stage in Chicago. As the president-elect addressed the joyous crowd, my friends, who had been celebrating, were suddenly silent. Some were weeping. All were moved by the historical moment. I reminded Jürgen of our first conversation about the Berlin Wall. He had asked me if what he heard were true, that there was graffiti on the western side. Yes, I said. In West Berlin, the wall had been turned into art. At that time he froze me with a look that suggested he never expected to see the other side of the wall. But thirty years later in La Jolla, we simply clinked glasses and smiled. 2008 seems like a long time ago now, but for one brief moment of pure joy, sitting next to an old friend, it really did seem like mankind was bound for brotherhood. Ah!



Contributors:

Barbara Peisch, Ed.

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David Chase

Walt Desmond

Beda Farrell

Ida Houby

Jean Lowerison

Tom Peisch

Jeanne Saier

Diane Salisbury

Steven Schick



Note from the Executive Director ... Diane Salisbury

I can't think of a better way to start our 60th anniversary season than with a Young People's Concert jam-packed with kids and two full houses for Saturday and Sunday's concerts. Steven Schick did an awesome job with the young people attending our Friday concert, and, thanks to a grant from Kiwanis, we captured it all on video. Children received a "Mad About Mahler" pin upon arriving and also had an opportunity to have their parents sign them up as a LJS&C Young Audiences member. Sixty-nine children signed up at the concert and received a LJS&C logo t-shirt or book bag to take home and a membership card entitling them to 10% off a youth ticket for an upcoming concert. They also will be receiving an e-newsletter toward the first of the year (care of their parent or adult sponsor) with fun music facts and the dates of upcoming open dress rehearsals.

Subscription Sales continue as folks take advantage of our 5-concert and 3-concert options. We are at 643 subscriptions to-date with just 17 more needed to meet this year's goal of 660.

Save the Date for Gala 2015. Gala 2015 will be held again at the beautiful Westgate Hotel in downtown San Diego next fall. Mark your calendars for October 17.

The **Endowment Committee** is busy working on a revised version of the "Sostenuto" video completed for the Ensemble roll-out last February. We are adding a broader segment of our supporters from the community at large, who have made gifts to the endowment. Once the video is re-edited, it will be shown in the East Room (box office area) of Mandeville Auditorium on a video monitor so all of our patrons can learn about this important effort. We will also update the Plexiglass display filled with "funny money" in the lobby each concert, so you can chart our progress.



Meet Lance Gucwa ... Evon Carpenter

I'm excited about introducing Lance because he is, without a doubt, one of the nicest people you will ever meet. He began playing contrabass in the orchestra in 2004.

Lance has been involved in music since he was in eighth grade. Trombone was his first instrument. He enjoyed playing in high school bands and also picked up electric bass in high school. Since that time he has played in so many music groups that he says he can't remember all of them. Currently he performs with church, jazz, folk, bluegrass, and other classical ensembles. Acoustic music of all genres is what he enjoys most.

He attended Temple University as a music education major with trombone as his principal instrument. After two years, Lance left university in order to perform with a top-40 show band on the road. After touring with the band, he worked into computer programming while earning a bachelor's degree in Computer Science. Lance is a systems engineering manager at BAE Systems in Rancho Bernardo, where they develop computer systems for client customers. He began playing the contrabass in 2000 and studied with Michael Wais of the San Diego Symphony.



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.



When asked why he chose to audition for LJS&C he said, "LJS&C has a great reputation as a quality orchestra and organization. It was one of my goals to audition for LJS&C when I started studying double bass in 2000. I am glad that goal was realized. I am amazed with the level of LJS&C musicians who are dedicated to producing quality music. I consider it a great privilege to perform with these musicians and to play the masterpieces, both contemporary and classic literature, of genius composers. On top of that, so many people enjoy the music of LJS&C. It doesn't get much better than this."



Lance and his wife of thirty three years, Carol, enjoy sailing their 19 foot Flying Scot sailboat and have gotten involved in sailboat racing at local, regional, and national levels. They have two Laser sailboats, which Lance enjoys sailing with his son. Lance also enjoys climbing the peaks of California; Mt. Whitney and Mt. San Jacinto are his most memorable. Lance has been in San Diego since 1988 when he was lured away from Pennsylvania by a job offer from General Dynamics. He and Carol live in Poway and have two grown sons, one of whom is married (no grandchildren yet).

Lance says, "I have learned that you are never too old to learn something new and that having passion is what makes life enjoyable."



Young Artist Competition ... Jeanne Saier

We are fast approaching the 54th Young Artist Competition to be held in our respective rehearsal spaces on Jan 17th, 9am to 3pm. Open to the public, we are hoping to attract more audience from our choir and orchestra ranks.

This last weekend reminded me why this outreach program is so valuable! One of our past winners, Bridget Dolcas, performed the entire Symphony Espagnole with the Poway Orchestra and her performance was spectacular. She was our Concertmaster for two years, a young artist winner, and now principal second with the Pacific Symphony. She surely is a "Poster Winner" for our outreach program along with a wonderful list of other successful winners who have gone on to amazing careers in music.

The winners' recital will be held a month later – February 15th – at the Kaehr's lovely home in La Jolla. We will be asking for volunteers in January and hope to have a large enthusiastic audience. As we all know there is nothing more gratifying than a standing ovation!



LJS&C Endowment campaign 'goes public' ... Walt Desmond

With 50% of its \$1.5 million goal raised internally, *Sostenuto*, the LJS&C Endowment campaign was formally announced to the public at our November 8-9 concerts. As contributions and pledges in this phase have begun, the endowment total has reached \$770,165. When fully funded, the endowment will provide income for ongoing support of artistic direction of both ensembles. In addition to the announcement, the campaign begins with a newly edited "Sostenuto" video, and information and reminders at each concert. Musicians and other current supporters will play an important role in this expanded phase of the campaign, bringing it to the attention of the wider community. Information is available from Endowment Committee members and at the Association website

<http://www.lajollasympphony.com/support/endowment.php>

Need to contact the LJS&C?

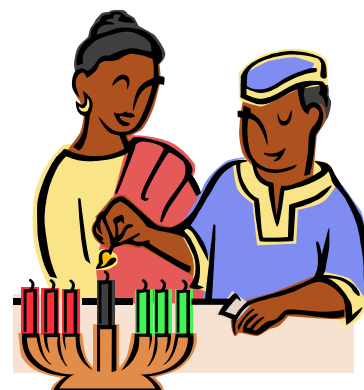
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Diane Salisbury,
Executive Director



(San Diego UT arts critic James Chute, who frequently reports on our performances, has a very timely article on the importance of endowments to survival of the arts in San Diego: "Financial state of arts: In opera's shadow, Analysis shows organizations remain stable, but endowments now a priority", San Diego U-T October 25, 2014 <http://www.utsandiego.com/news/2014/oct/25/san-diego-cultural-organizations-finance/all/?print>)



Gourevitch receives the Revelle Medal ... David Chase

On November 15, our chorus member and board member, Peter Gourevitch, was honored with the Revelle Medal at a festive dinner on campus. This award is one of the highest honors that a member of the UCSD faculty can receive. This short blurb says why he received it:

Peter Gourevitch

Regarded as one of the most highly respected political scientists in the world, Peter Gourevitch has revolutionized the study of international relations and comparative politics by conceptualizing how the international economy shapes domestic politics and vice versa. He was elected to the American Academy of Arts and Sciences and has received distinguished fellowships and numerous awards for his research. As founding dean of the School of International Relations and Pacific Studies, Gourevitch lifted UC San Diego to the top echelons of social science research and teaching. He also played a key role in establishing The Preuss School UCSD.



Such is the sort of fellow we have performing in our ensembles!

What's more, when he was interviewed about his life, he talked so much about LJS&C that the committee wanted us to be a part of the evening. An *ad hoc* chorus of about 30 volunteers appeared on the stage and sang two of our favorite Latin American songs ... the honoree was completely surprised! And delighted.

Congratulations, Peter!



Article Watch

From Ida Houby:

The New Yorker, November 3, 2014

"Behind the wall"

By Amy Davidson

This article gives a detailed background and history of the Berlin Wall, and the continued quest for freedom, which are at the center of our December concert.

<http://www.newyorker.com/magazine/2014/11/03/behind-wall>



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(Board representatives to the ensemble in bold)

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From Tom Peisch:

U-T San Diego, November 5, 2014

"Davis premiere will open La Jolla Symphony & Chorus season"

By James Chute

In case you missed it, this article came out before our last concert.

<http://www.utsandiego.com/news/2014/nov/05/la-jolla-symphony-and-chorus-davis/>

and this is a review of the concert:

U-T San Diego, November 8, 2014

"The Nathan Davis Experience"

By James Chute

<http://www.utsandiego.com/news/2014/nov/08/la-jolla-symphony-davis-review/>



From Jean Lowerison:

Charlene and Brenda in the Blogosphere

"Meaning – tacit, explored, projected and construed"

Another review of our concert.

<http://charleneandbrendaintheblogosphere.blogspot.com/2014/11/new-music-and-arcane-language-mine.html>



From Beda Farrell:

El Cerrito Patch, November 15, 2014

"Does approaching a note on the piano in a varied way affect tone? – The gifted pianist Emanuel Ax weighs in on this resonating matter in a recorded interview. Comments on his opinions are included."

By Shirley Kirsten

http://patch.com/california/elcerrito/does-approaching-note-piano-varied-approach-affect-tone?utm_source=newsletter-daily&utm_medium=email&utm_term=arts%20%26%20entertainment&utm_campaign=newsletter&utm_content=article-mostrecent



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!)



From Walt Desmond:

Grammophone Magazine, November 10, 2014

"Beethoven's Symphony No 9, introduced by Riccardo Chailly – The Italian conductor believes that, in his final symphony, Beethoven reached beyond humanity"

By Michael McManus

<http://www.gramophone.co.uk/feature/beethovens-symphony-no-9-introduced-by-riccardo-chailly>

and

TEDxSydney, April 2014

Linsey Pollack demonstrates making a carrot clarinet. He performed locally recently with Peter Sprague

<https://www.youtube.com/embed/BISrGwN-yH4>

and

San Diego Reader, November 6, 2014

"Ebola is a [sic] less contagious than Mahler – Mahler's Fifth Symphony in La Jolla this weekend."

By Garrett Harris

Another preview of our previous concert.

<http://www.sandiegoreader.com/news/2014/nov/06/classical-mahler/>



From Tom Peisch:

YouTube, November 13, 2014

"24 GoPro cameras in the orchestra"

An abbreviated performance of *Death and Transfiguration* by Richard Strauss as shown from the perspective of various instruments in the orchestra. It also has a camera mounted on the conductor himself!

<https://www.youtube.com/embed/BISrGwN-yH4>



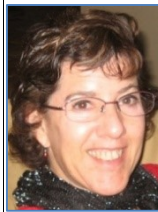
From Evon Carpenter:

The New York Times, November 22, 2014

"Roll over Mahler: U.S. Orchestras Are Shrinking"

By Michael Cooper

http://www.nytimes.com/2014/11/23/arts/music/roll-over-mahler-us-orchestras-are-shrinking.html?_r=0



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 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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