

Music as a life force ... Music Director Steven Schick

When you strip away all the distractions of music – remove the striving for commercial success, the sidelights of personal celebrity and the illusions of historical legacy – what's left is something like an audible version of life force. At this level the energy of music is akin to a quest for survival, the fuel to surmount one's present situation and to connect to the future. Music itself cannot promise the future. After all, the sounds from which music is made disappear nearly as soon as they are created. But there is the comforting assurance of permanence that comes simply from imagining future audiences. Put in this way the creation of music is the most optimistic thing a culture can do, since it presupposes people of the future for whom music will be meaningful.

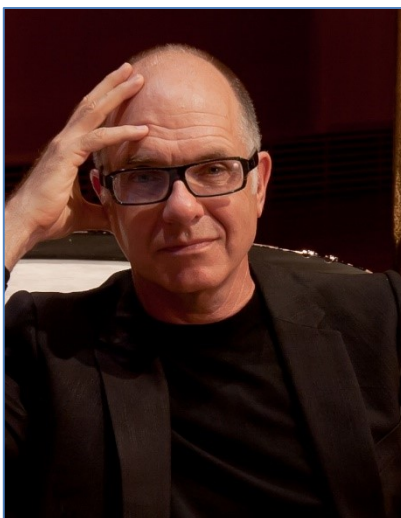


Photo: Bill Dean

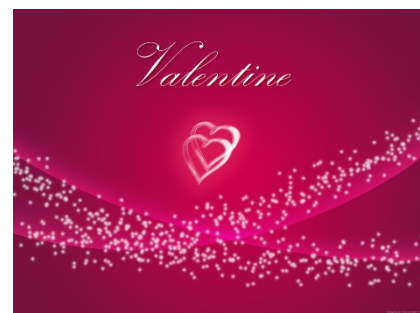
It is in this light that Chinary Ung's decision to stop composing makes sense. For nearly ten years, in the darkest days of his native Cambodia under Pol Pot, Chinary stopped composing his own music and turned his attention to transcribing traditional Cambodian music. He learned to play the native Cambodian xylophone, the *roneat-ek*, and taught himself to perform the precious music that was vanishing under the rule of the Khmer Rouge. So when we at the La Jolla Symphony and Chorus decided to dedicate this concert to a reflection upon the life force present in all music we chose to include the first piece that Chinary composed after his decade-long silence. His *Khse Buon* for cello solo is that piece and acts as a reliquary for all that was lost in Cambodia. The version you will hear in this concert, performed by the stunning Israeli-born cellist Maya Beiser, is searing.

Perhaps it's an odd choice to include a work for solo cello on an orchestral program, but to me *Khse Buon* is the heart of this program. It sheds light on Chinary Ung's realization that life may be short but the future of music is not. And perhaps it alludes to Maya's childhood on an Israeli kibbutz, practically within earshot of artillery on the Golan Heights. It also sets the stage for the two outer works on the program: Osvaldo Golijov's *Azul* and Nielsen's *Symphony #4*, subtitled by the composer, "The Inextinguishable."

On first listening, these latter two pieces seem very different from each other. Golijov's piece is a largely consonant, feel-good piece of music, appealing to the kind of contemporary musical taste that is informed by world music, drum circles, Astor Piazzola and personal play lists. It seems like the latest word in 21st century styles – it even features an odd seating chart and amplified accordion. But even as it seems very early 21st century it is also a throwback to the Baroque with a concertino style group of soloists that serves as a backup band to the cello.

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It couldn't sound much more different from Nielsen's symphony, which features angular string writing, super-dense orchestrations and a rousing round of dueling timpani in the final movement. But what the pieces have in common is their relationship to their own historical periods. Golijov wrote *Azul* in a time of growing sectarian strife to remind us that the color blue (*azul* in Spanish) is the color of our common home on planet earth. I am writing these words in a week that saw tragedy played out on the streets of Paris. Perhaps this is a good time to be reminded that there is more that binds us than separates us. The easy cohabitation of instruments and styles from around the world in *Azul* should help us realize that violence and strife are not inevitable.

Nous sommes azul.

Carl Nielsen turns the equation on its head. His highly idiosyncratic musical language does not create a world in which we can all find a place. It does the reverse. Created during the horrors of World War I, "The Inextinguishable" creates a personal space of refuge, a way for the individual to opt out of the craziness. For me the Nielsen is a musical version of Günter Grass's powerful novel, *The Tin Drum*, a paean to the right to be odd, to be different from the mold.

So, now we have three versions of survival, three testaments to the unique power of music to move us forward. Let me add to that a fourth. I have admired our soloist, Maya Beiser, since I met her in the first rehearsal of the Bang on a Can All-Stars in 1992. I always thought she was a great cellist. And she has become a very good friend, though that perhaps does not quite do justice. I am the godfather of Maya and her husband Rami's two children and have been a part of their family for better than two decades. Over that time I have seen her create a career that was not simply a response to opportunities presented, but rather has become a personal quest to explore the unexplored. When she first toured the United States as a teen-aged protégée of Isaac Stern, all the doors to the world of classical music success seemed wide open. But for Maya, stripping away the distractions of classical music, the promises of fame and legacy, has put her in touch with music as life force. I have watched her commune with this force for nearly 25 years. The results have been nothing short of magical.



Note from the Executive Director ... Diane Salisbury

Happy New Year! The year got off to a great start with our 55th Young Artists Competition on January 17th. Talented young musicians, ages 14 through 28, from San Diego County and Baja California competed. We had several exciting winners whose performances will be showcased at the Winners Recital in February (see story in this issue of *Tutti*).

Before focusing completely on the New Year, I would be remiss to let December go by without heartfelt congratulations to all of our orchestra and chorus members for the incredibly inspiring December concert. I continue to hear from patrons, many who have said that our performance of Beethoven's *Ninth* was the best they've ever experienced. The *Afro-American Symphony* was also a revelation to many. It was a very successful concert weekend in all ways, including at the box office, where our goal to triple our average concert income was realized.

Our November 7th **Young People's Concert** was videotaped by UCSD-TV thanks to a sponsorship by Kiwanis Club of La Jolla. UCSD-TV is airing the concert throughout January. Or you can link to it from our website: <http://www.ucsd.tv/search-details.aspx?showID=28456>

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Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

Bill Dean

Walt Desmond

Beda Farrell

Meryl Gross

Marty Hambright

Jean Lowerison

Tom Peisch

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Steven Schick



through <http://smile.amazon.com/ch/95-1962652> and designate La Jolla Symphony & Chorus as your charity of choice, we will receive a percentage of the sale back from Amazon. This charitable promotion is good all year.



Meet Hima Joshi ... Evon Carpenter

Hima began singing soprano in the chorus in 1995, while attending graduate school at UCSD. She grew up in Philadelphia, where her parents still live. It was her parents who taught her to appreciate the arts. Her dad, whose field is computer science, is a serious hobbyist when it comes to music. He plays the harmonium, an Indian instrument that accompanies East Indian classical singers. He has played this instrument for most of his life and regularly plays for various singers. Her mother is a pediatrician and writes poetry in Marathi, her family's native tongue. Hima attended Northwestern University and while there she sang in the Women's Chorus and the Chapel Choir. She also sang in choirs throughout grade school and high school. As a child, Hima studied piano and began voice lessons the summer after ninth grade. She continued voice lessons at Northwestern and while she was in graduate school, studied with Wendy Greene, Virginia Sublett, Laurie Romero, and currently with Tina Sayers, a professor at Point Loma Nazarene University.



Upon receiving her doctorate in Chemistry from UCSD, she taught at the University of San Diego for five years and at Cal Poly San Luis Obispo for three years. She then transitioned from college teaching to teaching high school at Francis Parker here in San Diego where she is currently a chemistry instructor. She also teaches the occasional chemistry course in the community college district.

In the fall of her first year of chemistry graduate school at UCSD, Hima was sitting at a bus stop on campus waiting to take the bus into La Jolla to see her voice teacher. Up walked Aaron Kromhout, a UCSD medical student with whom she was acquainted from Warren Graduate Apartments. He asked what she was up to and when he found out she was off to her voice lesson, he told her all about the chorus he was in, which was the La Jolla Symphony Chorus. She auditioned as soon as possible and began her tenure with the chorus singing Bach's St. Matthew Passion. Aaron no longer lives in San Diego but Hima contacted him when the chorus was planning for the Carnegie Hall trip and he was one of the alumni who joined the chorus on stage in New York for that amazing concert.

When asked what she likes about being part of LJS&C she answered, "This organization is not afraid to experiment. We are committed to bringing music to the people. We try new pieces, new venues and new collaborations. I love that I get to sing new works written by current UCSD music graduate students. We have a diverse group of musicians. Some are professionals, but many, like me, have jobs in other fields. It is our serious love of music that brings us together. I have made wonderful friends in this group."

Hima is married to biochemist Jeremy Copp, a big fan of LJS&C who comes to every concert. She enjoys going to the opera, singing in Sorelle San Diego, and she also likes to play floor hockey, which is played with a ball instead of a puck and running instead of skating.

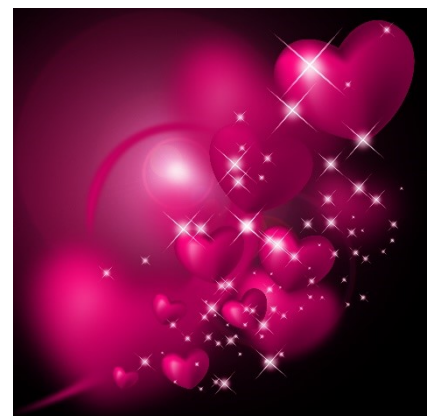


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www.lajollasympphony.com

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



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

The Board of Directors welcomes Brian Schottlaender as its newest member. Brian manages an organization of 250 full-time employees and an annual budget of \$30 million plus in his position as The Audrey Geisel University Librarian at UC San Diego. He has considerable board experience and has developed several strategic plans in his career.

When asked why he would like to serve on the Board, Brian responded that he loves classical music, especially modern classical music, and is a big fan of Steve Schick. He believes his financial and organizational skills will be of benefit in his service on the Board. He and his wife Sherri are long-time season ticket holders and are contributors to the endowment fund.



An interesting sign ... Beda Farrell

Here's something Beda Farrell spotted while driving through Solvang last year:



Young Artists Competition winners announced

The 55th annual Young Artists Competition took place Saturday, January 17th. Twenty-seven contestants performed before our judges with ten receiving prizes. Judges for this year's competition were Rodrigo Ruiz and Sonya Lee for the Instrumental Division, and Carol Plantamura and Robert MacNeil for the Vocal Division. And the winners are...

Instrumental Division: Carlos Aguilar, flute (1st); Jonathan Sussman, flute (2nd); Hazel Friedman, piano (3rd); Haley Schricker, violin (Most Promising award); Kana Shiotsu, violin (Encouragement award).

Vocal Division: Anthony Whitson-Martini, baritone (1st); Christen Horne, soprano (2nd); Jennifer Wu, soprano (3rd); Kiana Bell, mezzo-soprano (Most Promising award); Jack French, baritone (Encouragement award).

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



This year, the **Winners Recital** will take place one month later on Sunday, February 15th at 2:00pm, at a private home in La Jolla Farms. This change was made to help winners better prepare and secure accompanists for their Recital performance. The winners will also be presented with their checks at the event. For ticket information, contact the office at 858-534-4637.

“Foodies” and “worker bees” needed

We are looking for volunteers from the orchestra and chorus to contribute savory or sweet dishes to the Young Artists Winners Recital on February 15th and/or help with set-up and clean-up. If you can help out, please contact Jeanne Saier (orchestra) at jsaier@saierfarm.com or June Allen (chorus) at juneallen2@att.net to coordinate.

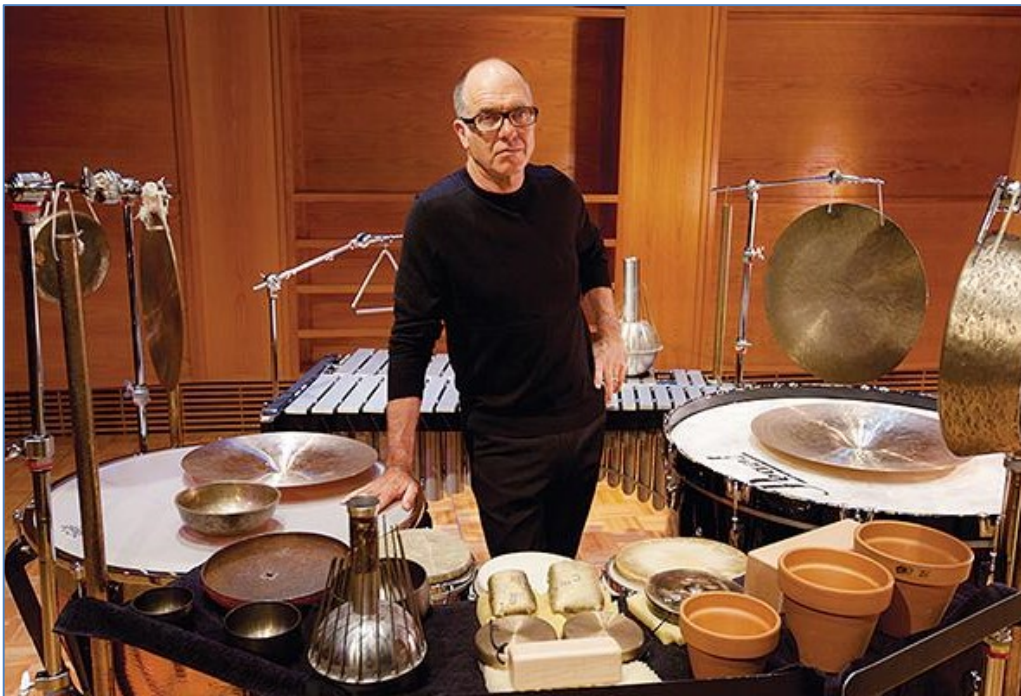
Congratulations Steven!

Steven Schick inducted into Percussion Hall of Fame.

Percussionist, music director, conductor, relentless new music advocate, and UC San Diego music Professor Steven Schick was inducted into the Percussive Arts Society’s Hall of Fame in November. Inducted along with Schick in 2014 were Glen Velez, a master of frame drums, and Art Blakey, best known as the leader of the Jazz Messengers.

Schick’s impact to date includes a remarkable and diverse solo career, artistic director of music ensembles and festivals, seminal recordings of music by Iannis Xenakis, Kaija Saariaho and John Luther Adams, along with his book *The Percussionist’s Art: Same Bed, Different Dreams*.

Congratulations, Steven. We look forward to the many surprising artistic twists and turns sure to come in the road ahead.



The LJS&CA Board

(Board representatives to the ensemble in bold)

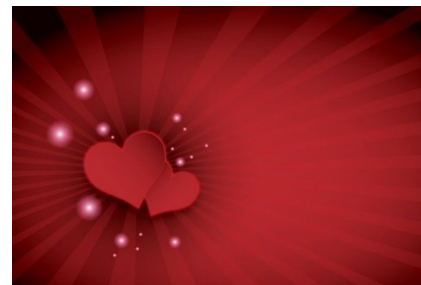
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LJS&C Endowment update ... Walt Desmond

Now in the third year of our five-year endowment campaign, we have reached total contributions of \$776,865.32. This is about 52% of the goal of \$1.5 million, income which will support artistic and musical direction for our ensembles. To reach this goal, the Endowment Committee will augment some aspects of current strategies to expand our range of donors and donations. Ensemble members continue to be a potential source and resource. (What better argument to the public than enthusiastic participation and support of those directly involved?) Reminders to all potential donors are that donations can be – and many have been – pledges over several years. Also that while endowment gifts contribute to LJS&C's future, they should not diminish the ongoing support of the present program through annual gifts.

A new video shows the personal appreciation and thoughts of ensemble and other donors that have inspired their endowment gifts:

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

Further information on endowment giving is available from ensemble Endowment Committee members, the LJS&C website

<http://www.lajollasympphony.com/support/endowment.php>, and from Diane Salisbury at 858-822-3774 or dsalisbury@lajollasympphony.com



Article Watch

From Tom Peisch:

U-T San Diego, December 13, 2014

"La Jolla Symphony & Chorus enliven Beethoven's Ninth"

By James Chute

A review of our December concert:

<http://m.utsandiego.com/news/2014/dec/13/la-jolla-symphony-and-chorus-beethoven-ninth/>

and

U-T San Diego, December 11, 2014

"Steiger's 'Coalescence' gets local premiere ... ICE performs important new work by UC San Diego composer Thursday"

By James Chute

<http://www.utsandiego.com/news/2014/dec/11/ucsd-ice-steiger-coalescence-review/>

and

Los Angeles Times, January 12, 2015

"Colorado jazz singer hits the right notes, even though she can't hear them"

By Jenny Deam

<http://www.latimes.com/nation/la-na-deaf-jazz-singer-20150112-story.html#page=1>



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 Jean Lowerison:

Charlene and Brenda in the Blogosphere

Charlene Baldrige's blog also has a review of our December concert. Scroll down to find it.

<http://charleneandbrendaintheblogosphere.blogspot.com/2014/12/two-symphonies-kate-smith-and-george.html>



From Meryl Gross:

The New York Times, December 11, 2014

"The Funniest Classical Musical Performances of 2014"



By Corinna da Fonseca-Wollheim

This article highlights a performance by Steven Schick

http://www.nytimes.com/2014/12/14/arts/music/the-funniest-classical-music-performances-of-2014.html?_r=2



From Marty Hambricht:

TrendingHot.net

"What Playing A Musical Instrument Does To Your Brain"

<http://trendinghot.net/what-playing-a-musical-instrument-does-to-your-brain/>



From Beda Farrell:

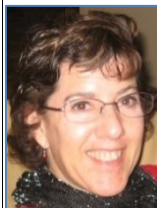
The Wall Street Journal, January 20, 2015

"A New Festival for New Music – New Music Gathering 2015 featured performances by musical mavericks at an enterprising conference."

By Allan Kozinn

"For this inaugural installment, they brought along several New York performers, most notably the flutist Claire Chase, the driving force of the enterprising ensemble ICE (and the winner of a MacArthur Foundation Fellowship in 2012)"

<http://www.wsj.com/articles/a-new-festival-for-new-music-on-new-music-gathering-2015-1421795126>



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:



Barbara Peisch
1717 Calle Platico
Oceanside, CA 92056

