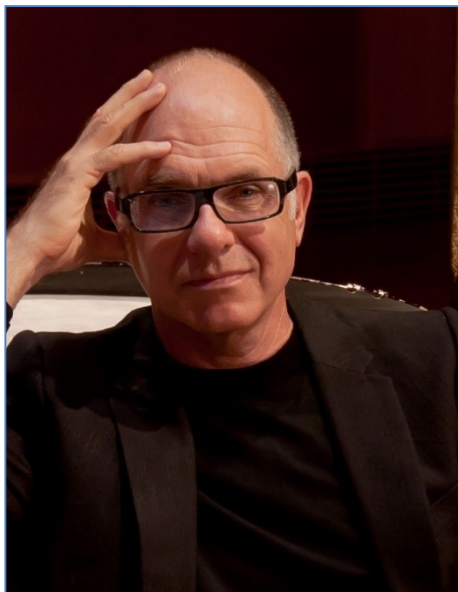


Welcome to Soundscape San Diego ... Music Director Steven Schick

Welcome to the 2015-16 Season of the La Jolla Symphony and Chorus!

I'm calling our season, "Soundscape San Diego: Exploration and Remembrance," not simply because the professor in me loves a long title that requires a colon, but because it addresses a number of pertinent issues under the same umbrella.

As I devised the programs for this season, I thought about the notion of exploration and considered our home, San Diego, a vibrant and complex city where exploration across a spectrum of technology, business and art is our daily business. I also thought about our perch at the edge of the continent and how the sea has been a highway for exploration throughout history. In response we'll perform John Luther Adams' *Become Ocean* and Debussy's *La Mer* this year. I also know that San Diego is not just a seaside town; it's a military town. That's where remembrance comes in. Copland's *Third Symphony* and the Bartók *Viola Concerto*, music from the end of World War II now exactly 70 years ago, help us honor that and celebrate the men and women of the greatest generation.



At first glance exploration and remembrance seem quite different from each other, the former reaching out to the future and the latter looking back to the past. But in musical terms they comprise a single important idea. They connect us to our lives, and to the place and time we share. This single idea—the synthesis of exploration and remembrance—is what is at stake for us, the musicians of the La Jolla Symphony and Chorus as we start our 61st season. We want to play music that reflects both our roots and our aspirations. We demand that music reach out beyond the smallness of the concert hall and consort with the expansiveness our lives. We want it to be real.

John Luther Adams has long understood this kind of reality. When he moved to Alaska nearly four decades ago and found, as he has said many times, his true home, he came to terms with the seeming contradiction of grand vistas and deep roots. When I visited him there in December of 2001 to ask him to write a percussion solo for me (the piece that eventually became the 85-minute long *Mathematics of Resonant Bodies*) he explained patiently that life in Alaska is fueled by the clash of extremes. It is home to the loudest natural sounds—calving glaciers and charging herds of caribou—but is also the largest remaining reservoir of silence. For this lesson—along with the truly sage advice that my fancy French boots were not suitable footwear for temperatures that plunged to minus 56—I am grateful.

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- Article Watch



Like much of John's recent music, *Become Ocean* is vast but not really long. Lots of orchestral works clock in longer, but because they are heavily sign-posted by textural points of arrival and the conventions of large-scale harmonic movement, they act as an assemblage of shorter works strung together to make a long piece. But though the 45 minutes of *Become Ocean* could easily fit inside the last movement of Mahler's *Eighth Symphony*, it is less gridded and therefore seems more massive. In fact the work does just one thing: it generates waves. Three groups of instruments—winds, brass and strings, each with a percussion instrument or piano—get louder and then softer in the inexorable patterns of surf that we here know so well. The percussionists and pianist act as guides by activating surface rhythms, while the other instruments play the long arcing shapes of ocean swells. The single moment in the piece in which the three waves culminate at the same time is magisterial and titanic.

Become Ocean, reminds us of the sonic beauty of waves, and of the sea. Take a short detour on your way home after this concert and listen for yourselves. But the reassuring crash of the waves also reminds us of the risks of taking the natural world and its sounds for granted. The seas are rising; the climate is changing. And the natural sounds we hear as the background noise of our daily lives may not be as permanent as we would like to believe.

These same themes—the sounds we take for granted and the acoustical shapes of the natural world—play out in the other two works on this concert. Edgard Varèse, the stern godfather of experimental noise art, was not known for his lighter side, but this is precisely what his *Tuning Up* showcases. His love of massed, noisy sonorities finds a loving home in that orchestral sound we all take for granted: "tuning up." Think about the tuning note before a concert: the pitch "A," given by the oboist, is followed by billowing clouds of sound as the instruments tune and then warm up on brief figurations. We hear it, but we don't think of it as music. This "un-music" fascinated Varèse, and by adding a few of his typical touches—marching percussion figures, and the inevitably low siren—he takes the sounds that we have learned *not* to hear as music and creates a whimsical and often evocative piece.

Johannes Brahms's youthful first *Piano Concerto* might seem like the outlier in this concert until you listen attentively to its shapes and connections. People often call the first movement of this piece "stormy." Gusts of musical energy, surging in large wave-like shapes with the piano figures as wind-blown foam paint the picture. The Brahms is glorious music. That and the chance to work again with the wonderful pianist, Aleck Karis, were reasons enough to play it. But it also satisfied a tricky program demand: how to contextualize the ocean sounds of Adams and the massed sonorities of Varèse in the guise of a piece from the traditional repertoire.

You'll be the judge: close your eyes and open your ears and you can hear the natural world everywhere.



Note from the Executive Director ... Diane Salisbury

Welcome, everyone, to the new season! As many of you know, the music and events start well before the first subscription concert. Here's a brief recap. After the chorus's successful tour to Spain in mid-July, they reprised their program in a well-received home-coming concert at St. Elizabeth Seton Catholic Church, Carlsbad, in late August. In September, we performed John Luther Adams' *Sila: The Breath of the World* at the Japanese Friendship Garden in Balboa Park (see story and photos in this issue), and as I write this note, I'm looking forward to our major fundraiser of the season – "Enchanted Evening" Gala, held at The Westgate Hotel on October 17 – where we will honor **Vicki Heins-Shaw** as this year's "Arts Angel."



Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst. Ed.

David Chase

Beda Farrell

Renee Gordon Holley

Marty Hambright

Jean Lowerison

Gil Omens

Diane Salisbury

Susan Taggart

Tom Peisch



Our Board of Directors held its first meeting of the new season on September 29, welcoming **Paul Symczak** to his first term as Board President, and the Board welcomed its newest board member **Carol Lam**, Sr. V.P. and Deputy General Counsel at Qualcomm, Inc., who is joining us occasionally this season in the flute section as well.

With Choral Director David Chase on sabbatical fall quarter, we have some other new faces to greet. **Patrick Walders**, Associate Professor of Music and Director of Choral Studies at SDSU, is rehearsing the chorus for December's *Prayers of Kierkegaard*. Patrick will also conduct this year's **Messiah Sing-Along** in Carlsbad. With Ann Chase's absence this fall, we welcome two new Vocal Chairs for our Young Artists Competition, Laurinda Knikkels and Carol Plantamura – both familiar names to LJS&C regulars.

Our **Young People's Concert** on Friday, October 30 is being sponsored again by **Kiwanis Club of La Jolla**. Their grant enables us to videotape the program and also provide giveaways to youth in attendance. Though the concert is free, attendees are asked to make reservations through Eventbrite.com.

Sign Up for Your Season Subscriptions! We need 80 more subscriptions to meet our goal of 660. If you plan to subscribe or purchase subscriptions for friends and family, please contact Adam Perez at 858-534-4637 or purchase online at www.lajollasympphony.com.

Meet our new office staffer!

Meg Engquist was recently hired as **Executive Assistant and Event Support**. She grew up in La Jolla, and after a nomadic few years has returned to the village.



Having studied the hospitality industry in Switzerland and graduating with a Bachelor's in Business and a degree from the Swiss Hotel Association, Meg is excited to bring her skills to work, saying "It is great to be back in La Jolla and working with the community I grew up in. San Diego at-large has always been a wonderful place for the arts, and I am thrilled to take part in that tradition." Meg's event experience runs from studying under the chefs of the Savoy Hotel in London, to working as a food and beverage manager for the Ritz-Carlton Hong Kong, and we are excited to have her join our team. In her spare time Meg can usually be found in the kitchen, dusting off her pastry and sugar sculpture skills or wandering the history section of a bookstore. "I look forward to

meeting as many of you as possible as we kick off the season!"

Large crowd turns out for *Sila*

Eighty LJS&C musicians performed John Luther Adams' site-determined work *Sila: The Breath of the World* for an audience of 600 listeners at the Japanese Friendship Garden on September 27. Performers were positioned throughout the Garden canyon, and listeners were encouraged to "follow their ears" and walk among the musicians during the 70-minute piece. LJS&C was a co-commissioner of *Sila*, along with Lincoln Center, Washington Performing Arts Society, and Ojai Music Festival. LJS&C's development of this project was partially supported by funding from the San Diego Arts and Culture Commission as a Balboa Park centennial event.

Did you get your *Sila* t-shirt?

Sila commemorative t-shirts are available for purchase (\$20/\$25) by calling the LJS&C office: 858-534-4637. All sizes available: S to XXL.

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.



Sila photos:



Need to contact the LJS&C?

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www.lajollasympphony.com

Diane Salisbury,
Executive Director

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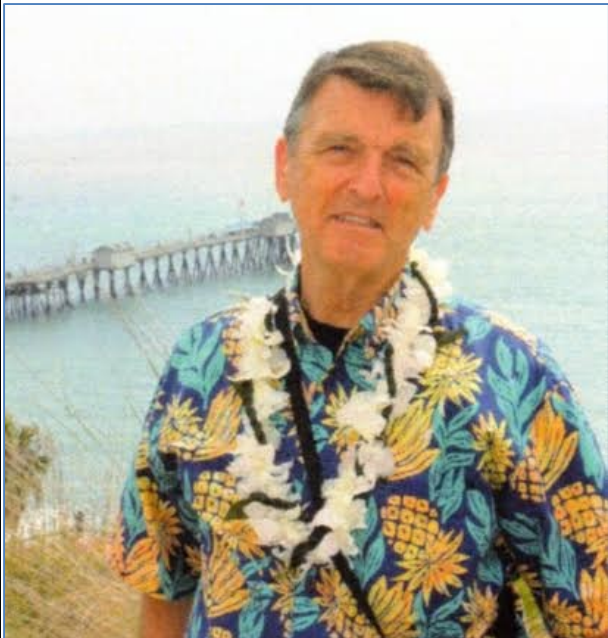
Shop Amazon and designate LJS&C as the charitable program you want your shopping to support and Amazon will contribute a portion of every purchase! It's so easy to give. Enter the Amazon website through the following portal and sign up today:

<http://smile.amazon.com/ch/95-1962652>



Meet Gil Omens ... Evon Carpenter

This summer I toured Spain as a member of the orchestra that accompanied the LJS&C Chamber Chorus. It was a wonderful trip with very enthusiastic audiences and beautiful and interesting venues for our concerts. One of the things that make the tours memorable is the chance to get to know, and share the experience, with people in our ensembles who you do not know. Gilbert ("Gil") Omens is one of those people for me.



Gil, who sings baritone in the chorus, is a native Californian. He was born in Hollywood, lived in Los Angeles, and then moved to the San Gabriel Valley, where he attended Alhambra High School. Visiting the Alhambra palace in Granada, Spain was especially interesting to him because of his ties to Alhambra High School.

Gil says his family wasn't very musical, although his father did play the violin for a while. Gil's first musical group involvement was in his elementary school chorus. He began private piano lessons at age seven and appeared in many recitals, on radio programs and in various other public venues throughout his high school years. At UCLA,

where he was a music major, he began studying with Sergei Tarnowsky, one of Horowitz' teachers in Russia. (Interestingly, during the time Gil was training at the U.S. Army Medical School at Fort Sam Houston in Texas, Tarnowsky arranged for him to practice in the showroom of a local piano dealer.) A highlight of those years was that he won a first place gold medal in a competition held in Texas.

Gil took courses at night and during the summer at Los Angeles State College in order to receive two teaching credentials. Upon receiving a Master of Arts degree in music from Cal State Northridge, he began seeking employment. He was interviewed and accepted for two music positions with the State of California, one at a correctional school in Ventura and another at Folsom State Prison. The decision was fairly easy for Gil. He thought if he could make it through a year or so at the correctional school, he would be ready for anything. As it turned out, it was such a fulfilling and interesting position that he stayed there for 35 years.

Gil always taught music and drama, but because of program changes and teacher shortages, he was assigned math, physical education, and even Spanish for a short time. For the last ten years of his career he was an administrator, receiving numerous achievement awards from both the state and federal governments for supervising a Title 1 education program. His most memorable award was having the school selected as one of the top nine Title 1 schools in the country. Along the way, Gil also taught college level introductory music courses and algebra courses that were being offered by Ventura College at the extended campus of the correctional school.

Following Gil's retirement in 1997, he worked as a television and film extra and stand-in, appearing in hundreds of productions. He says, "It was great fun and because of production timing sometimes I'd end up wearing a heavy coat in summer and almost nothing in winter!"

The LJS&CA Board

(Board representatives to the ensemble in bold)

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Gil enjoyed singing in a number of groups over the years, including the Pacific Chorale (which toured South America, China, Russia, and Estonia), the DuPage Illinois Chorale (which toured Austria), the William Hall Chorale (which toured Australia and Rome), and the Angeles Chorale. A highlight of the Rome trip with the William Hall Chorale was singing in St. Peter's Square with Pope John Paul present and also performing in the Sistine Chapel.

Gil and his wife Dot, moved to Encinitas in late 2006. The move was good because Gil had retired and eight of their fifteen grandchildren live in San Diego County.

Although Gil had been singing in choral groups since grammar school, singing wasn't a priority during the first year he lived in San Diego County. At the end of his first year, he heard about the La Jolla Symphony & Chorus, auditioned, and began singing with the chorus at the start of the 2007-2008 season.

When I asked Gil what he especially likes about being part of the La Jolla Symphony and Chorus he said, "Except for the one-year interruption when we moved here, singing has been a top priority of mine. I cannot imagine anything grander than being part of a large choral group performing not only the standard masterworks but also new and lesser known pieces that have their own challenges and excitement to offer."

The Omenses have seven children and fifteen grandchildren and enjoy spending time with them. Gil also enjoys gardening, volunteering at the local Senior Center, and attending concerts and lectures. Since the mid-80s he and Dot square dance twice a week at a very fast and complicated level.

If you frequent our orchestra-only concerts, you've probably seen Gil and Dot manning the Will Call table in the East Room of Mandeville.

I am so grateful to have gotten to know Gil, who I see as a man with a passion for enjoying life. Thank you for being a part of our group, Gil!

New director joins LJS&C Board ... E von Carpenter

The Board of Directors welcomes Carol Lam as its newest member. Carol is the former United States Attorney in San Diego and a former Superior Court Judge, and is the Deputy General Counsel at Qualcomm. She is also an experienced trial attorney and has chaired the Audit Committee at the La Jolla Music Society.

Carol attended the Manhattan School of Music pre-college division as a flute player and pianist, and the Aspen Music Festival as a student. She was the President of the Yale University Band and played flute in the Stanford Symphony Orchestra. With her husband, Mark Burnett, Carol has raised four children, all of whom play piano, and two of whom also played violin and cello in the San Diego Youth Symphony.

When asked why she is interested in serving on the LJS&C Board she answered with, "I've played flute with the LJS&C on and off for the last 24 years. It's a very impressive organization. I hope I will have something to contribute given my community involvement as a board member of the La Jolla Music Society and the Bishop's School."



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!)



Welcome baby Julia!

Alto Renee Gordon Holley and her husband are excited to introduce Julia Grace Holley, born June 18, 2015 at 12:24 pm. She weighed 7 lbs. 13 oz., and was 19 inches long. They enjoyed having the summer together as a family of three. Renee was thinking of us all during the June concert series and the trip to Spain, and now rejoins us in music making. Don't forget to wish her congratulations!



Tribute to Vicki ~ Video available

For those of you who attended the Gala, you saw a video postcard from David to honor our accompanist, Vicki Heins-Shaw, this year's Arts Angel.

David has generously made this video available to everyone. Find it on <http://www.peisch.com/tutti/2015-2016/Vicki.mp4>

Article Watch

From Jean Lowerison:

Royal Opera House, June 12, 2015

"Get them while they're young: Opera for toddlers"

By Rachel Beaumont

<http://www.roh.org.uk/news/get-them-while-theyre-young-opera-for-toddlers>



From Marty Hambright:

YouTube, June 15, 2015

"Sacra' Stage a Surprise Opera in a School Lunch Hall"

<https://www.youtube.com/embed/JNqCM7zp30M>



From Beda Farrell:

SF Gate, August 25, 2015

"Our SF: In a city full of culture, classical music came first"

By Peter Hartlaub

<http://www.sfgate.com/oursf/article/Our-SF-In-a-city-full-of-culture-classical-6458565.php>



From Susan Taggart:

New York Times, September 2, 2015

"The National Music Museum, an Unlikely Eden in South Dakota"

By Zachary Woolfe

<http://www.nytimes.com/2015/09/03/arts/music/the-national-music-museum-an-unlikely-eden-in-south-dakota.html?ref=todayspaper&r=0#story-continues-1>



From Tom Peisch:

A pair of articles featuring John Luther Adams' *Sila: Breath of the World*—one a promotion of the piece before the performance and one a review of it afterwards.

San Diego Union-Tribune, September 22, 2015

"The musical nature of John Luther Adams—La Jolla Symphony & Chorus performs his 'Sila' Sunday in Balboa Park"

By James Chute

<http://www.sandiegouniontribune.com/news/2015/sep/22/la-jolla-symphony-john-luther-adams/>

And

San Diego Union-Tribune, September 27, 2015

"Going deep with 'Sila' at Balboa Park"

By James Chute

<http://www.sandiegouniontribune.com/news/2015/sep/27/la-jolla-symphony-sila-review/>

And here's a preview of our new season:

San Diego Union-Tribune, September 25, 2015

"Soundscape San Diego: Exploration and Remembrance"

By James Chute

<http://www.sandiegouniontribune.com/news/2015/sep/25/fall-arts-preview-2015-classical-music/>

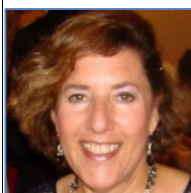


From David Chase:

Amazon.com, Berlioz Requiem

The modified version of the score we used last year for the Berlioz *Requiem* is now available on Amazon! Be sure to click the "read more" link on the description to see reviews by David Chase and Vicki Heins-Shaw.

http://www.amazon.com/gp/product/1517062861?keywords=Berlioz%20Requiem&qid=1444961053&ref=sr_1_2&s=books&sr=1-2



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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