

Conductor's Note



Steven Schick, Music Director
Photo: courtesy of San Diego UT

“And throughout, in one concert after another, we’ll listen to the music of transformation, of triumph over crisis, of personal and artistic agency.”

So I was reading *The Inferno* late one night, momentarily putting down the latest “Jack Reacher” novel to admire the elegant and muscular terza rima, Dante Alighieri’s interlocking three-line rhyme scheme, when it hit me. Sure, *The Inferno* is about the punishment that awaits gluttony, braggadocio, and lechery, but it’s also a kind of crazy road trip, the search for an elusive pathway of redemption and truth, where

surprise, horror, and fascination lie just around every corner. The very first lines are classic suspense.

*Nel mezzo del cammin di nostra vita
Mi ritrovai per una selva oscura
Chè la diritta via era smarrita*

*In the middle of the path of life
I found myself in a dark woods
Where the true path had been lost*

The year is 1300. Dante himself is the narrator, a 35 year-old man half way through his Biblical allotment of 70 years. He is guided by the Roman poet Virgil, literally through Hell and back.

It could be a story by Stephen King or Quentin Tarantino.

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It could also be about Beethoven or Luciano Berio or Igor Stravinsky. It could be about nearly anyone, who finds him or herself lost in the middle of life and, not seeing an easy way out, simply plunges ahead into new and uncharted territory. If the story has a happy ending, protagonists talk about “game-changing” moments or skillful pivots. The failures—and there are plenty—remain lost forever.

Dante writes of a precarious moment in the middle of life (nel mezzo del cammin), where risks are high and outcomes uncertain. We tell the same story in our 2016-17 season, “Music from the Middle of Life,” and examine, in musical terms, the risks and rewards of a mid-life pivot.

The classic example comes from Beethoven. In the years after he wrote his *Heiligenstadt Testament*, a heart-wrenching letter to his brother where he acknowledges his growing deafness and admits to considering suicide, his music grows more personal and complex. It's as though, finding himself in an impossible situation with no easy way out, he decides to use his art to fight through a personal Hell. The game-changing pivot comes in late 1808 with an extraordinary concert that included the premieres of the *5th* and *6th Symphonies*, excerpts from the *Mass in C*, and the *4th Piano Concerto*. (All on the same concert; can you imagine?!) Oddly, the sleeper on the program was the *5th Symphony*, which we are performing this

weekend. Initial reviews failed to recognize its impact, but ETA Hoffmann's 1810 essay, in which he writes that the music “sets in motion the machinery of awe, of fear, of terror...of infinite yearning,” forged our view of this symphony as one of the greatest masterpieces of all time.

But, what about the other composers on this weekend's program and throughout the season? Certainly not all of them found themselves in Beethoven's tortured state!

Moments of reckoning come in many forms. Perhaps Bryce Dessner's haunting *Lachrymae* is his pivot. It is the best known of his recent works that seek a bridge between his past as a rock guitarist and his recent career as an orchestral composer. And, certainly Anna Thorvaldsdottir, the extraordinary Icelandic composer, is not old enough for a mid-life crisis. Yet, as her *Aeriality* flexes its muscles in a way that connects the refinements of her compositional language with the raw power of her native landscape, I feel confident that years from now this will be judged her break-away moment. And those of us who knew Anna as a graduate student in UCSD's music department are cheering her on with pride.

Each concert in our season will point to a turning point in a composer's life. In December it will be the etched clarity of Stravinsky's neo-classical *Symphony of Psalms*, so different from the effusions of his earlier ballets. We'll also hear the other great Beethoven symphony

from that fateful 1808 concert, the *6th*. In February you will hear more mid-period Beethoven in his *Violin Concerto*, really an anti-concerto that looks more towards the genre busting pieces of the late 20th century than back to the inherited forms of the classical concerto. The catalytic work on that program will be Luciano Berio's extraordinary *Sinfonia*, a post-modern minestrone of texts by Levi-Strauss and Beckett, musical quotations from Mahler, and a touching tribute to the recently assassinated Martin Luther King.

We'll pile on with Verdi's mammoth *Requiem* and a 21st century tone poem by the young Canadian Vivian Fung. We'll add Mussorgsky, and in David Chase's final concert with the La Jolla Symphony and Chorus, Samuel Barber's celebration of the eternal erotic in *The Lovers*.

And throughout, in one concert after another, we'll listen to the music of transformation, of triumph over crisis, of personal and artistic agency. And as we do, we'll hear not the dusty fixtures of a museum, but the burgeoning sounds of a living music: antidote to paralysis and firewall against conformity. We'll be reminded, as our friend the naturalist and author Barry Lopez often says, that art is humankind's principal means of discovery. “Let science verify the facts,” he is fond of saying, “but through art we will discover the truth.”

Steven Schick

Remembering John Carpenter

As Ann and I left the theater and headed up the hill to the hotel, there was an absolute cloudburst. The cobblestone streets of San Miguel de Allende became sluiceways with ankle-high water pouring down. We gave up trying to keep dry and slogged home, resigned to be soaked. As we arrived at the lobby, so did another couple, even more soaked than we were. But they were laughing and enjoying every drop.

It was John and Evon Carpenter, the quintessential LJS&C couple: a

chorus baritone and an orchestra violinist. Her smiling face was big and wide open; his grin wrapped under his big nose while his shoulders convulsed with laughter. They seemed, for all the world, like a pair of teenagers in love.

That's when I first really got to know them – on our 2007 tour to Mexico. And I knew that they would always be my image of the magic community that is La Jolla Symphony and Chorus. When I heard that John had died suddenly

on September 21, while walking the dog with Evon, that image was the first thing that came to me.

The second image, from the 2015 Spain tour, was John doing his spoken solo on “Jacinto Chiclana” by Piazzolla – the role of the sinister bandito. John was happy to exercise his Spanish chops, as well as to demonstrate his bald-headed bouncer visage. He thought it was funny and so did I.



John in JACINTO CHICLANA, on tour in Spain.
Photo by Marianne Swienink-Havard

John joined the chorus in January of 1999 and participated in our tours of Mexico and Spain. I miss

John terribly. Miss the voice; miss the humor; miss seeing him with his sweetheart.

David Chase

NOTE FROM THE EXECUTIVE DIRECTOR

Welcome to the start of the new season! I am very much looking forward to working with orchestra and chorus members and staff to make this season the best yet. As always, the start of the new LJS&C year is busy. Here are a few updates.

The **Board of Directors** welcomes three new board members this season: Betty McManus, a pianist and former conflict resolution negotiator; James Lauth, an estate/trust attorney with Beamer, Lauth, Steinley & Bond LLP; and Erica Gamble, flutist in the orchestra and digital analyst at Sharp HealthCare, who will serve as the Board Representative to the Orchestra. We welcome back Celeste Oram as orchestra production assistant and member of the

chorus for the second year, and welcome Tina Tallon, our UCSD graduate student scholarship recipient, who as a music major and videographer will be taping rehearsals and assisting with concert A/V needs.

Friday, October 28 is our third annual Young People's Concert. The concert will feature excerpts of Beethoven's Fifth Symphony and will be videotaped by UCSD-TV thanks to a third-year grant by Kiwanis Club of La Jolla. If you know of families who'd like to attend, please direct them to sign-up at [Eventbrite.com](https://www.eventbrite.com). Though the concert is free, we use Eventbrite to track anticipated number of attendees and to give patrons a way to reserve tickets in advance. There will be fun giveaways for youth who sign up

for the LJS&C Young Audiences Club too. Providing pre-concert entertainment in the Mandeville lobby will be students of Caitlin Fahey's cello class.

This is a festive season. We celebrate Steven Schick's 10th anniversary and the extension of his contract through June 2022. And we celebrate the 43-year career of our Choral Director David Chase as he begins his final season before retiring in June. Look for activities throughout the concert year to show our appreciation for David and his immeasurable contribution to LJS&C.

Diane Salisbury

FREE! **Young People's Concert**

Performed by the La Jolla Symphony

Friday, October 28

7:00-8:00 PM • Mandeville Auditorium, UCSD

Meet Marianne and Dennis Schamp

It should be no surprise that both Marianne and Dennis Schamp have been choral singers basically since they were kids. Marianne Schamp got interested in third grade ("It looked like fun."); Dennis in seventh. Marianne joined the La Jolla Symphony and Chorus in 1997. ("I just decided to audition," she says.) Dennis added his bass voice to the Chorus in 1998.

It's been a fulfilling experience for the Linda Vista residents, who have been married for 31 years and have four children. For Dennis, "The friendships made are, to me, unique...Within a choir, the closeness produces harmony that is shared with others...I enjoy singing because Marianne and I are both involved, and it gives us a chance to have some time together, doing something we both love." Marianne is more direct: "I do it because I really enjoy singing."

Dennis once managed a chain of comic book stores, a job that no doubt was great preparation for his current position -- teaching language and dramatic arts to sixth graders in San Diego Unified School District. Marianne has her share of school day drama also, wrangling elementary school students during lunch and recess, also for SDUSD.



Marianne and Dennis Schamp, key behind-the-scenes supporters of LJSC, as chorus librarians and as organizers of the end of year potluck for chorus and orchestra

Questions for Marianne and Dennis:

What do you always bring to rehearsals?

--Dennis: Well, I have to remember the music...otherwise no one else would be able to sing! I also bring pencils, erasers, a positive attitude, water and a few bad jokes.

--Marianne: a pencil.

What is the most challenging work you have performed for the LJS&C and why?

--Marianne: The most challenging works are the ones in French...

because I hate singing in French. --Dennis: I would have to say that the Vaughan-Williams piece "Donna Nobis Pacem" from the 12-13 season... Oddly enough, I did not sing that piece, but was in the control booth, running the super-titles for Dr. Chase. This meant that I had to learn the entire score, both choral and orchestral, in order to follow his directions during the performance, ensuring that the text was displayed at just the right time...this piece especially moved me. Why...well, I still can't quite put my finger on that.

What music do you listen to in the car or at home?

--Dennis: Rock, classic rock, grunge, pop, oldies, new wave, thrash metal, classical, parody, cover bands...really I'll listen to anything that catches my ear. However, I'm not a big fan of modern country -- give me some Cash, Haggard, or Parton over Atkins, Brooks & Dunn, or Underwood any day! I am, however, often challenged by Marianne to "update my musical tastes."

--Marianne: Mostly pop, rock, and alternative. Anything but country.

Pat Finn



Steve Schick pays tribute to 2016 Arts Angel James Chute.



Chorus member Judy Manuche offered her portraiture talents for the silent auction.

“LATIN NIGHTS” SIZZLES!

The year's Gala fundraiser, Latin Nights, gathered 150 friends at The Westgate Hotel on October 1, raising over \$46,000 for the LJS&C season! Guests were greeted with sparkling wine and hors d'oeuvres during the silent auction before retiring to the Versailles Room for a three-course dinner. At the end of the

dinner hour, Bill Walker's winning raffle ticket to the Instant Wine Cellar was drawn by Honorary Gala Chair Molli Wagner. Steve Schick recognized this year's Arts Angel, James Chute, who responded to the award with gracious remarks. After-dinner dancing was to Lori Bell and Trio de Janeiro. Thank you to orchestra and chorus

members who attended, donated auction items, bought raffle tickets, or supported this event in some way. What a way to start the season!

Diane Salisbury



L. to r. - Betty McManus (board member), Cecil Lytle, Mark Appelbaum (board member), and Bill Propp.

L. to r. - Executive Director Diane Salisbury, Molli Wagner (Honorary Gala Chair), Steve and Brenda Schick, Kate Sheehan (Honorary Gala Committee member).



Chorus Manager Mea Daum

Photos by Milan Kovacevik

FIRST PLANNED GIVING THANK-YOU LUNCH HELD



Photo by Meg Engquist

Donors who have left a future gift in their estate to LJS&C were feted at a mid-September lunch at the Faculty Club. Held on the Club's newly redesigned patio, 16 guests enjoyed a light lunch, remarks by Steve Schick and David Chase, and the camaraderie of fellow members

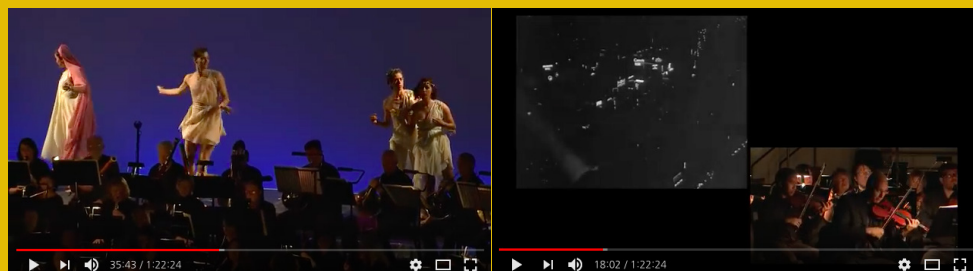
of the Therese Hurst Society for Planned Giving. If you've left a gift in your will or estate to LJS&C, please contact Diane Salisbury at dsalisbury@lajollasympphony.com so we can say "thank you" and invite you to future planned giving events.

Diane Salisbury

Gordon + Stravinsky on YouTube

Missed the Gordon + Stravinsky concert in March 2016? You can watch it on YouTube!

<https://youtu.be/zwHhgj-lm3U>



Article Watch

From Susan Taggart

The New York Times

"1,000 Singers Trying to Find B Flat" By Michael Cooper
AUG. 11, 2016

<http://nyti.ms/2blr7B1>

From Beda Farrell

BBC News

"Broadside ballads: When the news was spread through song"

Spreading the news in the 19th Century England was often conducted in the medium of song. "Broadside ballads" would be sonorously bellowed on street corners, keeping folk abreast of what was going on in the region.

<http://www.bbc.com/news/uk-england-37386026>

San Francisco Chronicle

"Steve Reich at 80: a musical master in motion" By Joshua Kosman
September 3, 2016

As he approaches his 80th birthday in October, composer Steve Reich has earned the right to rest on his laurels.

<http://www.sfchronicle.com/music/article/Steve-Reich-at-80-a-musical-master-in-motion-9202186.php?t=b6386665957d4f3860>

The Guardian

"The lost genius of Mozart's sister" by Sylvia Milo

Nannerl Mozart was a child prodigy like her brother Wolfgang Amadeus, but her musical career came to an end when she was 18. A one-woman play puts her back on the stage, where she belongs. The play was staged at Ann Chase's Cabaret Caccia last spring, and it was recently staged in London.

<https://www.theguardian.com/music/2015/sep/08/lost-genius-the-other-mozart-sister-nannerl>

"Revamping the sound installation 'The Place Where You Go to Listen'" by Ian Dickson

Hundreds of seismic stations send data continuously to our lab from places scattered across Alaska. Our most unusual partnership is with composer John Luther Adams, who turns our data into music.

<http://earthquake.alaska.edu/revamping-sound-installation-place-where-you-go-listen>

Need to contact the LJS&C?

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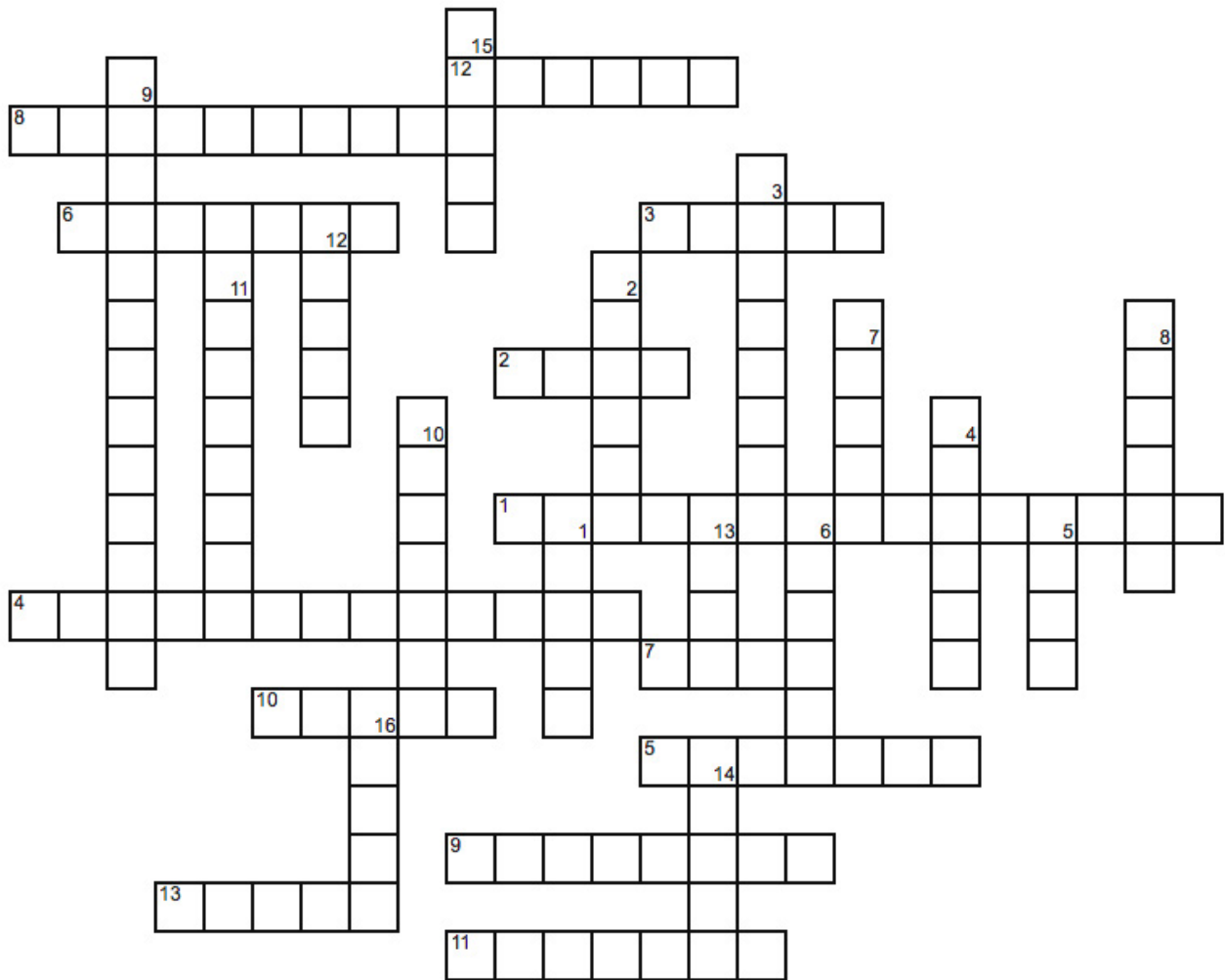
Susan Taggart

Beda Farrell



If you find an interesting, music-related article or web site, please send the information about it to Danbi at yoahn@ucsd.edu

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The key will be provided on the next Tutti issue!





Across

1. A musical scale having five notes. For example, the five black keys of a keyboard make up a _____.
2. A line in a contrapuntal work performed by an individual voice or instrument.
3. 3 or 4 notes played simultaneously in harmony.
4. A group of 4 instruments, two violins, a viola, and cello.
5. a quick paced dance in the triple meter with the overall three part structure
6. This "Clair de Lune" composer orchestrated 2 numbers from Erik Satie's "Gymnopedie"
7. Closing section of a movement.
8. Main female character in an opera
9. Three to four movement orchestral piece, generally in sonata form.
10. A song or hymn celebrating Christmas.
11. A direction to play lively and fast.
12. The raising and lowering a pitch of an instrument to produce the correct tone of a note.
13. Indicating speed.

Down

1. An instrumental lament with praise for the dead.
2. Famous opera composed by Georges Bizet
3. A separate section of a larger composition.
4. A musical style characterized as excessive, ornamental, and trivial.
5. In sheet music, a symbol at the beginning of the staff defining the pitch of the notes found in that particular staff.
6. Eight full tones above the key note where the scale begins and ends.
7. Nicknamed "Papa", he was the "Father of the Symphony", having written 104 of them
8. Movement or passage that concludes the musical composition.
9. A numeric symbol in sheet music determining the number of beats to a measure.
10. Creating variation pitch in a note by quickly alternating between notes.
11. Rhapsody in Blue, An American in Paris
12. Successive notes of a key or mode either ascending or descending.
13. The lowest female voice
14. Group of singers in a chorus.
15. Made up of five horizontal parallel lines and the spaces between them on which musical notation is written.
16. A musical form where the principal theme is repeated several times. The _____ was often used for the final movements of classical sonata form works.

