

June 5, 2017

## Conductor's Note



David Chase, conductor

Richard Powers' recent book *Orfeo: A Novel*, includes a scene set in a Midwestern music school around 1970. It resonates with me because the protagonist is a young composer of the day:

In the sixth week of his twentieth century formal analysis class, he arrived breathless over the previous night's performance of Barber's *Hermit Songs*. The class hooted. [He] appealed to the professor.

*It's a great piece, don't you think?*

The man stifled his amusement and looked around for the hidden camera. *Sure, if you still dig beauty.*

... When [the student] checked out a recording of *Hermit Songs* from the music library the following week, he found them banal and predictable.

Such were the politics of musical aesthetics in my university years. We "young Turks" attacked the music of conservative composers the way kids today turn sarcastic about the pop stars they loved six months earlier. Of course, such wholesale rejection "threw the baby out with the bathwater" and we missed a lot of beautiful music.

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Now, in my last concert with the musicians of La Jolla Symphony and Chorus, I hope to investigate some of that beauty – Barber, “the American Romanticist,” Schoenberg, a latter-day Wagnerian in his youth, and a bit of Berlioz, the exuberant romantic. And, in the process, I hope to address a concert theme that we almost never really consider: *Love*-- romantic, sensual, and erotic.

Love and loving appear often in song and in opera, but seldom in the repertory for chorus and orchestra. Barber brings us face-to-face with it by setting the poetry of the lustful Chilean poet, Pablo Neruda. The composer brought together disparate poems to create the dramatic arc of a love affair, from its first excitement to its desultory dissolution.

It's especially unusual to find an orchestra piece that references this kind of human condition. “Transfigured Night” is a tone poem for string orchestra expressing the graphic text by Richard Dehmé. This, too, has a dramatic arc: a woman confesses to her lover that the child she bears is not his and, in the magic of the night, their love conquers all.

The Berlioz overture is quite another angle on love, in that it refers to Shakespeare's characters from “Much Ado About Nothing,” a fun and sexy take on love in a very different kind of “transfiguring” night. God bless Shakespeare!

Ah! There is an epilogue today, as well – two of our favorite a cappella Barber settings based on Irish stories told by a blind, itinerant poet named Raftery. Both, in different ways, are about the ecstasy of young love.

\* \* \* \* \*

So, this is it - my last concert. There are so many people for me to thank that I'm afraid to begin. So I will say just these three thank-you's:

To Steve Schick, Music Director, who rejuvenated an organization that I have loved for over four decades. His cultural brilliance is the touchstone of all our success.

To Diane Salisbury, Executive Director, whose finesse in running our business has been the backbone of our artistic development.

And to Mea Daum, Chorus Manager, who has been a partner in everything but the music-making itself, and has kept me organized so as to make me seem like a successful leader.

Finally, I want to dedicate my final concert to Tom Nee, whose legacy is the torch that still leads this unique organization. Tom came to UCSD in 1967 to help make all of the composers in this new school successful - which he did, selflessly. In the process, he picked up a local community orchestra, combined it with UCSD students and instituted an attitude about programming (and performing) that still drives us and serves our audience. Tom's magnanimity toward a clumsy young choral conductor made a musician out of me and gave me a home to make music for 43 years.

*David Chase*



## Chase Says Sayonara With A Sing

Reflecting on 2016-17 as his final season as choral director of La Jolla Symphony Chorus, David Chase wanted one more opportunity to bring together the diverse communities of singers he has led over the past 45 years -- and the idea of a "Sayonara Sing" was born. In short order the event was scheduled for Sunday, April 30 and St. Elizabeth Seton Catholic Church in Carlsbad, the site of popular Messiah Sings, was established as a venue.

"I chose Bernstein's *Chichester Psalms* for the Sing because it is a serious but fun piece of music, which so many of us have previously performed and enjoyed," Chase said.



Sayonara Sing had the feel of a camp meeting as old friends greeted each other, picked up scores and headed into the sanctuary where signs were posted to guide singers into sectional seating. The event began with a modified rehearsal focusing on the most challenging parts of the score with time added for solo assignments. Instrumental support was provided by Steven Gray, organ, Naomi Alter, harp, and Ryan Nestor, percussion. Quartet portions were sung by Katie Walders, soprano, Rebeca Ramirez, alto, Myles Mayfield, tenor, and Patrick Walders, bass. The treble solo in the second movement ("The Lord is my shepherd, I shall not want") was sung by sixth grader Mark Kazmierowicz -- a singer from Sally Dean's program, the North Coast Singers.

A casual gathering at the nearby Ignite Bistro gave many singers an opportunity to relax and keep their conversations going to both catch up on news and reflect on the many musical opportunities they have enjoyed with Maestro Chase.

Sincere thanks to Bobbie Hoder and Rick Anderson for sponsoring the concert and to the many singers who shared the wonderful afternoon of music and camaraderie.



*Mea Daum*

# ***The Long View Back: Conductor's Note From the Sayonara Sing***

The honest truth is that I blundered into the Job of a Lifetime. My wife Ann and I came to UCSD in 1973 and I took the helm of three rather formless choirs as a graduate assistant. One, the "Symphonic Choir" would become La Jolla Symphony Chorus, but at the time, I called it the "Monster Choir," because of its level of talent and record of spotty attendance. When I got a "real" job at Palomar College the next year, I was ready to jettison the "monster." Fortunately Ann – ever the wiser of the two of us – said, "You'll be sorry to have missed the repertoire that's possible with that kind of ensemble."



She was right, of course, and I redoubled my efforts to build a real musical ensemble from that monster.

The "modern era" of this chorus dates to two major events in the 1980's. The first was a performance of Bach's B Minor Mass in 1984, a piece which seemed so huge at the time that I wasn't sure we could do it. But we did, and the proof is in a truly beautiful video made with love and care for every minute detail by Dana Hawkes of Palomar College. It aired on KPBS on Easter of that year and the next, and proved to the world that we had "grown up."

The other watershed was our 1988 European tour, made possible by two other Palomar colleagues, Dr. Ted Kilman and Dr. Brenda Montiel. They convinced me that this tour idea was good thing, and constructed a unique experience of performance venues – like singing Haydn's music in the Eisenstadt hall where it was premiered for the Prince -- and sight-seeing opportunities of real cultural significance. We discovered that such a touring experience was more than just a fun vacation. It truly strengthened the group at home.

That became the first of 11 amazing tours, including the one to Bhutan, where we were the first Western classical ensemble ever to tour that wonderful Himalayan kingdom.

Since that first B Minor Mass, we have plumbed the full complement of the great choral-orchestral masterpieces. To those monuments, we have tried to add works that have received less attention than they deserve, such as Schumann's breathtaking Goethe's Faust.





We've also consciously pursued newer music. Among my personal favorites are Stravinsky's *Oedipus Rex* (programmed with Debussy's *Damoiselle Elue*); the double-header, with dance company, of Orff's *Catulli Carmina* and Menotti's *The Unicorn*; the US premiere of the opera *Boojum!*, in which my whole family performed; and William Bolcom's setting of Blake's *Songs of Experience*. Still more recently, we have commissioned major works, including Nathan Davis's *A Sound uttered...* and an exciting installation at Balboa Park: Rick Burkhardt's *Haydn in Plain Sight*. *Haydn* filled four balconies surrounding the atrium of the Natural History Museum with yellow-shirted members of our fearless chorus and orchestra, deconstructing the master's oratorio *The Seasons*.



Meanwhile, our 1992 tour to Canada's Kathaumiew Festival introduced us to Venezuela's choral star, Maria Guinand, with whom we've had long musical love affair. Our love extends to all kinds of Latin American influences, including the poems of Pablo Neruda. That poet's words are the basis of Cary Ratcliff's *Ode to Common Things*; Osvaldo Golijov's *Oceana*; and the Samuel Barber work we'll perform next month, in my last concert ... *The Lovers*.

An absolutely unique experience was the "reunion" of present and former LJSC members for a performance of Britten's *Spring Symphony* in Carnegie Hall, in May of 2012. What a magnificent sound!

Finally, a word about our annual *Messiah*. Way back in 1978 we did the very first "Messiah Sing" in San Diego County. I have to admit that it was organist Jared Jacobsen's idea -- I wasn't sure I liked the idea! But over the next four decades, it taught me what "People's Music" really is: making great music together!

Which brings us to this moment. As I say "Sayonara" to my choral community I want to do it making music with as many of our singers as possible!

Sayonara, my dear musical friends!



*David Chase*

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# Meet Cellist Caitlin Fahey



Born and raised in Albuquerque, New Mexico, Caitlin became interested in studying music at the tender age of five, when a friend began violin lessons, and Caitlin saw the tiny instrument. She pestered her parents for almost a year, but they couldn't find anyone who would take a student that age. Finally, they found a cello teacher who accepted young children.

"At our first meeting," Caitlin says, "I was allowed to hold her cello, and—if familial lore is to be believed—I told my mother that touching the instrument gave me chills. I immediately switched allegiances to the bass clef and never looked back."

Caitlin's life was pretty busy. "As a kid I did the type of activities one does when raised by white hippies in New Mexico: Aikido, ice hockey, acting classes, capoeira, art classes, African dance, choir, rock climbing, decorating art cars, but cello always landed at the top of the heap." She was heavily involved in the Albuquerque Youth Symphony and founded a quartet with some friends at age 11. They continued to run their little gig business through middle school, high school and college. And there were other interests. "In addition to music, I was very interested in medicine (animal and human). Homeschooling allowed me the freedom to do long internships with a veterinarian and an orthopedic surgeon. I studied pre-med with a German minor...then changed my mind entirely and did a master's degree in Montessori education."

Caitlin moved to San Diego in 2003 to complete her Montessori certification, and stayed when she got a teaching job. "The school was developing a Suzuki music program at the time," she notes, "and I quickly realized that I enjoyed music teaching far more than classroom teaching." She took Suzuki courses, fell in love with the pedagogy, and began an eight-year quest to complete training in all 10 books of the Suzuki cello repertoire. She finished in 2015 and now runs a cello studio in a co-op with three violin colleagues.

"I suppose it's cliché to talk about how work with children and the arts is rewarding and inspiring, but it's absolutely true for me. I really love what I do and feel like I've found a community where I can make the proverbial difference. In addition to my teaching work, I enjoy collaborating with my husband Isaac on various musical projects, the most recent of which is a pop/jazz/electronic album. He's a drummer/bassist/composer; we met while playing a run of "Joseph and the Technicolor Dreamcoat." We live in the hipster enclave of North Park with our beloved cat, The Chicken."

## Questions for Caitlin Fahey:

### ***What do you like least about the cello?***

The only thing I don't like about the cello is the fact that I have to buy her her own seat on the airplane.

### ***What is the most thrilling work you have played with the LJS&C?***

I've had 10 years of thrilling performances with this orchestra. If pressed to pick one, I'd say my very first concert, which was Wendy Sutter with the North American premiere of the Glass cello concerto. I didn't realize until after the fact that the composer himself would be in attendance.

### ***What orchestral work do you wish you could play (or play again)?***

I would eventually like to play all the Beethoven Symphonies and all the Mahlers. And I'd like to have another crack at the Berio Folk Songs. (Steve, feel free to grant any and all of these wishes).

### ***Your favorite non-musical activities?***

I love to hunt for vintage treasures, watch *The Only Way is Essex* (trashy British reality TV), practice yoga, do the Sunday New York Times crossword, and study languages. Right now I'm trying to prevent German atrophy while once and for all gaining proficiency in Spanish. Russian is next.

### ***What do you listen to?***

I listen to a lot of podcasts, including TED Radio Hour, This American Life, The Moth, Revisionist History, Radiolab, and my guilty pleasure, Tara and Johnny. Music-wise: Barber, Schoenberg, The Weeknd, Ariana Grande, Kinan Azmeh (Syrian clarinetist), Solange, Bjork, Beyonce's "Lemonade," Kelsey Lu (experimental hip-hop/soul cellist), and Drake.

*Pat Finn*

## News from the Executive Director

This is a bittersweet end to a successful 2016-17 season as we anticipate David Chase's retirement after 44 years as Choral Director. Though I've been in this position for 11 years, I first started working with David in 1993 when I was asked to join the Board as a director. But I don't think I really got to *know* David until I took the position of Executive Director. We have worked together closely since, and I've appreciated his intelligence, talent, candor, humor and, most of all, his tremendous empathy that has helped me become a better executive director and human being. Thank you, David. Working with you has been a highlight of my career.

### Potluck Celebration on June 11

We're taking our annual potluck up a notch this year in honor of David's retirement and thanks to a Celebration Committee headed by long-time chorus member Beda Farrell. The festivities, food and drink will follow a Mexican theme (David's favorite cuisine). Please join us on the Quad behind Mandeville Auditorium after the last concert as we toast/roast David and his remarkable tenure with La Jolla Symphony & Chorus.

*Diane Salisbury*

## Endowment Campaign Update – Almost There!

Our 5-year effort to raise \$1.5 million has been a remarkable journey. As of this writing, we have raised \$1,380,000 in cash and pledges! The money raised has been invested and is already earning income that we can use each year to help cover the salaries of our Music Director and Choral Director to keep our artistic quality as high as it is now in perpetuity. Our deadline to complete the endowment campaign is June 30. If you have not yet given, or are in a position to add to your gift, or can pledge a gift to be paid in the future (up to 5 years), please take the leap now. This is also a last opportunity to contribute to the David Chase Composition Award Fund, part of the endowment, that will provide a biannual award to composers of new music for community choruses. We have \$120,000 left to raise to make our goal, and the clock is ticking. LET'S BRING THIS HOME!

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(note "Endowment" in designation box)

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REACH ITS  
ENDOWMENT  
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**\$1.5 million**

**\$1,380,000**

**Money  
Raised  
To-Date**

# Archeological Find

This archeological find emerged from the rubble of my home office . . . I'm thinking it might inspire more poetry from other corners of our ensemble. . . violas??

David Chase

## ODE TO EARTHMOTHERALTOS

EarthMotherAltos,  
born to possess Earth's Inner Voice.  
Keepers  
of the Middle Range,  
Threading intricate measures with  
panache.  
Leaping intervals with a single breath,  
They sing the song ...  
Reliable.

EarthMotherAltos,  
born to blend Earth's Inner Voice.  
Keepers  
of the Mellow Sound,  
Echoing Melodic Sopranos with  
aplomb.  
Consonants clear, glottal stopping,  
They sing the song ...  
Impeccable.

EarthMotherAltos,  
born to serve Earth's Inner Voice.  
Keepers  
of the Maternal Hum,  
Answering Dulcet Tenors with  
éclat.  
Sibyls of sounds within sounds,  
They sing the song ...  
Invaluable.

EarthMotherAltos,  
born to sing Earth's Inner Voice.  
Keepers  
of the Model Tone,  
Counterpointing Resonant Bases with  
clan.  
Sirens of the A-440 Meridian,  
They sing the song ...  
Incomparable!

Alto 81, (a.k.a. Agnes Toward)  
June, '89



# Article Watch



**From Beda Farrell**

***The Neuroscience of Singing*** - UPLIFT

<http://upliftconnect.com/neuroscience-of-singing/>

Singing Together Brings Heartbeats Into Harmony

The neuroscience of singing shows that when we sing, our neurotransmitters connect in new and different ways. It fires up the right temporal lobe of our brain, releasing endorphins that make us smarter, healthier, happier and more creative. When we sing with other people this effect is amplified.

***Baritone Darren Chase: Classics Provide Endless Inspiration***

<http://www.theepochtimes.com/n3/2243950-baritone-darren-chase-classics-provide-endless-inspiration/>

**From Meryl Gross**

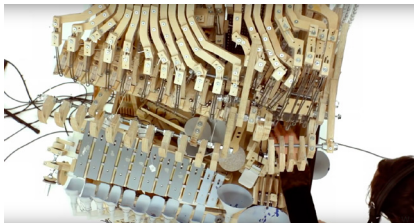
***Romantic Latin Music Flourishes in Barrio Logan*** - San Diego Story

<http://www.sandiegostory.com/romantic-latin-music-flourishes-in-barrio-logan/>

**From Barbara Peisch**

***Wintergatan - Marble Machine (music instrument using 2000 marbles)***

<https://www.youtube.com/watch?v=lvUU8joBb1Q>



**From David Chase**

***Steve Schick's keynote address earlier this month at Bowling Green University***

<http://thelogjournal.com/2017/05/11/steven-schick/>

**From Danbi Ahn**

***UCSD Psychology Professor Diana Deutsch writes about illusions of music and speech.***

<http://deutsch.ucsd.edu/psychology/pages.php?i=201>

***Need to contact the LJS&C?***

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Diane Salisbury, Executive Director

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