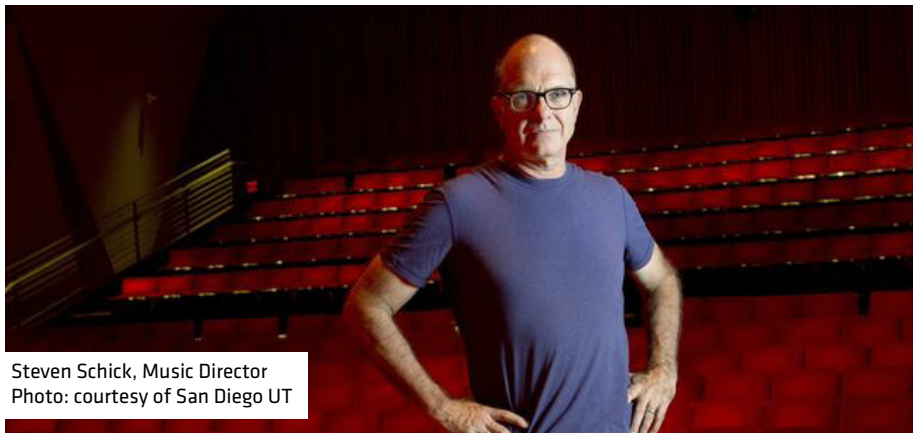


Conductor's Note



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

The next time you find yourself cueing up “The Blues Brothers” to pass a sleepless night, pay special attention to the scene in which John Belushi’s character moves in with Dan Aykroyd on a noisy El line in Chicago. After the first train roars by, Belushi asks, “How often does that happen?” Akroyd’s answer is: “So often you won’t even notice.”

That’s what happens when something is always there. We often fail to notice the omnipresent. But the power of the unnoticed norm is extraordinary. In fact you could say that an historical moment is less identified by what is contended (those nodes of debate and strife that attract our attention) and more by what it takes for granted (the unnoticeably normal part of the texture of our lives). The crash of an airliner makes big news today, but future historians won’t talk about that nearly as much as they’ll talk about our increasing mobility—with

all of its enormous, economic, social and cultural ramifications—thanks to normal, boring air travel.

Music works the same way. The established composers on this program are *so* established—so often heard and referenced—that we barely notice them. How many times have we heard music in the style of Aaron Copland used to sell a pick-up truck, hype a football game, or elect a political candidate? Ironically Copland’s music keeps showing up in the campaigns of far right politicians, recently in Texas governor Rick Perry’s anti-gay ad in 2011—ironic, given that Copland was a New York-based, communist-leaning, gay, Jewish, intellectual activist. Oh well. The fine print gets you every time!

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And speaking of air travel, I am approaching 2,000,000 miles with United Airlines, which means I must have heard their theme, Gershwin's *Rhapsody in Blue*, thousands of times. So often I don't even notice it.

But our goal in this concert is to ask you to notice again these staples of American cultural life: to hear Copland with fresh ears, and to allow his subtle but poignant shifts of harmony and texture to register as the sharp, well-crafted musical gestures they are. And we'll listen in to Gershwin's standards, *American in Paris* and *Rhapsody in Blue*, not as sure-fire crowd pleasers, but as concise and beautifully framed musical essays that combine genres across a racial divide that was practically unbridgeable at the time. Let's not fail to notice.

Part of our strategy here is to pair these well-used master works with new music. We asked Asher Tobin Chodos to compose a work for two improvising pianists and orchestra—which he will perform this weekend with the great Cecil Lytle. In addition he has made two arrangements of the music of Duke Ellington, actually arrangements of Thelonious Monk's arrangements of Ellington. This act of translation—of removing music from its original context and repurposing it for our contemporary ears—is what gives us freshness. We sense the tension between how this music may have sounded at a first listening and how it sounds to us now. *Solitude*, once a comment on a romantic situation, could develop new resonance to those of us who live in the overcrowded corridors of coastal California. The social implications of *Mood Indigo*, a dreamy blues tune featured in dozens of movies and television shows, from *The Cotton Club* to *The Sopranos*, might tap deep reaches of our psyches in an age marked by African-American protests against violence.

By placing these works together in late 2017, we do not instruct you how to listen to them, but instead invite you to hear them as you wish. Each person's individual and personal relationship with the act of listening is one of the least alienable of all our rights. We hope only that you do listen. However often you may have heard

the clarinet *glissando* at the opening of *Rhapsody in Blue*, however familiar the taxi horns in *American in Paris* may be, we ask you not to take them for granted. We might be forgiven for taking things—music, ideas and even people—for granted. It's easy to do. But we do so to our own detriment, because there is no guarantee of permanency, even with what is most familiar.

I'm thinking now of a good friend of all of ours, Ryoko Goguen, who attended practically every Music Department recital there was and who was at every La Jolla Symphony and Chorus performance. She was even present for most of the rehearsals, greeting me afterwards with a smile and a predictable, "Sounding good, Steve-san!" Ryoko was always stylishly dressed. Always covering her quick laugh with a gloved hand. Always open, sunny and kind. She was simply always there. Ryoko did that rarest and most valuable of things: she showed up.

I suppose that I did take her for granted a little bit. I took for granted seeing her more or less every day and in every concert. I took for granted her words of encouragement about our orchestra and our little conversations in support of my infantile Japanese. So when I got the e-mail at the end of August that she had died suddenly after a private illness, it was like a punch in the gut. How could she simply not be there anymore? How could we do without her constancy, her pervasive optimism?

I'm not yet sure how we will do without Ryoko. But I can say that we're not ready to give her up just yet. We dedicate this performance to Ryoko Amadee Goguen. And as we play, we'll imagine her there with us one more time, out in the audience, looking up from under a big hat, and smiling. Always smiling.

Steven Schick

News from the Executive Director

We did it! \$1.5 Million Raised!

Dear Friends,

As the 2017-18 Season begins, we have many accomplishments to celebrate and – thanks to a successful conclusion to our five-year Endowment campaign -- an exciting future ahead. At the October 14th Gala, we feted Amee Wood, our Endowment campaign chair, and announced the completion of this important effort. Over 270 individuals contributed to the Endowment. As David Chase once said, building the LJS&C “brick by brick” is the surest, most-sustainable foundation you can create. Thank you all for your gifts of time, talent and treasure.

50th Anniversary with UC San Diego! This year celebrates 50 years as an affiliate of UC San Diego. In 1967, a small amateur orchestra that had been performing in La Jolla since 1954 was invited to partner with the Music Department as an “affiliate.” At the same time, a local community chorus received a similar entreaty, and the La Jolla Civic Orchestra & Chorus Association (today, the La Jolla Symphony & Chorus) was born. Tom Nee, one of the founders of the one-year-old Music Department, became music director of the ensemble. The rest, as they say, is history. We will be acknowledging that history in the pages of each concert program guide this season, beginning with a look back, 10 years ago this concert weekend, to Steven Schick’s exciting debut as music director.

Friday, November 3 is our annual **Young People’s Concert**, from 7:00-7:50pm. The concert will feature excerpts from Rhapsody in Blue and Quiet City, and will be videotaped by UCSD-TV thanks to a grant from **Kiwanis Club of La Jolla**. If you know of families who would like to attend this free concert, please direct them to sign-up at **Eventbrite.com**.



Diane Salisbury

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Welcome Patrick Walders!



New Choral Director Patrick Walders joins the LJS&C this season, rehearsing the chorus for the December and June concerts, conducted by Steven Schick, and debuting as conductor of the chorus and orchestra in March's three-performance blockbuster, *Carmina Burana*. Patrick will also lead our annual Community Sing of the Christmas Messiah on December 3, one week earlier than usual, at St. Elizabeth Seton Catholic Church in Carlsbad.

Diane Salisbury



In Memory of Mary Nee

Mary Nee, widow of Music Director Emeritus Thomas Nee, passed away peacefully at her home on October 14. She was 91. Even as Mary grew frail in recent years, she rarely missed a concert or a pre-concert lecture. Her frequent handwritten notes about a performance or event always included her clear-eyed perspective along with a large dose of affection, encouragement and support. When LJS&C first became affiliated with UC San Diego's Music Department 50 years ago, Tom Nee was Music Director, a position he held for 31 years. In those early years, Mary participated fully in many of the organization's activities, including serving as Artistic Director on the more theatrical concert productions. As we premiere the 21st Thomas Nee Commission in December, we will dedicate that concert to the memory of Tom and Mary, and celebrate their tremendous legacy to us all.

Diane Salisbury

“Magical Mystery Tour” Gala

Playful theme, serious fundraising!

We launched the 2017-2018 season and celebration of 50 years as an affiliate with UC San Diego (1967-2017) at our October 14 Gala. The whimsical Gala theme came from another 50th anniversary – The Beatles’ fall 1967 release of the ground-breaking *Magical Mystery Tour* album. The fundraiser was a success and raised over \$40,000 in support of the current season.



2017 Arts Angel Amee Wood



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Sally Dean



Brenda and Steven Schick



Tom Peisch

Meet Bassoonist Tom Schubert

Tom Schubert takes his music very seriously.

As a child growing up in Arcadia, Tom attended public schools, where he was introduced to the plastic recorder called a Tonette. Most elementary schools offered this unbreakable, simple instrument to music beginners. To his delight (and his parents' surprise) Tom turned out to be good at it. He eagerly moved on to the clarinet and added the tenor sax in junior high. He soon discovered he liked orchestra better than band and large instruments better than smaller ones. The bassoon was the right fit, and within a year he was principal bassoon in the All Southern California High School Honor Orchestra.

At one time Tom hoped to be able to make a living playing his bassoon professionally, but, he notes, "Careers in the arts were unacceptable in my family, and I was turned toward the technical world. Fortunately, I went to small (at the time) schools & was basically the only competent bassoonist around."

The school was UC Irvine (not so small today). Tom became Irvine's first student to become a triple-degree engineering conferee (BS, MS, PhD). With that resume he naturally landed in aerospace. His employment at Hughes Aircraft allowed him to purchase the instrument he plays today, a Heckel bassoon.

When his marriage dissolved, he packed up the Heckel and moved to Oregon to see if he could make a go of his first love, music. He got a job with what he calls "a minor professional orchestra" and did a bit of free-lancing. But finally it wasn't enough to pay the bills, so it was back to the technical world. Tom became associate professor of engineering at the University of San Diego in 1987, the university's second engineering faculty member.

His success at USD has been remarkable. He served as director of engineering programs for six years, wrote several textbooks, won the 2012 Robert G.



Quinn award of the American Society of Engineering Education, was named faculty mentor of the year and this year was honored by USD with the Engineering Spotlight Award for his 30 years of service.

When Tom moved to San Diego, he joined the La Jolla Symphony and Chorus in 1990 as a bassoonist. But he never gave up on the clarinet or saxophone. He says, "My return to saxophone and bass clarinet (has) been fueled by a joy for playing in the orchestra pit (ballet, opera, and musicals)."

And by the way, he plays contrabassoon as well.

Pat Finn

Article Watch



From **Ted Bietz**

Engineering Spotlight Award Recipient, Thomas Schubert, PhD, Blends the Best of Both Worlds

LJS&C Bassoonist Tom Schubert being recognized in the USD Engineering Department,

http://www.sandiego.edu/engineering/about/detail.php?_focus=64446

From **Danbi Ahn**



Singing with another woman's lungs

By Kate Sullivan, CNN

This fall, renowned soprano Charity Sunshine Tillemann-Dick will inhale deeply, filling her new transplanted lungs with air, and sing. Performing alongside her will be Esperanza Tufani, a 24-year-old restaurant manager in Ohio. Tufani's mother was the donor for Tillemann-Dick's lungs.

<http://www.cnn.com/2017/10/13/health/turning-points-opera-singer-lung-transplant/index.html>

Robot conductor for Andrea Bocelli concert

A robot has conducted opera singer Andrea Bocelli and the Lucca Philharmonic Orchestra in Pisa, Italy

<http://www.cnn.com/videos/cnnmoney/2017/09/14/robot-conductor-bocelli-lon-org-ado.cnn-tech>



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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