



Happy Holidays!



T u t t i

November 28, 2005

A newsletter by and for the La Jolla Symphony and Chorus Association

Volume 10, Number 2



Three faces of LJS&C ... David Chase

Our December concert is a Christmas program, but one with extreme variety of styles and performing ensembles. The three parts of the concert seem to present three different LJS&Cs! It begins with one of those pieces that our mission statement refers to: lesser-known works of the past. "The March of the Three Holy Kings" is an instrumental movement from Liszt's late oratorio, *Christus*. A romantic-style "tone poem," it employs a huge orchestra and sounds a lot like Wagner.

After this large-scale opening, the Respighi *Laud to the Nativity* is stunningly intimate: most of the work is accompanied only by flutes, oboes and bassoons (evoking the rural setting); the four-hand piano and triangle parts enter only at the climactic section, with astonishing coloristic effect. The harmonic language is very "neo-Renaissance" and the choral writing includes a quasi-madrigal and a lot of counterpoint for male voices, all of which represents the curiosity and excitement of the common people surrounding the birth in the stable. The three soloists play the roles of Mary (mezzo-soprano Janelle Rollinson-DeStefano), the Angel (soprano María Esther González) and the Shepherd (tenor Scott Whitaker).

The two ladies, by the way, are both past winners of our LJS&CA Young Artists Competition. Our tenor is a newcomer to town who comes with impressive experience singing with some of the finest ensembles in the nation. It's a joy to work with all of them.

After intermission comes a "third LJS&C:" a reduced orchestra, an especially lean and mean machine, that serves the "colossal baroque" style especially well. Bach's *Christmas Oratorio* is a massive piece – really six cantatas intended to be performed separately – so our goal is to give a sense of this great music in less than an hour. It's never easy to do the "Reader's Digest" version of music masterpieces, so I can't promise that Bach connoisseurs will be fully satiated by my abridged version. But I believe it will give our audience a good taste of the work. It includes exciting music for the chorus and orchestra, as well as amazing arias and a trio for the soloists.

Over the years, LJS&C has tried to avoid the habit of doing programs of Christmas music year after year. Even though there's a great amount of music (especially choral music) for this season, the act of filling that expectation can become burdensome. This very special concert represents our interest in the season as an inspiration to present works that deserve to be heard.

Bring your friends!

In this issue...

- Three faces of LJS&C
- Greetings from the office
- A letter of thanks (and Fiesta recap)
- Love in the Symphony (Part 2)
- Sean Peisert and Kathryn Croom getting married
- Dues collected
- Grant writing
- Volunteer list
- Photos from the run-out and Mandeville concerts
- Editor's corner



Greetings from the office... Anne Merkelson

There have been many changes going on at the LJS&CA. Although I am not completely new, I am enjoying my new role as Managing Director and have been busy getting the administrative side of the organization together, including a top-notch team for the office.

It is my pleasure to introduce you to our new Operations Manager, Veronichah Roolz. She has been involved in the arts for 14 years through school orchestras, concert choirs, jazz band, marching band and young actors' musical theatre. Also, for multiple years she was chosen to perform in countywide honor orchestra and chorus concerts. A student of the string bass and bass guitar, Veronichah continues to promote the importance of the arts in her personal life and career. After graduating from Bakersfield High School with honors, Veronichah went on to attend UCSD where she studied biology, Spanish literature and human development. There she became involved with the student cooperatives and was trained in outreach coordination and accounts payable with QuickBooks. Her other recent employment specifically in the arts includes a temporary position with the Mainly Mozart Festival, where she assisted in the box office during its 2005 festival and provided QuickBooks support for accounts payable and receivable.

I am thrilled to have her as the first contact for patrons. She always has a personal touch and is busy promoting group sales as well as running the box office. By the way, she has many great ideas to reach out to students. I call her our "student ambassador." She can be reached at 858-534-4637.

Also, please welcome Hannah Choe, our new Box Office/Marketing Assistant. She is a communications major who has worked as an orientation leader and a sales associate.

Join me in welcoming our new team!

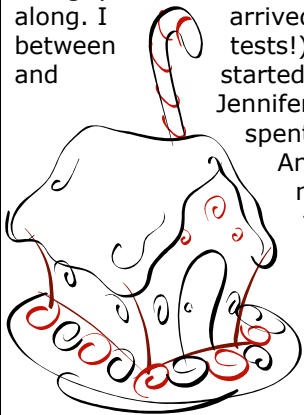


A letter of thanks (and Fiesta recap) ... Ameer Wood

Dear Fiesta volunteers,

Have you ever watched the old "I Love Lucy" shows? Lucy and Ethel (and sometimes Fred) would invariably get themselves into situations which got out of hand - the situations ultimately controlled them - with hilarious results. Well, several times last night I found myself laughing, amused that I was participating in a Lucy and Ethel event.

You guys were absolutely phenomenal, going with the flow as the Fiesta swept us along. I arrived to find Victoria, Bev and Shaelynn (who dropped by in between tests!) cutting paper, positioning and draping tables. Ray showed up and started creating the huge bulletin boards Victoria had designed. Jennifer popped in, promptly plunked herself down on the floor and spent the next hour or so creating flower arrangements. Marty and Ann were welcome surprises - they stuffed envelopes and moved furniture. Walt, meanwhile, was helping everywhere, from program stuffing to lobby poster hanging to putting all of our drinks on ice. Stew immediately set to work organizing the bar. All other volunteers (Nancy, Lerina, Mary Ellen, June, Sandra, Debby and Janet) arrived and pitched in decorating, cleaning up and preparing food. The student Mariachi Band assembled, looking great and ready to go. The office staff - Anne, Veronichah, Hannah and Mervy - had the lobby well organized for the tickets sales. So far, so good. We are in control of the situation.



Newly retired? Setting up a new routine? Come volunteer with the LJS&C...

Contributors:

Barbara Peisch, Ed.

Kenneth Au

Ted Bietz

Judy Gaukel

Sarah Grubb

Anne Merkelson

Ray Park

Sean Peisert

Susan Taggart

Ameer Wood



About 6:30, things started to speed up. The food arrives and needs to be arranged. The patrons also arrive - hungry. I shove Lerina out into the lobby to help organize the ticket sales and bar the door to the East Room until 7. Victoria gets a deer-in-the-headlights look as she realizes that she needs to get on stage to warm up with the orchestra. Anne's smile starts to look more like rigor mortis as she stations herself to greet our Mexican Consulate guests. The ushers need training - they get 5 minutes. Victoria gives me instructions for receiving the intermission chocolate from Chuao, and leaves with her violin.

At 7, we open the doors for the patrons to enjoy the Fiesta. Time is really moving fast now, and things become a blur. Nancy nailing the patrons to the wall to buy Opportunity tickets. No spoons for the salsa - Mary Ellen runs off to solve that. Debby wants to know how to turn on the outside heaters - I have no idea. June is replenishing food. Bev is chatting up guests, and reaps a big donation. I see only the crowns of the heads of Stew and Walt as they bend to drink pouring - there is a huge crush at the bar. Janet is being a good hostess while watching out for her elderly friend. I wave at some friendly faces, say "hi" to Tom, who is really Norm (Norm who??). Sandra approaches - when do we open the house? Yikes - a good question. I leave Sandra at the Opportunity Drawing table (with no instructions...) while I go in search of the house manager. Find her - she is opening the house now. I race back to the East Room, find the ushers, and say GO! NOW! They do. Oops - forgot to tell them to rip the tickets - they do it anyway. By 7:50 we are out of food. Stew tells me we are out of drinks. I better move the patrons into the auditorium. I find a bell and go around ringing it. Forgot about the Mariachi Band that has drawn a huge crowd outside. I go out and tell them 3 more minutes of playing. I go to help June take tickets and find the poor lady is trying to rip tickets which have already been ripped, hand out programs and has nowhere to put the ticket stubs. We get that straightened out. Darn! The Mariachi band is still playing. Mad rush to get the patrons seated. The Mariachis finally stop playing, and we shut the doors to the auditorium at 8:05. Not bad.

Chuao Chocolatier arrives. We clean up food tables in the East Room, helping Chuao staff set up. Anne rushes in - the bouquet for the soloist is missing! We fix that crisis (you can imagine how with all the beautiful flower arrangements on the food tables...). She rushes off. Tomas from Chuao is giving us samples of chocolate - heavenly. Suddenly, power goes out for the hot chocolate maker. We unplug, re-plug, shake, fiddle and check connections - suddenly, power is on. That crisis averted. He tells me he needs no help with the hot chocolate.

Intermission. The crush of people, the mounding of plates is unbelievable. Tomas tells me he needs help with the hot chocolate, so I spend the rest of intermission pouring hot chocolate. Stew and Walt are organizing the coffee. June is passing chocolate. Nancy is still nailing people for Opportunity tickets. All other volunteers are helping out where needed, aghast at how quickly the desserts are going. Amid hundreds of hot chocolate servings, I begin to wonder how to get to that bell so I can ring it and get the patrons back into the auditorium. Music to my ears - Anne has found the bell, is ringing it and eventually the patrons go to their seats. I'm sure they will be up all hours of the night with the amount of chocolate (and caffeine) consumed.

Clean up commences. The concert is over. The orchestra comes back to the East Room to finish up the beer. The volunteers all do their part, and wander off to get a well-deserved good night's sleep. Victoria, Bev and I dismantle the remaining decorations, take everything out to the cars and apologize to the Mandeville night clean-up crew for making such a mess. I drive home, my heart overflowing with thanks to everyone who pitched in to help - no one refused a request, everyone was self-directed, everyone creatively solved problems, all kept good humor and an eagerness to lend a hand wherever needed. I don't know if Lucy and Ethel ever had such an overwhelming sense of gratitude and satisfaction after they had flown by the seats of their pants, but I do. Thanks to all of you Lucys, Ethels and Freds - it was a great ride!



All the kids finally gone? Have a few extra hours? Volunteer at the LJS&C office...

Tutti is online!

Thanks to Sean Peisert, you can download this and previous issues of *Tutti* from:

lajollasympphony.com/download/tutti



PS - I heard there was a concert going on last night, too, and that it was pretty good.

And there are many other people to thank:

Jeff Nevin - composer, conductor and publicity machine
Victoria Eicher - Fiesta coordinator
Anne, Veronicah and Hannah - indispensable office staff
Otto Sorensen - underwrote our new lobby poster and secured the opportunity drawing prize
Jill Ogilvie - donated the Los Gaviotos OD prize
Becky Ramirez - translator optimo
Sean Peisert - webmaster and sticker printer
Diane and Robert Whitley - wine donation
Chua Chocolate
Beverages and More
Sarah Grubb - photographer
Kent Oberlin - recording
Ken Fitzgerald, Sylvia Grace and AJL Litigation - video production
Leon from Carlsbad Farmers' Market - flowers
Maureen Fahey, Russell King and the rest of the Mandeville staff

The lucky winner of the Opportunity Drawing is Torrey Neel from Encinitas.



Tired of looking at that couch potato you live with? Come get a life and volunteer with the LJS&C...

Need to contact the LJS&CA?

La Jolla Symphony & Chorus Assoc.

9500 Gilman Drive

Mail Code 0361

La Jolla, CA 92093

(858) 534-4637

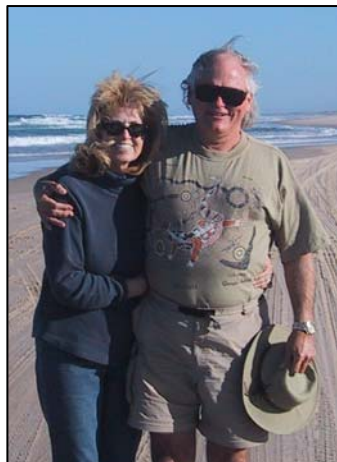
www.lajollasympphony.com

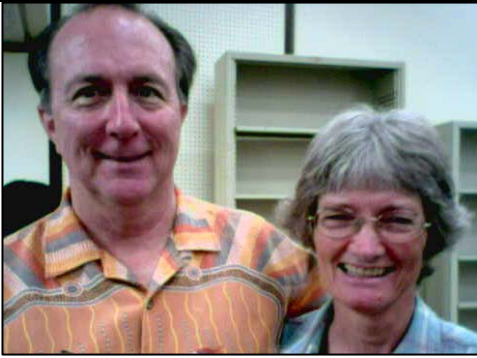
Anne Merkelson,
Managing Director
amerkelson@ucsd.edu

Love in the Symphony ~ Part 2

Ted and Carol Bietz

Carol and Ted are in their 31st year of playing with the La Jolla Symphony. The two of them met while coaching violin and low brass for a music camp in the Cuyamaca Mountains. Their first date in 1970 was hiking Stonewall Peak. Over the many years they have enjoyed hiking, camping, and working around their 3 acres in the mountains of Jamul, where they live with their two dogs, five cats and two parakeets. Carol, a volunteer for Project Wildlife, rehabilitates mourning doves and songbirds in 2 large flight cages. Ted, a retired teacher, now enjoys riding his bicycle and plans to take on kayaking. Carol enjoys quilting and gardening, and also plans to do some kayaking. It was Carol who was invited to join the orchestra by Tom Nee because he needed another violinist, and Ted simply "crashed the party." There already were 3 trombones and he would be the 4th trombonist. Tom decided in order to keep Carol in the orchestra he would have to put up with another trombonist. During the early years of playing in the orchestra they would bring their children Spencer and Tori to rehearsals, where they would sit or sleep in the back of the room absorbing the music ranging from Beethoven to Bernard Rands. Tori and Spencer became fairly proficient playing the violin and cello respectively, which led to one of the greatest joys for Carol and Ted to have their children play in the La Jolla Symphony with them.





Debby and Ray Park

Theirs was a typical story for many who attended college in the '60s. Two people from opposite coasts meet by chance and find respite from "higher yearning" in the college choir, incidentally acquiring education and some career direction along the way. Debby journeyed to Pomona College from New York State by train because her father was an engineer (no, not that kind; he designed equipment for Railway Signal Co.) and had graduated from the same college. Ray drove from San Diego, following the tracks of his older sister who majored in music and seemed to know what she was doing. She urged Ray to join the choir, then said, "Try out for glee club. You'll like it even better." Ray liked it so much better that it became the highlight of his college career and a good place for getting to know Debby. They squandered one entire semester before sort of noticing each other at rehearsal. Today, nearly ninety semesters later, they continue to sort of notice each other.

Four years passed too swiftly and the youths launched themselves in different directions, Debby to Harvard for a master's degree in teaching French, Ray to Rice for a doctorate in Space Physics. Phone bills and frequent flyer miles mounted. Debby graduated first. It therefore befell her to move to Houston in pursuit of her next goal: marriage. Oh, and a job. Quite unbelievably, in retrospect, they lived in separate apartments, but those were very conservative times in the South. Debby found employment at a high school where she taught French masterfully and survived herding a group of students through France and Switzerland on a six week trek. Europe was peaceful then. Meanwhile, Ray played badminton, traveling to tournaments across the U.S., Canada and Mexico. Having won a position on the United States Thomas Cup Team, he competed in Djakarta where the team achieved elimination in an early round. Not players of high international caliber, they were likely the most cerebral of any team: five of the six earned an advanced degree, either M.D. or Ph.D., soon after returning home.



After these foreign travels, it was time for domestic living. Debby and Ray married in 1967 in Santa Fe, NM, chosen for its proximity to two grandparents. They often return to partake of the wealth of music, art, and clean air. Back in Houston, Debby would type Ray's Ph.D. thesis, sing with the Houston Chorale, and give birth to daughter Melissa in 1971. Meanwhile, Ray played badminton, this time in Las Vegas. That's right. The baby was due one week later and neglected to consult the tournament schedule before heading out early.

A new phase began when the couple moved to San Diego in 1973. Soon Debby joined the Chorus and embarked on a career of community service as a school volunteer and as church director of outreach. She also screened students who wanted to go abroad on the American Field Service program, and eventually convinced Ray to host two foreign students, each for a school year. Meanwhile, Ray - - well, you can guess. He now had a post-doc at UCSD in addition to badminton, yet managed to be present for the birth of their son Andrew. Sports activity prevented him from singing for fifteen years until his knees retired, when he joined the LJS&C just in time for the second *Kyrie* of Bach's B Minor Mass. The two participated in the chorus trips to Austria, Canada, France, Poland & the Czech Republic, and Bhutan, and these provided some of their most cherished lifetime memories. Both Melissa and Andrew sang with the chorus on the tour of France.



Stressful job? Come relax and stuff envelopes at the LJSC office...

Is there something you'd like to see in Tutti? Like what you see...or maybe you don't?
Send feedback to the editor!
barbara@peisch.com



Debby went back to work in a medical office, then returned to teaching French at a private school, a job that has now morphed into teaching music to kids up through grade 5. She also took up playing organ. Ray quit science and joined a friend working as an accountant. Twelve years ago he took his first ever music course. The class in music theory started Ray thinking again in a way that he hadn't in the previous twenty years. Finding that he enjoyed school and could still compete with students who had many more brain cells, Ray pursued other studies.

A class in Tree Identification beckoned, since Ray had always been interested in flowers and gardening. It happened that the teacher was a landscape architect and chairman of the architecture department at Mesa College. She suggested that Ray take the beginning course in landscape architecture, which centered on design principles more than plants. He was fascinated! Ray took every landscape architecture class that was offered, two building architecture classes as well, and seriously considered a new career. However, there was no other schooling available in San Diego. He was accepted at Cal Poly San Luis Obispo but he was not allowed to go directly into a masters program. He would have had to repeat many undergrad general education courses, as well as leaving his family and moving 150 miles away. Strongly tempted, he did not take that plunge.

All was not lost by any means. A hitherto dormant part of Ray's brain (imagination, creativity, ingenuity) had come alive! He took up a variety of new activities like painting, photographing, drawing, composing, and writing, and attended private classes called *The Artist's Way*, based on a book by the same name. He now regards himself as an artist more than anything else and incorporates appropriate activities into his life. Although he doesn't have a career in any of these fields, he now enjoys composing for piano, writing poetry, quartet caroling at Christmas and singing with the San Diego Opera Chorus.

Both Debby and Ray journey to Oregon when possible to enjoy their year old grandson Isaiah, and to San Jose to hear Andrew perform with the local opera. It took a long while, but music is definitely winning now!



Sean Peisert and Kathryn Croom to be married

Principal percussionist, Sean Peisert and principal flutist, Kathryn Croom are planning to be married in July of 2006. They'll be featured in an upcoming "Love in the Symphony" biography for *Tutti!*



Dues collected ... Amee Wood

The Board would like to thank all the ensemble members who participated in the dues program. 55% of all musicians participated, with most people paying dues, 30 people buying subscriptions and several people volunteering hours. You donated \$4000 this quarter, which will go toward operating costs of the organization. Thank you all very much – your money and your hours are going to a good cause - US!



Your grant writers are hard at work! ... Judy Gaukel

Grant writing is a slow process, as I'm finding out – lots of information gathering, and trying to know what the grant-givers are looking for. Bigger than grant writing news is the revival of our outreach program. Victoria Eicher has again brainstormed some marvelous ideas to expand the outreach program that was suspended last year. The completely new twist involves mariachi and Afro-Cuban percussion instruction, collaborating with Jeff Nevin (Music Professor at Southwest College, Music Director of Mariachi Champaña Nevín and our very own Principal Trumpet) and Manny Cepeda, a local performer and percussion instructor at the School of Visual and Performing Arts, and the La Jolla Music Society. As that is being defined, we are locating seed money, hopefully some through the Ackerman Foundation and the Weingart-Price Foundation.

Also we have applied for our "staples" – a city grant from San Diego, and a county grant from San Diego – both that cover some of our general expenses.

Another grant we've just received is \$1500 from the city of Encinitas for outreach to their schools. Although this is a small amount, it is very significant in that the city received over \$150,000 in grant requests – and not just for the arts. As we sat there listening to council members increasing the recommendations and requests for programs that feed the hungry and homeless in Encinitas, our hopes got lower and lower, since we were told that the council had a mere \$50,000 to distribute. We are delighted with our grant and are looking forward to submitting others.

We are also going apply for grants from local corporations. I'm working toward getting a working foundation in place so that we can churn out applications. We have an amazing team of enthusiastic, energetic individuals who spend their spare time thinking up ways to bring in money for the LJS&CA – and new things for the LJS&CA to do to fill in the gaps in our community. We're always open to new ideas and suggestions (the Encinitas grant was a suggestion from one of our violists!) – so please don't hesitate to talk to me or email me with fresh ideas and information! - Judy Gaukel (jgaukel1@san.rr.com)



Volunteer list ... Submitted by Judy Gaukel

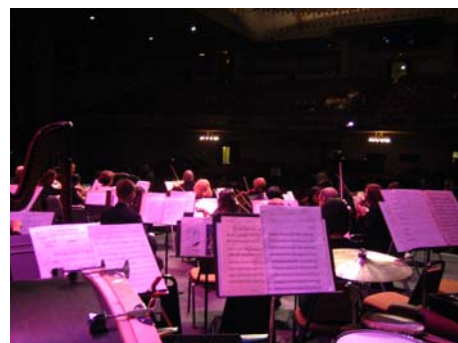
Interested in volunteering for the LJS&CA? Below is a list of available positions for volunteers:

December Concert		Contact:
December 3	Saturday night:	Amee Wood_mustonenwood@webtv.net
	Box office	Bev McGahey_bevmusic@pacbell.net
December 4	Sunday matinee:	
	Box office	
Office Jobs	Mailings	www.lajollasympphony.com
	Copying	(please sign up on-line or call the office)
	Filing	
	Telephoning patrons (can do from home)	
	Taking ticket orders	
	Computer skills	
Rehearsals	Orchestra set up and clean up	Ted Bietz_rtbietz@yahoo.com
Concert production		
	Orchestra stage crew -	Ben Sabey_bsabey@ucsd.edu
	Help set up and tear down Mandeville	
	Choral Messiah Sing and	Stew Shaw_stewwicki@sbcglobal.net
	Spring run-out concerts -	
	transport and set up risers	
	Ushering	www.lajollasympphony.com
	Box office	
Board Committees		
	Special Events	Amee Wood_mustonenwood@webtv.net
	Grant writing	Judy Gaukel_jgaukel1@san.rr.com
	Fund-raising	
	Young Artists Competition	
	Outreach	



Photos from the run-out concert in San Bernardino ... by Kenneth Au

Our orchestra has been busy! They performed in San Bernardino the weekend before our October concert at Mandeville!



Photos from the October concert at Mandeville ... by Sarah Grubb



Editor's corner ... Barbara Peisch



I think I need to make Susan Taggart assistant editor. She's provided me with a whole host of goodies for this issue.

Women and Conducting

First is an article that Susan found in the October 16, 2005 issue of the *San Diego Union-Tribune* in the Arts section. The article is written by Valerie Scher and is titled, "Despite gains, women conductors aren't exactly crowding the podium." As the title implies, the article bemoans the fact that there are very few women at the top of the music profession in the roll of conductors. The article cites various statistics that show that even though the percentage of women training as conductors is low and the percentage applying for conducting positions is low, the percentage of women considered as finalists for those positions is even lower. Still, some women have managed to succeed in this male-dominated field.



Speculation as to why there are so few female conductors range from chauvinism remaining from years past to theories about a music director needing to be a strong and confident figure in a culture where women tend to be more questioning of themselves than men. To my surprise, one reason that wasn't mentioned was one of upper body strength. I would expect that the female tendency for less upper body strength to come into the argument when we're talking about a profession that requires you to spend a lot of time waving your arms around. Not that a very large percentage of women couldn't develop sufficient upper body strength over time, given the motivation. But that isn't usually considered when you're dealing with prejudice anyway.

It's not that there have been no successful women in the field of conducting. The article mentions Nadia Boulanger who was the first woman to lead the Boston Symphony in 1938, and Marin Alsop, new music directory of The Baltimore Symphony. And locally we have Karen Keltner, San Diego Opera's longtime resident conductor. The article also lists ten top women currently rising through the ranks of the conducting profession.

So women are slowly making inroads into the conducting world. It's something that takes time. I liken this situation to the world of professional chefs and the world of politics. Both of these professions have traditionally belonged to men, but we've seen women slowly making progress there as well. And someday there *will* be a female US president!



Letters to the UT on new music

As you may recall, my editorial in the last issue of *Tutti* covered an article from the *Union-Tribune* on the difficulties of getting new music performed and accepted. Susan has followed this up with the letters to the editor regarding this article. There are two letters, neither of them terribly complimentary.

In the first letter, I really feel the author discredited himself right off the bat by starting with, "I'd like to compliment the 'elegant, gray-haired woman' who had the good judgment to get up and walk out of Sherwood Auditorium prior to having inflicted upon her another dreary piece of so-called 'new music.'" He goes on to say that 20th-century music is "ugly and has no redeeming qualities." Clearly, this is someone so prejudiced that he automatically lumps anything written later than 1890 into the same "ugly" classification, without the benefit of evaluation. Unfortunately, his type has always been around, but fortunately, his tastes won't matter in the long run.



The second letter is somewhat more open-minded, but not by much. This person asks, "Why should I spend my bucks on so-called 'serious' music that has little more 'quality' than warmed-over noise when the alternative is Mozart?" I'll tell you why. Because you may not care for something the first time you hear it, especially if it's different and ground-breaking. But the more you listen, the more you may like it. Certainly this doesn't hold true for all works, but it's hard for me to count how many times I've started rehearsing a piece with our group that didn't do much for me at the start, but by the time of performance I really loved it!



Will Ogden honored by UCSD

The last article from Susan is one about retired UCSD music professor Will Ogden. This article, titled "Freeing Spirit", appeared in the November 13, 2005 issue of the *Union-Tribune's* Arts section. Will Ogden, now 84, was the original department chairman of the Department of Music, and is credited as the one responsible for the creative, experimental atmosphere that still guides the department today.

UCSD, and particularly János Négyesy, plan to pay tribute to this influential man by hosting a concert of his chamber works on November 19th in Mandeville's Recital Hall. Unfortunately, that concert will be in the past by the time this issue of *Tutti* is released.

Although Will Ogden is the main focus of the article, it also mentions some interesting tidbits of history of the Department of Music as well as the new music facility scheduled to start construction next year. It also mentions Will's connection to Tom Nee who, as most of you know, was our Music Director until he retired in 1998.

And I'd like to add my own footnote to this story. I have my own connection with Will through his wife, Beverly. I took a UCSD extension course called "Singing for non-singers" many years ago. She is the one who encouraged me to take singing lessons and join a group that was more serious than what I had been involved with up until that point.

