

Auditioning for a unique organization ... David Handel



It is indeed a pleasure to return to La Jolla and to have the opportunity to collaborate with my friends and colleagues of the La Jolla Symphony and Chorus organization. The first time we had the opportunity to get to know one another was during a brief rehearsal-reading session of Debussy's symphonic masterpiece La Mer. That was about one year ago, earlier on in the music director search process, and I remember that experience with real musical and human warmth. I was then convinced of the ensemble's promise and its important role in the cultural life of La Jolla, Greater San Diego and the region.

At that time, our one-hour reading session and subsequent meetings left me with the strong impression of a progressive institution built upon

the dedication, intelligence and talent of its many members and supporters. I was impressed by the community, the sheer beauty of the region and the unreserved kindness of everyone I met. I was impressed by the professionalism and seriousness which each and every member of the orchestra brought to our brief artistic encounter and to the very positive spirit of the organization as a whole. I was equally inspired by the promise of the organization, the community it serves and the enticing challenges that these elements represent.

The La Jolla Symphony and Chorus is perhaps unique in the context of community-based cultural organizations in the United States. I am not aware of another such organization where the commitment to artistic excellence is so strong and where the organization's role has demonstrated itself to be so progressive. The Nee Commission, the Young Artists Competition and the organization's commitment to the performance of new or lesser-known works are surely pillars which the institution's future growth must maintain as core values. Considering the region's enormous growth in recent years and the corresponding cultural diversity, there are surely additional values which will lend to the organization's protagonist role on into the future. It is my experience that securing such a role depends on a commitment to community and progressive leadership.

Having reviewed the Orchestra and Chorus' programming in recent years, I proposed we meet the challenge of our next encounter with Beethoven's universal masterpiece, his Ninth Symphony. Now with our Beethoven rehearsals well underway, and having had the chance to get to know more members of the extended LJS&C family and community, my first impressions have been confirmed and are stronger still. Beethoven's 9th is a work with which I have been involved over a long period of time. It is a work which involves the participation of almost every member of the

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organization. It is a work which challenges our technical, musical and intellectual strength, and is a work which goes to the core of our most elevated values and the best of our shared human spirit. I can think of no work which is a better synthesis of what the La Jolla Symphony and Chorus represents as an organization and its promise for the community it serves.



We want you! ... Victoria Eicher

Hello fellow musicians,

We're in the recruiting stage for the LJS&C Music Outreach committee!

The basic structure in Outreach has taken shape and I feel confident with a program that focuses on two priorities yet benefits the LJS&C in many, many ways.

#1 Outreach priority: Education - creating opportunities for students throughout San Diego to hear, play and sing music.

At present, we are focusing on the communities of City Heights and Encinitas. We also have a target list of schools that we invite to our dress rehearsals.

#2 Outreach priority: Visibility - advertising our season through various ensemble performances at libraries, bookstores, community centers, churches, retirement homes, festivals and social events.

Wendy Patrick Mazzarella (LJS violinist and Board representative) has joined the Outreach team and will focus on the visibility side of Outreach while I stay more with the educational side of it.

Can you help us in one/more of the following areas?

- 1) Create a list of locations (i.e., music administrators, enrichment programs, community clubs and music/art festivals), contact names and funding sources for Outreach ensemble performances.
- 2) Help in the production, gathering and display of materials in the East Room for our concert weekends.
- 3) Send out invitations and create concert information/trivia packets for dress rehearsal audiences.

We serve as a committee 'at large' with individual/group meetings over coffee, lunch or happy hour.

Let me know if you're interested.

Happy New Year!

Victoria Eicher
Outreach Chair
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www.lajollasympphony.com/outreach



Contributors:

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Tom Schubert

Dirk Sutro





Member Spotlight

Chuck Carver, Chorus Tenor

Charles (Chuck) Carver, a second generation Texan, grew up in Amarillo near the Texas panhandle. The third of five children, he was taught to serve others at an early age by his father, a church elder whose mother was a Mennonite. Chuck's early musical experiences included joining his family in a weekly religious radio program for which his family provided the a cappella singing.

Life on the Farm ... sort of

Chuck had the enviable



experience of growing up in a small city, while having dozens of relatives living on or near farms where he could spend his summers and vacations. It was still rural enough that his parents kept a cow to provide milk for their five children. He can still remember his "pet" ducks becoming feather pillows for his bed, and he tells many apocryphal tales of cats and clotheslines that are better not believed. One of his cousins founded a camp for children in the Rocky Mountains of New Mexico. Chuck joined a small group of investors to get the camp going, and he helped with the camp until he started college in Abilene, Texas.

For a while, Chuck had entertained the vision of himself as a farmer, and he began college with that goal in mind. He worked his way through school by selling bibles in places like Michigan, or by working on farms in the summer. During the school year, he sold apples to hungry scholars in the dorms, foreshadowing his eventual sales career.

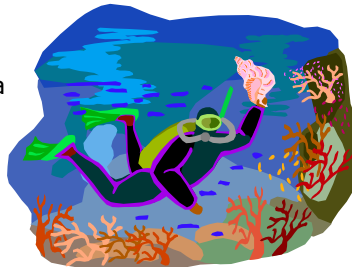
Soils Engineering...Drug Detailing...Planes...

Chuck continued his musical training at Abilene, and joined the college choir. At some point in his junior year, he realized he didn't really want to farm, and switched his major to Agronomy--the study of soils. Upon graduation, he was hired by the Department of Agriculture to plot soil types in the foothills of the Rocky Mountains in northern Montana--a job he found terribly solitary. He confided his disappointment in his job to his cousin, then a submarine commander in the Navy, who advised him to join the military and give himself more experience and time to decide his future. Chuck joined the Navy and began his training as a pilot in Pensacola, Florida.

...Deep Sea Diving...

Once again, however, Chuck found that his choice of jobs was less than satisfactory--he found flying less interesting than he had hoped and made the change to the sea-going Navy. Here, he finally found the challenging, exciting job he craved--he began his training as a hard-hat (deep sea) diver in Washington, D.C., in 1965.

During his diving training, Chuck attended church in Washington, D.C., where his brother-in-law was the minister. It was there that he met his future wife, Shari, a member of that congregation. They were married just three months later, a few weeks before he finished his training. After a month-long honeymoon to meet one another's extended families and friends, they sailed to Honolulu on a Navy ship.



Tutti is online!

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

lajollasympphony.com/download/tutti



After a week in Honolulu, Chuck began work on the salvage ship that would be his station for the next two years, retrieving from the seabed whatever sank--bombs, airplanes, etc. His experiences in Hawaii included a Westpac cruise and a tour of Viet Nam, where he was injured when a ship rocked against a line he was holding, causing him to lose the end of one of his right ring fingers. (He likes to describe how the entire crew jumped overboard to try to find his finger.)

Life after the military was less structured, but Chuck's training served him well in his first job as a drug detailer for Parke Davis and Company, in 1968. He was sent first to Roanoke, Virginia and then to Morgantown, West Virginia, both remote, country locales. Morgantown, particularly, is isolated by forests and mountains, and buried in snow eight months of the year.

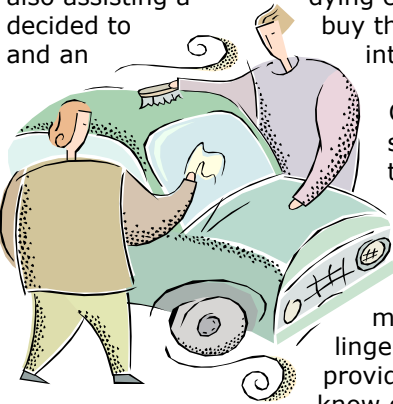
...Stocks...

Chuck and Shari had their first child, a son, in 1969. They named their son after Chuck. Eight months later, a San Diego stockbroker, who had also worked for Parke Davis, called Chuck to ask if he'd be interested in working as a broker for the firm of Shearson Hammill, in San Diego. After reflecting on the snow outside for a minute or two, Chuck took the offer, and moved to California to begin his training. Six months later, he flew to New York to take the exam, passed, and began his career as a stockbroker.



...and Automobiles

Unfortunately, 1970 was a bear market economy, and clients were decidedly reluctant to invest. Chuck and Shari's second child, a daughter, was born in 1971, and a house with more space for children seemed a necessity. At just about this time, Chuck was also assisting a dying client in finding a buyer for the client's business; Chuck decided to buy the company himself. Thus began Auto Beauty Products and an introduction to the stresses of being his own employer.



Chuck worked alone for the first few years, "cooking" some of the products in his own kitchen and pouring them into containers in his carport. It was during this time that he first began singing with the La Jolla Civic Chorus, and, a few years later, the San Diego Master Chorale. At first, he was content to just sing, but eventually began to want to know the chorus members better. He decided that hungry singers would linger and chat if they found food present, and decided to provide refreshments to encourage the singers to get to know one another.

Church involvement

Chuck also became more of a presence in his church in La Mesa, eventually becoming a deacon, and co-chaired the San Diego Christian School Foundation in its first year. He helped to institute a children's worship service, where he later started a puppet ministry. He planned the scripts to correlate with the Sunday school teachers' lessons and recruited other members to present puppet shows. Chuck finds the puppets especially effective in teaching songs to the children.

During the past 36 years in the La Mesa church, Chuck has performed baptisms, officiated at the marriage of his daughter's mother-in-law, and has planned the music and sung at numerous funerals for his congregation and friends. Eventually, he became the song leader for the church Praise Team, but now teaches music to the new, Spanish-speaking congregation, through the help of an interpreter, giving periodic "concerts" to the English-speaking congregation. In addition to his regular church duties, he has begun to sing with the San Diego Brethren Church choir and to plan and perform puppet plays for their children and congregation.

Need to contact the LJS&CA?

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Back to his roots

Chuck has become more interested in his roots in the past four years, and has been able to trace his Mennonite roots back to Pennsylvania and West Virginia, as well as his southern roots leading out of Virginia and Kentucky. He even found that his wife's family might have been a distant connection about 200 years ago!

The best part of this family search has been the discovery of wonderful distant relatives who were lost along the way west as his families followed the westward migration in settling the country. Another result of this search has been his interest in the local Mennonite and Brethren congregations, and Chuck's association with the Mennonite Disaster Committee, which was a recent presence in San Diego County, rebuilding homes in Julian after the October fires a few years ago.



Chuck has had to bear the loss of his parents, a sister, and a brother in the past 10 years, however, in the last eight years he has gained five grandchildren, with one more on the way. His twin grandsons were born eight years ago, and they welcomed a sister last May, before moving to Tracy, California in August. Chuck's son's family lives closer, in Murrieta, where his grandson and granddaughter spend almost every weekend in San Diego, playing and attending church with Chuck and Shari.

LJSO Principal Woodwinds, Sue Collado, Kathryn Croom Peisert, Carol Rothrock, Tom Schubert

Sue Collado, Clarinet

Sue, a native Californian, was born in La Jolla at Scripps Hospital. She and her twin sister grew up in Fallbrook on a 68-acre avocado ranch. Dad had been the only dentist in Fallbrook for many years and was a Gentleman Farmer.

In the fourth grade, Sue went to the band teacher and said she wanted to play the violin because her father played the Tchaikovsky Violin Concerto at home. There was no orchestra in which Sue could play a violin, so the band teacher quietly gave her a clarinet. That was the beginning of Sue's musical career. Later, Sue tried the oboe, but her hands weren't large enough to cover the holes, so she went back to the clarinet. In high school, Sue played for four years in the All Southern High School Honor Band and the All State Honor Band.

A sneaky way to find a husband

Sue graduated with Bachelor's and Master's Degrees from the University of Southern California with a double major in clarinet performance and music education. Her major clarinet teacher was Mitchell Lurie and she also studied with Robert Marcellus and Leon Russaianoff. At USC Sue met her future husband, Jim, in percussion class. Since Sue was not paying any attention to the class, Jim had to tutor her so she could pass the class.



Teaching music

For the past 30 years, Jim and Sue have been a team in the Fallbrook and Oceanside elementary schools teaching chorus, general music, orchestra, and band. Currently in Oceanside, Sue has three schools and about 300 band and orchestra students in the 4th and 5th grades. Besides the teaching position in Oceanside, Sue keeps busy as an adjunct faculty for Palomar College as a clarinet instructor.

Have some news to report?
Let the editor know!
barbara@peisch.com



Getting around

Sue has been lucky enough to play as a substitute for the San Diego Symphony, the San Diego Chamber Orchestra, and has played for the Lyric Opera. The LJS&C has given Sue the opportunity to play great music with great musicians. The woodwind section has been a joy and keeps challenging her to play better.



Left rear, Tom Schubert, right rear, Kathryn Peisert, left front, Carol Rothrock, right front, Sue Collado

Kathryn Croom Peisert, Flute, Alto flute, Piccolo

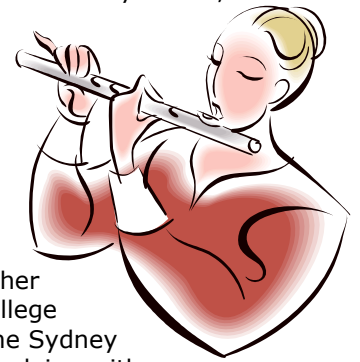
Kathryn is currently the principal flutist of La Jolla Symphony and has played flute and piccolo with the symphony for the past three years. She comes from a musical family—her mother plays piano and cello and has perfect pitch; her dad was never trained but had a great natural singing voice; and her brother has played piano, clarinet, oboe, bagpipes, bass guitar, mandolin, ocean harp, various nose flutes, Native American drums, Turkish gambas, and a variety of other instruments, so long as they were sufficiently strange and unusual.

Dancing

Kathryn began her flute studies at the age of eight with legendary San Diego flute teacher Winona Grant. Flute was considered one of a few serious hobbies—Kathryn has also played piano since she was three, and spent six days a week for much of her life in ballet studio, dancing with the San Diego Ballet Ensemble. She attended the San Diego School of Creative and Performing Arts for junior high and high school, primarily for dance, but she also became very involved in the choral jazz ensemble there as well as the orchestra. She also enjoyed singing and dancing in main stage musicals at SCPA.



Kathryn became serious about music as a career possibility in high school when she studied with Kerry Pound, former principal flutist with La Jolla Symphony. Kathryn had life-long dreams of becoming a professional ballet dancer, but knew the difficulties of a dancer's lifestyle and decided that being a professional musician would be much more realistic! Kerry was a huge inspiration for Kathryn, helping her prepare for competitions and college auditions. When Kerry left for the Sydney Conservatory, Kathryn began studying with Damian Bursill-Hall, the former principal flutist of the San Diego Symphony. The more serious Kathryn got, the more she loved it. She went on to UCLA to earn her B.A. in flute performance. While at UCLA, she discovered her love of music theory, tried her hand at composition, and double-majored in interpersonal communications (mom said to do something "practical," too).



Life in England

Kathryn spent a semester of her junior year in college studying abroad at the Royal Academy of Music in London. She found out there, among other things, what beer is really supposed to taste like, and verified that the English truly don't know what good food is (well, maybe with the exception of fish and chips). While there, she traveled throughout the UK and Ireland, meeting new people from all over the world and enjoying learning about her heritage.

A start in journalism

Kathryn stayed in Los Angeles for a couple of years after graduating, just living, working, and getting used to being in the "real world." She has always enjoyed writing and journalism, and got a job with a small publishing company assisting the president with acquisitions and reviews for college textbooks. The idea was to save money for graduate school, but of course, the cost of living in Los Angeles did not easily allow for any major savings. The experience would prove valuable to her future career though, much more than she could imagine at the time. Finally, road rage got the best of her and she knew she was ready to move on from this chapter in her life.



In 2003, Kathryn received her Master of Music degree in flute performance at Boston University. Her two years in Boston were life-changing. She completely changed her flute playing (for the better), and truly found herself at home in a city with public transportation, public parks, interesting architecture, good restaurants, snow, and tons of performance opportunities (all of which are hard to come by in San Diego).

Finding destiny

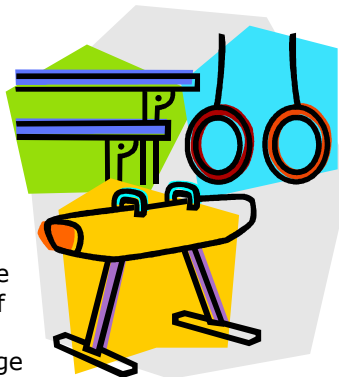
Upon finishing graduate school, Kathryn was faced with the decision of what to do next. She had a few professional orchestra auditions but nothing amounted to a paycheck quite yet. She ultimately decided to come back to her hometown and get a fresh start. In September of 2003, she auditioned for Harvey Sollberger and thus became a regular in the La Jolla Symphony flute section. In the summer of 2004, Kathryn spent two weeks in Prague, Czech Republic, performing with the chamber music workshop Ameropa. She has also performed with SONOR, UCSD's faculty new music ensemble, and she was invited to perform in a benefit concert at the Ray and Joan Kroc Performing Arts Center as a previous scholarship winner of the Women's Concert Association of Grossmont College.

Kathryn is currently studying jazz improvisation with Grammy-nominated jazz flutist Lori Bell. She works by day as an editor with The Governance Institute, a private membership organization for non-profit hospitals. In this job, she has learned a lot more about healthcare than she ever thought she wanted to know, but she values her contribution to helping non-profit healthcare organizations perform more effectively. Her company publishes research papers, newsletters, and educational resource tools, and surveys hospitals nationwide to discover best practices in healthcare leadership.

In July 2006, she married Sean Peisert, percussionist with La Jolla Symphony (where they met), and they honeymooned in Italy last October. Kathryn is a foodie and a wino—the two primary reasons Sean married her. They enjoy cooking, listening to music, practicing yoga, skiing, and drinking wine together. Now that she is no longer involved in academic orchestras, La Jolla Symphony provides Kathryn with much needed and treasured performance opportunities, as she works toward her goal of playing with a professional orchestra.

Carol Rothrock, Oboe

Carol has been having fun with music ever since she can remember. Her childhood was filled with music activities, as well as athletic activities, including piano recitals, oboe in the band, and soprano in the church choir, with gymnastic meets in between. When it came time for college, seeing a lack of demand for professional gymnasts, Carol decided to hedge her bets and attend a liberal arts college with a music program.

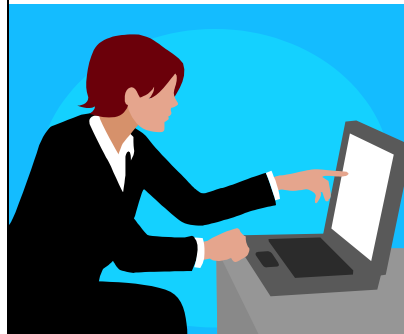


Piano...

Her intent was to give up oboe and concentrate on piano. However, a persuasive orchestra director at Allegheny College convinced her to play in the chamber orchestra, and launched her love for orchestral music. Certain at that point that she wanted a career in music, Carol transferred to Baldwin-Wallace College and Conservatory of Music, where she received a BME, and continued on to get her Master's in music theory at Eastman School of Music.

...teaching...and software

After a few years of teaching, Carol realized that while she loved being an orchestral oboist, teaching music wasn't for her and she didn't want to deal with the challenges of making a living as an oboist. So she launched her second

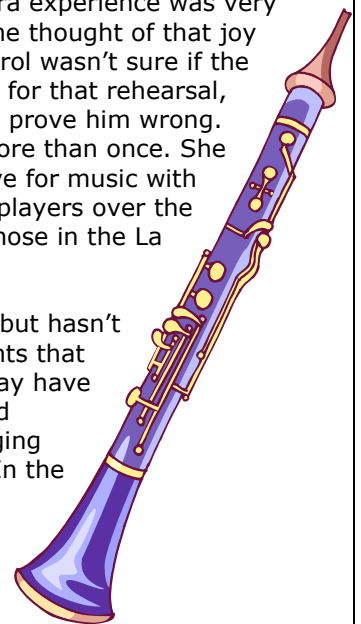


career in computer software development. Since that time, she has had many positions in the software business across the country, and all the while continued to play in orchestras, including the East Texas Symphony, Shreveport Symphony, and the Civic Symphony Orchestra of Boston. In

1997, Carol moved to San Diego to work for Intuit and joined the La Jolla Symphony, and she is pleased to have held the position of principal oboist ever since.

Carol's orchestra conductor at Baldwin Wallace once paused in a rehearsal, when the musicians were apparently not showing him the intensity that he expected. In an attempt to elicit a more convincing result, he told them in a most threatening tone that for many of them, this college orchestra would be the best orchestra in which they would ever have the honor of playing. That struck a chord with Carol. That conservatory orchestra experience was very special, and she couldn't stand the thought of that joy being fleeting and temporary. Carol wasn't sure if the conductor got his intended affect for that rehearsal, but he certainly motivated her to prove him wrong. And prove him wrong she did, more than once. She is grateful to have shared her love for music with so many talented and dedicated players over the years, none more notable than those in the La Jolla Symphony.

Carol also loves chamber music, but hasn't found a genre for wind instruments that she is passionate about. Carol may have to start one of her many intended retirement projects early—arranging and composing chamber music. In the mean time, if readers have any favorite chamber pieces for oboe written between 1850 and 1950, please send the titles to Carol!



Collaborating and balancing

At Intuit, Carol collaborates with others to create software that helps people solve important problems. At the La Jolla Symphony, she collaborates with others to create music that enriches people's lives. Although there are times when the demands of software deadlines and concert schedules converge to make Carol dizzy with activity, in general they complement each other, and she gets great satisfaction from both. She pursues each with the desire to create something better, something of value, and Carol strongly believes that the dedicated and appreciative audiences at our concerts deserve nothing less.

Thomas Schubert, Bassoon

Coming from a family whose musical talents skipped a generation (his maternal grandfather spent early adulthood as a professional ethnic violinist), Tom owes his introduction to instrumental music to an outstanding music program in the Arcadia (Calif.) school system. There, every student learned to play "song flute" in the third grade: those who showed musical affinity were encouraged to begin instrumental study within the system the next year.

Searching for the right instrument

Since Tom shows absolutely no talent for singing (to this day, he can barely carry a tune), his parents were sure he had no musical ear and started him on an instrument that *allegedly* played in tune only by putting ones fingers over the right holes or keys: clarinet. Tom continued with clarinet, and a bit of tenor sax, until his love for orchestral music led him to switch to bassoon when he began high school. It was immediately obvious that bassoon was the instrument for him as he was named principal bassoonist for the All Southern California High School Honor Orchestra after playing bassoon for less than a year. Much of the credit for Tom's early abilities, his reed making skills, and a solid foundation in bassoon technique goes to his first bassoon teacher/mentor, John McRae.

A career in engineering

Careers in the arts were not acceptable in Tom's family and Tom passed his college years as an engineering major, obtaining three degrees (jobs were hard to find) in electrical engineering from the University of California at Irvine. As these were the early years of UCI, Tom was the "go-to guy" when a bassoonist was needed. He played essentially everything needing bassoon (and a little contra-bassoon) pausing temporarily only for the completion of his Ph.D. dissertation. After college, Tom worked designing and testing communication and earth observation satellites in the aerospace industry for a time, while continuing his music by actively playing in a woodwind quintet and several community orchestras.

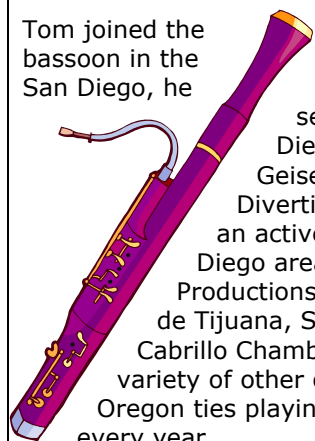


Upon reaching the ripe age of thirty, Tom decided that music should play a greater part in his life. He moved to Portland (Ore.) and turned professional. He soon landed a position as principal bassoonist with the Salem Symphony and was performing dozens of children's concerts with The Woodwind Conspiracy (a woodwind quintet). Freelancing with the Oregon Symphony and Portland Opera as well as becoming principal bassoon at the Oregon Coast Music Festival rounded out the bulk of his musical experiences. To supplement the meager pay given to musicians, Tom began teaching engineering at Portland State University and then at the University of Portland.

The move to San Diego

The opportunity to found a new engineering program at the University of San Diego led Tom to move to San Diego in 1987. He was the second engineering faculty member there, led the department for seven years, and is now Professor of Electrical Engineering.

Tom joined the bassoon in the San Diego, he



La Jolla Symphony as principal spring of 1990. Since coming to has pursued chamber music with several ensembles including the San Diego Double Reed Ensemble, MUSE, Geisel Library Bassoon Quartet, Trio Divertimento, SONOR, and Camarada. As an active freelance bassoonist in the San Diego area, he has performed with Starlight Productions, Orquesta de Baja California, Opera de Tijuana, San Diego Chamber Orchestra, Cabrillo Chamber Orchestra, Classics 4 Kids, and a variety of other organizations. He continues his Oregon ties playing at the Oregon Coast Music Festival every year.

Biking, car restoration and woodworking

Tom bicycles actively, covering 2500-3000 miles (slowly) each year. He enjoys working with his hands and has consequently done things from British sports car restoration to woodworking in his spare time. His compulsive character suits an addiction to jigsaw puzzles and he must regularly delete games from his computer in order to quash further addictions. A recluse by nature, Tom enjoys a fiercely private life venturing out only to a small cadre of dear friends.

A cherished instrument

Tom plays a Heckel bassoon from 1956 that has been a treasured companion since 1974. His formal bassoon study as an adult consisted of a few short, intense stints with Frederick Moritz, Norman Herzberg, Kay Brightman, and Loren Glickman. He attributes most of his musical sense to those many talented musicians with whom he has played over these many years. The best musical advice ever given him was to "listen and think"—"go practice" comes in a close second.



Tom's true musical love is the close interaction with colleagues and the interplay usually associated with chamber music. He cherishes the woodwind section of the La Jolla Symphony because the vast majority of his colleagues there share that love. The orchestra itself is a joy and Tom enjoys the challenging and varied repertoire.



Chorus news

Happy Birthday Peter Jorgensen

Chorus bass Peter Jorgensen recently celebrated his 75th birthday. To celebrate, his wife, Karen Johns (chorus soprano), brought in a cake with a photo of Peter and his prized catch on it!



Photo on Peter's birthday cake

Congratulations to the Stewarts

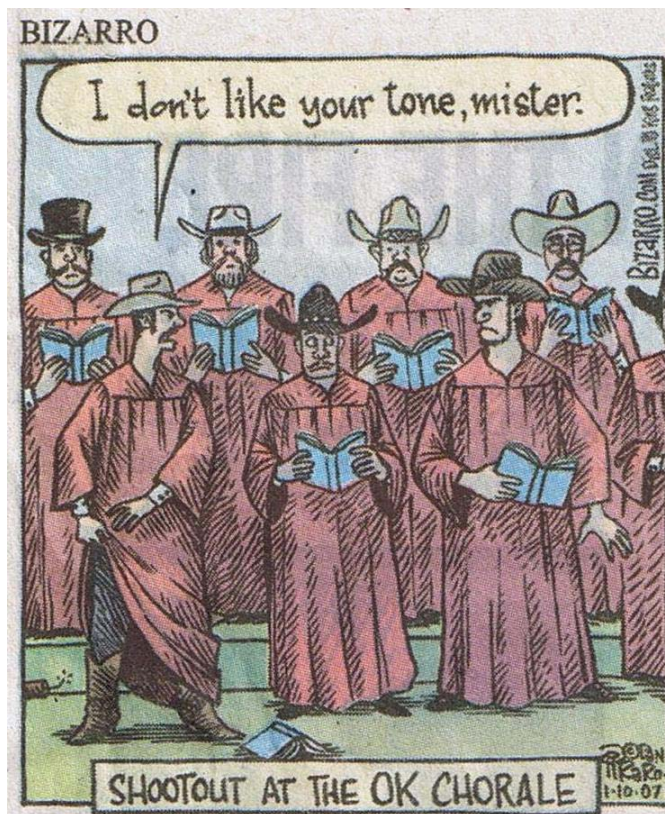
Soprano Bobette Stewart and former bass Randy Stewart have just welcomed their new granddaughter, Genevieve Bobette. She was the first baby born in the new year in Hudson, New York and her photo appeared in four different local newspapers! Genevieve has a big sister, Madeleine, who is 2 1/2. Another interesting fact is that Greg, Genevieve's father, was born on 10/10, Madeleine was born on 8/8 & Genevieve was born on 1/1.



Greetings from the Executive Director ... Diane Salisbury

It's déjà vu all over again! Many of you know me from my years as a member of the Board of Directors. Now I'm back, wearing a new hat -- Executive Director. In December, I replaced Anne Merkelson, who has gone on to a position with UCSD Extension. I am delighted to be here, and especially at this time, as the LJS&C completes its conductor search and selects a new Music Director -- what an opportunity to increase community recognition and build new audience!

Of course, we're not waiting until next year to get started. We launched a mini-subscription campaign in mid January, enticing non-subscribers with a special ticket price to sign-up for the last four concerts and hear performances by our last two conductor candidates as well as enjoy Mahler in May and Faust in June. And the office is currently busy preparing for what we expect to be a sold-out crowd at the February concert. There will be a wine-and-cheese reception again after the Sunday performance in the East Room with guest conductor David Handel. I hope to have the chance to greet many of you there, if not sooner. In the meantime, please don't hesitate to stop by the office with your comments or ideas.



Submitted by Sharon Jones



Wine Tasting ... Save the date!

Saturday, April 21, 2pm-4:30pm

LJS&C 6th Annual Wine Tasting

With the location and date now finalized, it's time once again to test your wits – or just have fun – as syndicated *San Diego Union-Tribune* wine critic Robert Whitley challenges your palate in a spirited blind tasting of red and white wines from the four corners of the world.



Event Chair Joan Forrest has procured the use of a spectacular home on the cliffs of Del Mar overlooking the ocean for this year's Wine Tasting. The event begins with a congenial food and wine reception featuring an eclectic array of premium wines. Robert then leads the blind tasting as guests quaff, compare notes, or just enjoy. An opportunity drawing for a chance to win outstanding wines from private collections concludes the day.

Ticket prices are \$95/single and \$175/couple. This event has been sold out the last two years, so reserve your tickets early. Call LJS&C at 858-534-4637.



Ocean view from the patio of this year's venue in Del Mar

Last year's Wine Tasting

Just in case you can't decide whether or not to attend the Wine Tasting event, here's a sample of photos from last year.



Brown-bagging-it takes on a new meaning



Wine, sun, and song – a winning combination for a spring afternoon



Mmmm...what a spread!

So long, Jimmy ... Dirk Sutro

Jimmy Cheatham, a member of U.C. San Diego Department of Music's faculty for 27 years, passed away January 12. He was 82.

At UCSD, Cheatham taught improvisation and black music history, and directed the jazz ensemble. He was respected by students as a tough taskmaster who demanded their complete attention, and who provided inspiration through his stories of his involvement in many periods of jazz. Among jazz musicians who studied with Cheatham at UCSD and went on to successful careers is contrabassist Mark Dresser, a world-renowned performer and recording artist, who joined UCSD's music faculty in 2004.

Cheatham, a highly regarded bass trombonist, was music director for drummer Chico Hamilton. He also performed with Count Basie, Ornette Coleman, Duke Ellington, Lionel Hampton and many other greats.



Jimmy Cheatham


With his wife Jeannie Cheatham, he led the popular Sweet Baby Blues Band, which was featured at clubs and jazz festivals around the world. The band recorded several CDs for the Concord label. Their loose and swinging Kansas City brand of jazz showcased Jimmy's bass trombone and Jeannie's vocals and piano. The pair had been together since they met in Buffalo, NY, in the 1950s.

Born in Birmingham, Ala., on June 18, 1924, Cheatham attended the New York Institute of Modern Music. He taught music at Bennington College in Vermont and the University of Wisconsin in Madison before he was recruited to UCSD by pianist and music faculty member Cecil Lytle.


No services are planned for Cheatham. The Department of Music plans to host a memorial jam session later this year.

Donations can be made in Jimmy Cheatham's name to the Jazz Society of Lower Southern California, which offers scholarships to Department of Music jazz students.

Make checks payable to U.C. Regents. Mail to: U.C. San Diego Department of Music, 9500 Gilman Dr., La Jolla, CA, 92093-0326, Attn: Publicity/Jazz Society.




The LJS&CA sends its deepest sympathies to former tenor, Jay Sacks, for the recent passing of his father.



UCSD parking update

Over the holiday period, UCSD Parking Services re-painted the parking spaces in the Faculty Club lot, making them all "A" permit or "Faculty Club" only. All visitor/metered spaces have been eliminated in this lot. According to Parking Services, we can park in the red "A" permit spaces on the weekends for free (except where indicated "24-hour/7-day-week") on a first-come/first-served basis; however, we are no longer allowed to reserve spaces in this lot.

To accommodate LJS&C donors who qualify for a reserved spot as part of their donor benefit package, we have contracted with the International Center and will be able to reserve a select number of spaces in their lot. As many of our ensemble members also use the International Center lot, please be aware that there may be fewer spaces available due to this change. If you have additional questions, please contact Adam Perez, patron services, at the LJS&C office: 858-534-4637.



Article Watch

From Val Rubins:

The Wall Street Journal, Saturday, 4 November, 2006, Page P14

“Unsuccessful Overtures...A new study shows where orchestras err in reaching out to new audiences”

by Judith H. Dobrzynski

<http://www.opinionjournal.com/la/?id=110009208>

An overview of a \$13 million study done by the James S. and John L. Knight Foundation on what works and what doesn't when it comes to attracting audiences to classical music.



From Karen Erickson:

The Wall Street Journal, Thursday, 16 November, 2006,

Leisure and Arts Section, Page D6

“The Conductor as Musical Explorer”

by Barrymore Laurence Scherer

http://users2.wsj.com/lmda/do/checkLogin?mg=wsj-users2&url=http%3A%2F%2Fonline.wsj.com%2Farticle%2FSB116363588343124495.html%3Fmod%3Dtoday%2Fus_pers_onal_journal

You must be a subscriber to view the full article. Assuming that a fair number of you aren't, here's a brief summary.

The article focuses on conductor and composer Leon Botstein. (http://en.wikipedia.org/wiki/Leon_Botstein) It starts by quoting Botstein as saying, “I think most musicians are allergic to excessive repetition.” He's referring to two kinds of repetition here—performing the same work many times in a relatively short period, while on tour, and the repetition from performing popular works on a regular basis because they draw audiences.



The article goes on to discuss Botstein's own philosophy of performing rarely heard works—something not far from the philosophy of the LJS&CA. He's particularly fond of works by 20th century Mexican composers like Manuel Ponce, Carlos Chavez and Sylvestre Revueltas.

I think one of the most poignant quotes from the article is how Botstein is obliged to combat “a textbox prejudice against music outside the standard repertoire. These same audiences that avoid new or unfamiliar music enjoy seeing new movies, reading new novels, attending gallery shows of new or unfamiliar paintings or other visual material.”

Another very key paragraph reads, “What's more, exploring unfamiliar music apparently helps Mr. Botstein interpret works in the standard repertoire by putting them into the context of their own contemporaries. It shows how the masterpieces fit into the musical language of their own time. He cites a performance of Bruckner's Seventh Symphony slated for the ASO on March 4, 2007. ‘I see Bruckner's tempo and expression markings in a new light now that I've studied and conducted music by his less-familiar contemporaries like Karl Goldmark, Joachim Raff and Joseph Joachim [the great violinist and friend of Brahms]. And it's fascinating to see how the idiom of this generation emerged from that of Schubert's generation before them.’”

Mr. Botstein sounds like someone who would fit in with us pretty well!



From Beda Farrell:

BBC News, Sunday, May 28, 2006

“Music 'can reduce chronic pain'... Research has confirmed listening to music can have a significant positive impact on perception of chronic pain.”

<http://news.bbc.co.uk/go/pr/fr/-/1/hi/health/5012562.stm>



From Barbara Peisch:

The San Diego Union-Tribune, Tuesday, January 2, 2007,

Currents Section, Page E4

“Music to the ears? Experts urge caution”

by Marla Jo Fisher

http://www.signonsandiego.com/uniontrib/20070102/news_1c02ears.html

This article discusses the prevalence of iPods and MP3 players among today's youth, and how it seems that damaged hearing is going along with that.



From Sharon Jones:
The New York Times, December 31, 2006
"Music of the Hemispheres"

by Clive Thompson

<http://www.nytimes.com/2006/12/31/arts/music/31thom.html?ex=1325221200&en=e00c9b67991b7b24&ei=5088&partner=rssnyt&emc=rss>

This fascinating article takes a brief look at the work of Dr. Daniel Levitin, a cognitive psychologist who runs the Laboratory for Music Perception, Cognition and Expertise at McGill University in Montreal. He ponders things like why it's so easy to recognize many songs by only hearing the first chord.



Some of the trivia mentioned includes, "we learn that babies begin life with

synesthesia, the trippy confusion that makes people experience sounds as smells or tastes as colors. Or that the cerebellum, a part of the brain that helps govern movement, is also wired to the ears and produces some of our emotional responses to music."

Some interesting reading!

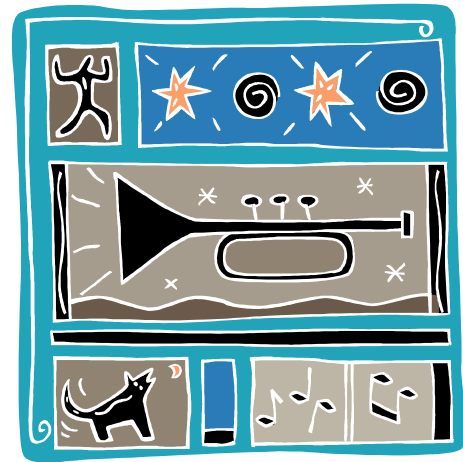


From Beda Farrell:
@UCSD, January, 2007
"Hitting the High Notes, Priti Gandhi '94"

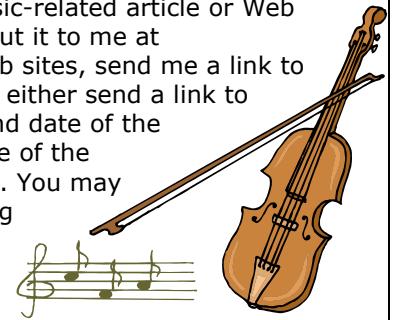
by Anna Ritner

<http://alumni.ucsd.edu/magazine/vol4no1/features/highNotes.htm>

Many of you remember that Priti used to sing in our chorus.



If you find an interesting, music-related article or Web site, send the information about it to me at barbara@peisch.com. For Web sites, send me a link to the site. 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 I can find it online. You may also hand me the article during rehearsal or mail it to me at:



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