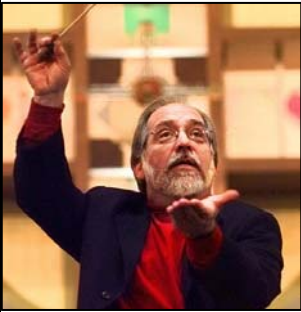


Our latest "Cecil B. DeMille production" ... David Chase



My father was fond of what he called "shaggy dog stories." One that he especially loved described the elaborate preparations for a scene in a movie by Cecil B. DeMille. It ends with the director cuing the action of an enormous battle scene from the top of a hill: "Cowboys: Action! Indians: Action! Cavalry..." and so forth. When the dust finally settles over the landscape, he calls to his cameraman, "Did you get that?" and the man responds, "Ready when you are, C.B.!" And my father would crack up, as always.

To this day, the punch line, "Ready when you are, C.B.!" is a shortcut to a knowing chuckle from anyone in my family.

What's more, I've been reminded of it repeatedly in my career with the LJS&CA, from the early years when Tom Nee mounted the Brant piece, "Western Springs" (with two orchestras, two choruses and two jazz bands) to last spring, when we did Bolcom's "Songs of Experience" with electric violins, multiple projections and Ken Anderson strutting in as a reggae singer. I enjoyed mounting Harvey Sollberger's piece, "In Terra Aliena," when he began his tenure as Music Director, and I look forward to anything and everything that Steve Schick has up his sleeve.

The fact is that the LJS&CA is uniquely positioned to do these over-the-top works, these "Cecil B. DeMille productions." (Call 'em CBPs.) We can *afford* to do them because we're an amateur ensemble. (The "pros" downtown have to count noses, knowing that each nose costs that much more, and then they have to worry about whether the San Diego audience will pay to hear an unusual work.) And we have the *talent* to do them. (Most "amateurs" can only approximate such works. We "have the horses" not only in terms of musicians but also Mo Fahey and the Mandeville crew!) And, finally, we have a *mandate* to do them, because our board has maintained its dedication to new and unusual music.

This mandate to keep our rep interesting doesn't refer only to new and commissioned music. We've always looked for earlier music that's been overlooked in the general repertory. It's in that category that I'd place our next CBP: Robert Schumann's "Scenes from Goethe's *Faust*." It is one of those large works that was written by a nineteenth-century composer who let his imagination run wild. It is one of a long string of works that followed Beethoven's bold Ninth Symphony in mixing genres; it's neither fish nor fowl, not an opera but not an oratorio. Like Berlioz's "Damnation of Faust," the composer seems to have been more interested in colorful settings of his favorite scenes than in creating a unified work, more interested in drama than in dramatic form. (In fairness, I should say that Schumann was trying to write an opera while battling his mental illness demons. And what he wrote showed a lot more respect for Goethe than Berlioz's brilliant but messy version.) The consequence of this is that this work has been mostly sidelined from the concert hall, at least in the twentieth century.

In this issue...

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- Johan Joaquim Garo arrives!
- LJS&CA Annual Wine Tasting -- As Good As It Gets!
- Sunday brunch and a concert
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- Upcoming Events



But it's a worthy work. And we can do it. And we shall!

It first came to my attention when I read a review of Leon Botstein's 1994 performance at the Bard Music Festival. Botstein is a fascinating guy, and I don't mind following his footsteps. It seemed to be just what we're always looking for: big, colorful, beautiful music on a secular text. The total running time of the original is over two hours (imagine if he had finished the opera version!), so I've made judicious cuts in order to finish the concert, with intermission, in less than two hours.

Although it's not quite as big a CBP as the Bolcom was last year, *Faust* has a large cast. Singing Gretchen will be Lori McCann from New York; Faust will be baritone Tod Fitzpatrick from Las Vegas; Mary Jaeb, who sang a beautiful solo in the Bolcom, will portray the allegorical character, Care; and the fearsome Mephistopheles will be our old friend, Tom Corbeil, who is now with the prestigious Merola program at the San Francisco Opera. We'll also have some of the same "Special Forces Units:" Sally Dean's North Coast Singers will make a cameo appearance; Beda Farrell will create and run the super-title projections that make the translation easy for the audience; Mark Adams, who did the poster image for Bolcom, has created an arresting Faust image; and, this time, the large series of small solo parts (including "Lemurs"!) will be covered by especially talented chorus members.

There is, of course, much more to say about the piece itself, but that's not my mission here. Please read Eric's excellent program notes. It's a wonderful project, worthy of a truly wonderful performing organization. Thank you all for, once again, following me into The Unknown! I am so fortunate to have such talented and willing colleagues.



One artist's summer--Fewer beaches, more Bang on a Can ... Dirk Sutro

Summer is when some of us recharge our batteries, but for Steven Schick, La Jolla Symphony & Chorus Association's new Music Director, the season is not so much about re-charging as it is about charging off on various artistic endeavors that aren't always possible during the academic year, when Professor Schick is busy heading the UCSD Department of Music's percussion program.

Professor Schick's summer 2007 got off to a fast and early start. The week after Memorial Day, he participated in a 24-hour Bang on a Can marathon at the World Financial Center Winter Garden in New York City. His performances with UCSD percussion ensemble "red fish blue fish" included a 3:30 a.m. rendition of Edgar Varese's famous piece "Ionisation." They were in good company, amid works by Brian Eno, John Luther Adams, Steve Reich, Thurston Moore, James Tenney, Vijay Iyer, and Don Byron.



Also in June, Professor Schick will be in residence at the University of Buffalo, along with "red fish blue fish." Their performance will include a new piece by composer Aubrey Byerly, who graduated from UCSD last year.

Professor Schick will devote some of his summer hours to a collaboration with San Francisco Bay Area composer Paul Drescher (who earned his master's degree in composition at UCSD). They're developing a music/theatre piece, to debut in 2009.

Last year, Professor Schick embarked on an ambitious field trip, walking from San Diego to the San Francisco Bay area, recording sounds ranging from bird calls to busy freeway traffic—a musician's means of experiencing daily life in California. Professor Schick is not taking a marathon walk this summer, but he's planning to amble across Iowa (he's a native) next year.

Contributors:

Barbara Peisch, Ed.

George Anderson

Kathryn Croom Peisert

Victoria Eicher

Eliane Garo

Judy Illeman Gaukel

Joe Payton

Diane Salisbury

Dirk Sutro



While he's traveling, creating, and performing, Professor Schick will prepare for his upcoming year directing the LJS&C, which opens a new season November 2-4. Around campus at UCSD, one generally sees Professor Schick in casual Euro fashions, but he's also known for his cache of stylish formal wear, including an Issey Miyake tuxedo.



Steven Schick during a performance

New online location
for *Tutti!*

Please note that *Tutti* is now
on my own server.

You can download this and
previous issues of *Tutti* from:

www.peisch.com/tutti

Member spotlight

George Anderson, Tenor

It was high school when I first was exposed to organized singing. I sang in the school's select madrigal group. Looking back, one could argue exactly what "select" really meant. In college, I sang in the chapel choir, first, because I liked the director, second, I really liked the sound of the music in the chapel, and third (for a scholarship student, perhaps of greatest importance), it paid...not a lot, but it kept me in book money.

Singing in college

After college and a move to Baltimore, I sang with the Handel Society. One of the highlights of this association was the opportunity to join forces with the Bach Society in the singing of Beethoven's *Missa Solemnis* with the Baltimore Symphony. On the night of the dress rehearsal, I had a little scratchiness in my throat. I mentioned this to one of my colleagues, who told me that I should take a shot of sherry, let it sit in the back of my throat for a bit, and then swallow it. He said this would really help. I don't know if I sang any better that night than during the performances, but one shot led to another and by the end of the rehearsal, I'm not sure I could have recognized a bad note. As I recall, I think I had the piece memorized—good thing! By the end of the evening, I don't think I could see the notes on the score.



Working at Scripps

When I returned to San Diego, I started working at the Scripps Institution of Oceanography (SIO). I met Mike Mullin, who conducted a 20-voice ensemble. I started singing with this group, in which I met Clare and Paul Friedman, Peter Brown and June Allen, folks whom I consider among my closest musical friends. After a few years with this group I was looking for a change of pace; I decided I wanted to do some big chorus music. There was such a group at UCSD, namely the LJS&C. I completed my audition and started singing with the group in the mid 1990s.



I have worked at SIO pretty much all of the time I have been in San Diego. I started out as a marine technician. After mastering the techniques needed to make the routine oceanographic measurements I was assigned to do, I spent as many as six months a year away from San Diego, participating in various oceanographic cruises.

More recently I've done alkalinity and dissolved inorganic carbon analyses. (Yes, the analyses of these parameters have provided insights into recent oceanic changes that are related to "global warming").

Seeing the world: Iceland...

When I hired on at SIO, I realized that the work at sea would be ROUTINE and VERY REPETITIVE. I wasn't wrong! However, the cruise did provide me with some travel opportunities that I probably never would have taken otherwise. In the early days at Scripps when one worked weekends and holidays at sea, one had the option of being paid for the time or taking compensatory time. Also in those days, one could add stops to an airline ticket and even re-route a bit and never have to pay much extra. So I took the time and the ticket. If I were to stop somewhere that I really liked, I could call the airline and change my reservations for the next day or even the next week. No change fees in those days! I've been to Iceland, I think it was 1973. It was the time that Bobby Fischer was playing Boris Spassky for the international chess championship. There are some beautiful thermally heated outdoor pools in Reykjavik. However, when Bobby Fischer decided to go swimming, the pool I used every day was closed to everyone but Bobby Fischer.

...Africa...

Before joining a ship in Lourenco Marques, Mozambique, I spent six weeks travelling in East Africa. I visited Rhodesia when it was still called Rhodesia and there was very little poverty.

...South America...

After another cruise, I spent six weeks coming home from Santiago, Chile, visiting Peru, Ecuador, Panama and Mexico City. I had heard about and really wanted to visit Machu Picchu in Peru. The tourist train from Cuzco was booked, so I took the local. It was filled beyond capacity with people, chickens (some were actually in cages), pigs, and all manner of fruits and vegetables. There was a nice hotel at the site of the ruins. Of course there were no rooms available, so I slept in the ruins. I found out the next day that that was a really dumb thing to do because of the VERY poisonous snakes that also sleep in the ruins. I was very lucky. I also spent a very long but exhilarating day traveling by train from Guayaquil to Quito, Ecuador. When we left Guayaquil, it was 7:00 AM, but it was already 95 degrees (I would like to say Celsius, but of course, that would be a stretch) and the humidity was over 95%...just like Baltimore in the summer. By the time we descended the pass into Quito we had exceeded an altitude of 15,000 feet and there was snow. All of us were bundled in every bit of apparel we had available. Near the highest point of the trip, one woman got altitude sickness. The train's porter went to a closet at one end of our car and removed a very large skin bag with a mouth piece. It must have had a capacity of 35 gallons. He held the bag while the woman breathed the air from this bag. This bag of sea level air seemed to do the trick.

Need to contact the LJS&CA?

La Jolla Symphony & Chorus Association

9500 Gilman Drive
Mail Code 0361
La Jolla, CA 92093

(858) 534-4637

www.lajollasympphony.com

Diane Salisbury,
Executive Director
dsalisbury@lajollasympphony.com



...Antarctica and Alaska...

On one of a number of trips that I have made to the Antarctic, the ship sailed into Desolation Island...an old volcano and whaling station. Desolation Island is south of Chile near the Palmer Peninsula in the Bransfield Strait. The island has a large gap in its side through which one can sail into the center of the volcano. The surface water in the lagoon was about 34 degrees Fahrenheit, but at one side where many of us went swimming, it was almost too warm, the water having been heated by a hot spring.

I also spent five and a half weeks doing a hydrographic program while drifting on an ice floe about 200 miles north of Prudhoe Bay, Alaska. We didn't see polar bears, but all of us working at this ice camp were aware that they had walked through camp. The Aurora Borealis was absolutely fantastic. Oh that that experience could be set to music.

...and the South Pacific

Other trips have taken me to Fiji, Tahiti, Tonga and Samoa (both of them). I have made two stops at Easter Island and one in the Galapagos Islands. I have visited Japan, Australia and New Zealand, the latter at least four times, most recently with my wife, Sarilee. And of course, just a few years ago I accompanied, at least for most of the time, the LJS&C contingent that visited Bhutan. That was a trip to remember.

I think I have rambled on long enough. Let me conclude by saying that I have two sons, one living locally, who is a painting contractor, and one living in Oregon, who makes custom skateboards and other wood products.

It's been a wonderful ride, and I'm not ready to get off.



Joe Payton, Piccolo/Flute

Hello! For those that don't know me, my name is Joe Payton. I am in my second season as the piccolo/third flute for the La Jolla Symphony. To be able to afford rent in San Diego, I have a day job (smile) as the conductor of Marine Band San Diego. I am stationed at the Marine Corps Recruit Depot, which is directly across the flight line from Lindbergh Field in Point Loma.



Studying Martial Arts...

Growing up, I really had no intention of playing music other than on the radio. I had another passion driving me: martial arts. I began martial arts training at age 6. Studying Martial Arts was attractive because of a fight I got into at school. It was 1973 and though the U.S. Supreme Court had struck down segregation in 1955, Kentucky was just getting around to it. Let's just say some people were resistant to the change and I had an interesting year at school. All it took was a few Tae Kwon Do lessons with Grand Master Kwon Sung Lee and I was hooked. I would study Tae Kwon Do until I discovered Karate and Jujitsu, but that's another story.

...and Flute!

How I began my musical studies is a strange and pathetic story...I did it to meet a girl! My dad, having played trumpet in the Army, offered to teach me trumpet, but I wouldn't have anything to do with it! There was a girl who I had a fancy for, and she sat in the flute section. The short of it is, I had a better time hanging out with my flute!

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



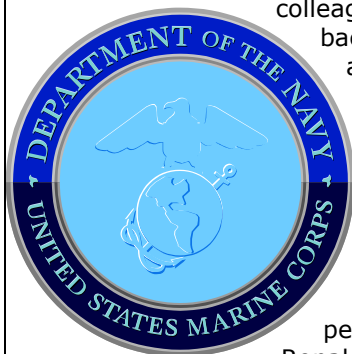
On the Police Force

In January of 1988 I joined the police force and was assigned duties involving handing out a lot of traffic and parking citations. One wonderful benefit of that job was that I was assigned to the Kentucky Fairgrounds and Exposition Center. During this period, I got to see a lot of concerts for free since I would patrol the Exposition Center during concerts as a show of force/police presence. I got to see almost all the big names of the day as they rolled into town for concerts. The end came one night when I found myself staring down the barrel of a 9 mm. My partner and I had moved in for a suspected drug activity. Fortunately, backup came (in the form of the State Police); no shots were fired and the perp was taken into custody.

Meeting celebrities and seeing the world through the Marine Corps

Fall of 1989 found me joining the U.S. Marine Corps. My old colleagues told me that I was doing it backwards. You do a military hitch, and then join the police! The original intent was to do a four year stint to earn the G.I. Bill to go back to school as a performance major. First impressions are lasting ones, and those four years made one heck of an impression. I was having the time of my life performing for former President Ronald Reagan and Vice President Dan Quayle. For a long time, we seemed to be the resident band at the Beverly Hills Hilton and wound up being wined and dined by celebrities like Merv Griffin, Roseanne Barr, Tom Hanks, Harrison Ford, George Lucas, Steven Spielberg, John Williams, and Clint Eastwood. The list is quite extensive and it was always fun. Imagine having this world thrown at you at the age of 22. When my enlistment was up, I had to rejoin.

After a year in Japan (can you say Budokan?), I was sent to the First Marine Division at Camp Pendleton, CA. After a two year stint, I was sent to the Armed Forces School of Music in Norfolk, VA. After early completion of the intermediate music course, I was retained on staff as a music theory and ear training instructor for the basic course. After serving in that job for two years, I auditioned for the sole Armed Forces Flute Instructor billet, which had just been vacated. While serving four years as flute instructor, students with varied talent levels passed through my studio. Students ranged from Ph.D.s to just graduated high school. It was a very unique experience. I learned about life and myself from each and every student I had. In 2000, I requested a seat for the Bandleader's course and was selected to attend.



Upon completion of the Bandleader's course, I was sent back to Marine Band San Diego as a flutist. In 2003, I was selected by a board at HQ Marine Corps to move into the job of full time conductor in the band system. Shortly after, I was given orders to the First Marine Division (again) as its conductor. With the First Marine Division I did two tours in Iraq (From March '03 to September '04). Let's just say that was an interesting time in my life. Nothing gets your attention like a couple of hundred RPGs or mortars fired at you! In 2005, I was once again posted at Marine Band San Diego. I will be the conductor of Marine Band San Diego until my (military) retirement in fall of 2009.

My Marine commitment and going to school in the evenings doesn't leave a lot of time for other activities, but in those moments of downtime I like to spend time with my girlfriend, surf the Internet, go walking, practice martial arts, and explore new areas of San Diego and Southern California (mainly to eat!). I have thoroughly enjoyed my two seasons with the La Jolla Symphony and look forward to many more.



The Power of Subscription Sales ... Diane

Salisbury

2007-2008 Season Off to a Strong Start!

The new season was announced at the May 5-6 concert, and we sold 52 subscriptions on the spot to new and renewing subscribers. Another 30 or so subscriptions came in the following week from the same announcement. To have 80 subscriptions secured -- *before our Early Bird mailing* -- is truly exceptional and shows our audience's enthusiasm for what we do!

Building subscriptions this season is more important than ever. The 2006-2007 season saw a 20% drop-off in subscribers. That drop-off translated into too many half-full concert halls, a smaller pool of contributors, and a shortfall in expected income.

Our subscription goal this coming season is to recapture the 20% lost this past year and then some.

As one component to meeting this goal, we are extending the \$96 ensemble subscription rate to ensemble friends and family who are first-time subscribers and who sign up during our Early Bird period (ends June 30, 2007).

To help in this effort, you can pick up extra subscription forms in the LJS&CA office, you can photocopy the form you receive in the mail, or just have your friends and family mention your name when calling in their subscription. Let's turn those single-ticket buyers into subscribers (and supporters), and fill those seats!



Johan Joaquim Garo arrives ... Eliane Garo

I just wanted to let everyone know that I gave birth to a healthy baby boy on Wednesday, April 18th at 7:30 p.m.

Johan Joaquim weighed in at **7 lb. 13 oz.** and measured **19 in.**

April 18, I woke up like another day. I had one contraction every hour all night, but nothing really alarming, so I went to work as usual.

However, Johan had other plans for me in the afternoon... At 1:00 p.m., I went for a check-up and we realized I was already in active labor!! I was then told to go to the hospital. Things eventually got more serious and Johan arrived a few hours later, at 7:30 p.m.

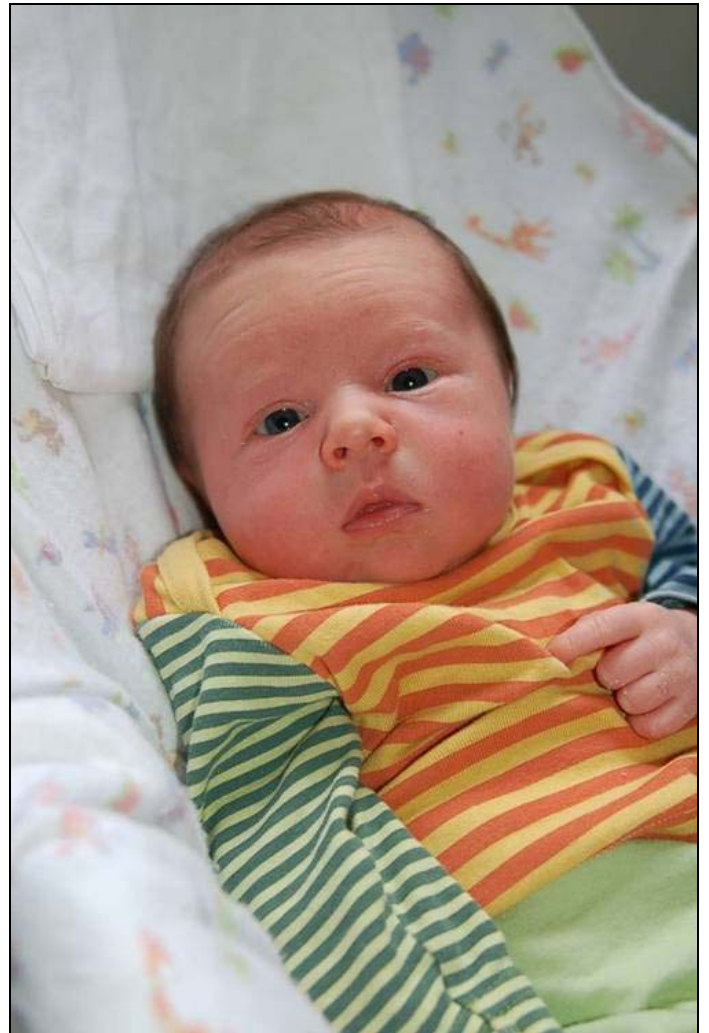
As everything went so well and mommy and baby are doing fine, we went home after 24 hours and are now enjoying our family of four.

I am a little tired, but as I am not working anymore and my daughter Marine is at preschool, I can get enough rest during the day, which is great.

I really want to sing with you for the last concert of the season, as it will also be my last concert with you all.



Eliane with Marine and Johan



Johan



Marine and Johan



LJS&CA Annual Wine Tasting -- As Good As It Gets!

Following a cold and rainy week, the clouds parted, the weather warmed, the ground dried, and for three perfect hours it was a glorious spring day in Del Mar at the home of Ed and Karen Mercaldo, our hosts for the LJS&CA 6th Annual Wine Tasting. The April 21 fundraiser featured a blind tasting conducted by syndicated wine columnist Robert Whitley, which included his personal wine picks from "down under." The event was another great success thanks to the contribution and help of many people. We wish to thank...

Our Hosts
Ed & Karen Mercaldo

Wine Contributors
Robert Whitley
Susan and Mark Taggart
Otto Sorenson

Event Chair
Dr. Joan Forrest

Wine Committee
Dr. Michael Latz
Amee Wood

Volunteers
Chuck Carver
Mona McGorvin
Janet O'Brien
Pascual Lorenzo
Marianne Schamp
Cathy Thompson

La Jolla Strings
Wendy Patrick Mazzarella
Judy Gaukel
Domi Hodko

Vendor Contributors
Bristol Farms, La Jolla Costa Verde
Henry's Marketplace, Solana Beach
Ralph's, Carmel Valley
Trader Joe's, La Jolla Village Square
Vons, Carmel Valley
Starbucks, Del Mar



The home of Ed and Karen Mercaldo



Gathering 'round the buffet table



Members of the Orchestra provide entertainment



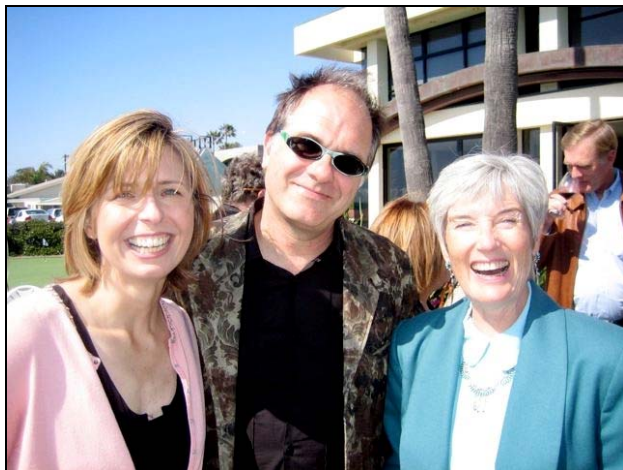
Robert gives instructions



Sue and Joan raise a toast



Otto pours Ameer a drink



Steven Schick with his fiancée Brenda, and Board President Ameer

Sunday brunch & a concert

Noon – 2:30 pm
 UCSD Faculty club
 \$45 non-faculty / \$40 faculty¹

Beginning with the Sunday, June 10 concert of "Faust," the LJS&CA is teaming up with the UCSD Faculty Club to offer Sunday brunch and a concert for a special package price. The package includes an elaborate brunch buffet inclusive of tax, gratuity, and coffee/tea (sample menu below) followed by our concert. If successful, Sunday Brunch & A Concert will be offered throughout our 2007-2008 season.

Current ticket-holders to the June 10 concert can add the brunch buffet for \$25. Sunday Brunch & A Concert reservations must be made in advance by calling the LJS&CA office at 858-534-4637.

Do you know or belong to a service club that would enjoy a group outing like this? Let us know, and we will add them to our mailing list for new audience development.

Sample Brunch Menu

~Salad Station~

Mixed greens with two dressings
 Tossed Caesar
 Four Seasonal Salads

~Bread Table~

Sliced Ciabatta and Whole Grain Bread.
 Assorted Scones,
 French Petit Pain,
 Sourdough and Pumpernickel Rolls



~Carving Station~

Marinated Char-Broiled Beef Tri Tip, Red Wine Sauce with Wild Mushrooms, Creamy Horseradish

~Hot Entrée Table~

Scrambled Eggs
 Country Fried Potatoes
 Link Sausage
 Spinach Quiche
 Turkey Cutlets with lemon Beurre Blanc, Capers and Mushrooms
 Chef's Choice Starch and Vegetables

~Dessert Station~

Fresh Fruit, Miniature Fudgies, Petite Cookies, Chef's Choice Dessert Selections
 Iced Tea, Coffee and Decaf included.



¹ Faculty price valid for all UCSD faculty regardless of Club membership. A \$2 handling fee will be applied to credit card orders.

Outreach Entertains at "A Taste of the Arts" in Chula Vista ... Judy Illeman Gaukel

The Afro-Cuban Ensemble performed Sunday, May 20, at Heritage Park in Chula Vista. The audience and the kids had a great time filling the entire area with wonderful salsa music. As you can see in the pictures, the program is quite popular!



The Latin American Music Project will perform at the La Jolla Festival of the Arts on June 23 from 2-3pm. Discount tickets are available through the LJS&CA office for \$8 (they are \$10 at the festival). Come and see what our Outreach Program is doing and enjoy other music and art. For more details, see <http://www.lajollaartfestival.org/festivalmain.htm>

Upcoming Events

LJS's Kathryn Croom Peisert

Saturday, June 16, 2007, 3:00 PM - Kathryn Croom Peisert will be giving a flute recital with accompanist Dana Burnett. FREE! Includes works by Gershwin, Barber, Burton, Clarke, Casella and Perilhou. Location: La Jolla Public Library, 7555 Draper Ave., La Jolla. <http://kathryn.peisert.net/>

Outreach

June 23rd, 2:00 – 3:00 PM – Outreach event: Mariachi and LJS&C at the La Jolla Festival of the Arts. The concert will serve to preview the upcoming chorus tour in Mexico and to highlight the City Heights Mariachi ensemble in its first appearance with musicians from the La Jolla Symphony & Chorus. Tickets are available at the LJS&CA office for \$8 (tickets are \$10 at the Festival). LJS&C receives 50% of tickets sold through our organization – so get motivated! More information on the Festival is available at www.lajollaartfestival.org

Save the Date!

LJS&C Fundraiser – Saturday, August 25
"An Evening of Cabaret with Ann Chase"
Home of Michael & Nancy Kaehr
Reception, Dinner Buffet, Silent Auction, and Concert

Article watch

There were no articles submitted this time.



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:



Peisch Custom Software
3138 Roosevelt St., Suite O
Carlsbad, CA 92008