

So it goes. ... Music Director Steven Schick



There is a lot to be excited about within the La Jolla Symphony and Chorus community. Our season is well under way. The orchestra and chorus sounded superb under the baton of David Chase in a December performance of Hector Berlioz' *L'Enfance du Christ*. The board, staff and musicians are energized. And, we have much good music ahead of us as the season continues. Life is good!

Coming next on February 9th and 10th is a program we are calling "So it goes." It may be a title that needs a little explaining. Soon after I was asked to be Music Director of the LJS&C last April, I found myself in the midst of that rewarding and turbulent process of programming a season. Time was short and with the Conductor's Committee (David Chase and Eric Bromberger) I was listening to and looking at a lot of music. In the middle of that time, Kurt

Vonnegut, a hero from my student days, died. Vonnegut was teaching at the Writers Workshop at the University of Iowa while I was a graduate student there. Everyone knew where Vonnegut lived, and it was sometimes the case that when the light was on in the turret of his ramshackle Victorian home – rumored to be his writing room – students would gather on the street below and speculate in hushed tones. "I hear he's writing a new novel." "What's he writing?" "Pretty sure it's a new novel." And so forth.

When Vonnegut died, the famous line from *Slaughterhouse Five* came immediately to mind, "So it goes." Vonnegut said the line to express something that was ineffably sad, something that defied language. In *Slaughterhouse Five* those words were the firewall from real feeling that allowed one to think about the tragedy of war without becoming consumed by it. So it goes.

Not long after Vonnegut's death, *Kingdom Come*, a work by Ingram Marshall that I had long been in love with, also came to mind. In Marshall's piece, Croatian, Serbian and Muslim musical elements are presented on pre-recorded tape as a part of his lush and elegiac score. The program note explains that the pre-recorded music was taped in the former Yugoslavia. When the composer's brother-in-law, Francis Tomasic, an American journalist, was killed in the war zone of that country in May of 1995, the piece became a dedication to his memory.

In this issue...

- So it goes.
- Notes from the Executive Director
- Board notes
- Save the date...wine tasting!
- Member Spotlight
- Upcoming events
- Article Watch



Although a long way from war-torn Yugoslavia, both in distance and time, the two other pieces on February's program also deal with a sense of elegy, of something once dear that has been lost. In fairly obvious terms Hector Berlioz's hallucinatory *Symphonie Fantastique* obsesses about a hopeless love. The melodies that represent the beloved seem elusive and unstable, always waiting for a firm and triumphant statement that never quite comes. In less obvious ways, the Prokofiev *Violin Concerto #1* also looks back at the receding past. Composed in the middle of World War I, it represents a time that was coming to an end. The world was changing, music was changing; the tonal language and formal conventions of "the concerto" were being revised, never to return. So it goes.

Throughout the concert we are bidden to ask ourselves: What is the past? And, what elements will form, by their co-existence, our new future? In the case of *Kingdom Come* the answer is quite poignant. Marshall creates an artistic space consisting of music borrowed from the once warring factions of the former Yugoslavia. The people that made this music were at war, yet the music itself co-exists peacefully, even beautifully. Perhaps it is true as John Cage once said, "Music proves that even difficult problems have solutions."



Notes from the Executive Director... Diane Salisbury

Strategic Plan Gets Jumpstart at Board Retreat

On Saturday, January 12, twenty-one committed members of LJS&C gathered for an all-day retreat to discuss the organization's vision and create an action plan for its future. Present were board members, staff, and ensemble members. The retreat was conducted by Ron and Peg Poitras, professional facilitators, who graciously donated their time and expertise.

During the day, the retreat attendees gathered in small groups for targeted discussion of goals and objectives and then convened as a whole to share progress and ideas. The first small-group session challenged attendees to use whatever artistic skills they possessed to depict the state-of-the-organization and a future vision using illustration. The number one goal that emerged was the need to create financial prosperity. Other themes included improving venue, strengthening relationship with UCSD, staffing, mission, and maintaining quality of music performances, among others. Action plans were drafted for each of the goals, which will be compiled into an overall strategic plan with a timeline prior to the next board meeting on February 5. To keep the process moving forward, the board plans to review progress at all future board meetings.

A special thank-you to chorus member/board member Steve Marsh, who arranged for Luce Forward to host the event (including providing a fabulous lunch from Athens Market and free parking!). Other retreat attendees were: Amee Wood, Liza Perkins-Cohen, George Anderson, Gordon Clark, Marty Hambright, Ida Houby, Carolyn McClain, Cynthia Mendez, Jenny Smerud, Diane Salisbury, Adam Perez, Mea Daum, Ted Bietz, Gary Brown, Steve Shields, Jeanne Saier, Victoria Eicher, Jim Swift, David Chase and Steve Schick. Look for more information in coming issues of *Tutti*.



Contributors:

Barbara Peisch, Ed.

George Anderson

Beda Farrell

Sharon Jones

Michael Latz

Jean Lowerison

Tom Peisch

Diane Salisbury

Tracie Steele

Steven Schick





After meeting in small groups, ideas were shared with all



Board member Cynthia Mendez reports on her group's vision of LJS&C



Facilitator Ron Poitras goes over common themes, trying to narrow the task



Steve Schick presents his group's vision as facilitator Peg Poitras takes notes



Small group discussions led to big ideas

You can view *Tutti* online!
You can download this and previous issues of *Tutti* from:
www.peisch.com/tutti

Board Notes ... Secretary George Anderson

The Board last met November 27th and started off by welcoming our newest Board member, Gordon Clark. It is good to see our Board expanding, particularly adding community members. As is usually the case, both Choral Director David Chase and Music Director Steven Schick were given the opportunity to report. David commented about the December concert and Messiah sing-along in North County. Steven reported on the opening concert, expressing his pleasure at how well publicity was handled, the fact that the house was full, how well the orchestra played, what a joy it was to have Wendy Sutter playing the cello and the pleasure of meeting and interacting with Philip Glass. David and Steven continue to work on the program(s) for the 2008-2009 season.



Our financial report was positive. Even though we have a projected deficit, which has been reduced to about half of its original value, from about \$30,000 to about \$15,000. Credit for this was attributed to a number of sources including dues, ticket subscriptions, and donations from the chorus and orchestra. Through October, the organization didn't have to raid our endowment to meet a shortfall. This is great news.

Poinsettia sales for the December concert went well with purchases from the chorus, orchestra and the public. The lighted garland on each side of the hall also added to the festive appearance of the hall. Additional decorations are being envisioned for the 2008 December concert.

Ida Houby, from the chorus, talked about a "meet and greet" dinner which she and her husband Bill hosted at their home. It was a delightful occasion. If there are others that would like to host such a function, Ida could give you the details. After the write-up in the last issue of *Tutti*, everyone should know Ida.

Joan Forrest, from the orchestra, reported about our late spring wine tasting. It will be held at the same venue as last year, the beautiful home of Ed and Karen Mercaldo in Del Mar. This year it will feature French wines. The afternoon affair has been set for May 10th.

If you have questions or concerns that you would like brought to and discussed by your Board, be sure to contact one of the ensemble reps. A full list of Board members can be found in the sidebar on the following page of this issue of *Tutti*. Being the ensemble ears (substitute the appropriate instrument if you prefer) of the organization is part of our job.



Save the date... wine tasting!

Co-chairs Joan Forrest and Liza Perkins-Cohen invite you to mark your calendars for Saturday, May 10th from 2:00-4:30 for LJS&C's 7th Annual Wine Tasting conducted by syndicated wine columnist Robert Whitley. The event will be hosted once again at the beautiful home of Ed and Karen Mercaldo in Del Mar.

This year's blind-tasting theme – *French Underground* – uncovers sensational producers and values in French wines. Robert Whitley takes guests on a tasting tour of "wineries and wine regions to watch." Be among the first to discover these gems about to burst onto the world wine scene.

The tasting is preceded by a reception and followed by an opportunity drawing of exceptional wines from Robert's private cellar and the cellars of other wine collectors.

Event is limited to 80 people. *Purchase your tickets early for the best price!* Call 858-534-4637.

Early Ticket Price (by April 25):
\$95 per person / \$175 per couple.

After April 25: \$110 per person / \$195 per couple



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



Photos from last year's wine tasting

If you aren't already planning on going to the wine tasting, maybe these photos from last year will change your mind. (Photos courtesy of Michael Latz.)



The LJS&CA Board

OFFICERS

Amee Wood, President
Liza Perkins-Cohen, Vice President
James R. Goode, Treasurer
George Anderson, Secretary

BOARD MEMBERS

(ensemble reps in bold)
Gordon Clark
Dr. Joan Forrest
Marty Hambright (chorus)
Dr. Ida Houby (chorus)
Stephen L. Marsh
Carolyn McClain
Cynthia Mendez
Kristie Rice
James R. Rosenfield
Brendi Rawlin (orchestra)
Jenny Smerud (orchestra)



Member Spotlight

Tracie Steele, Chorus Soprano and Orchestra Bassoon



I have been musical my whole life. My mother always says that I was singing before I ever actually spoke my first words and I've played clarinet since the age of nine.

Inspiration from a middle-school teacher

My ambition changed somewhat in middle school. My sixth grade band teacher was one of the most inspiring people I have ever met. I know of fifteen people in her music classes who have gone on to professional music careers due to her style. As a result of her influence I was inspired to become a music educator. I want to be the type of person that can change lives and help them for the better.

Being someone with endless drive and die-hard ambition, I briefly considered going into law. Besides, it runs in the family. But I know that music was my calling and that I am more fulfilled this way. Good thing it's not about the money

for me. Last I checked teachers don't, and never will make a lot of money.

Seeking out opportunities to learn

I really started to lay the ground work for being a music educator and performer in high school. I tried to get involved with as many teaching and performing opportunities as possible. During my junior and senior years in high school, I was in the marching band, jazz, concert and symphonic bands, and I was in CSUN's marching band and drumline. (When they still had one.) My sister and I also performed with the Jr. Philharmonic. I was also teaching privately and teaching high school drumlines. I certainly had a little more energy back then. I wanted to take every chance at teaching and observing teaching styles that I could.

My sister and I then marched a drum and bugle corps the day after we graduated from high school. (I did 1st baritone for this group because I wanted to go "all the way" with hardcore precision marching.) We flew to Canada to join the Kiwanis Cavaliers, march, perform and compete with forty other corps to compete for DCI championships. We placed 14th. We traveled around the US and Canada for twelve weeks, living on buses and gym floors. Forty performances in all. Whew!

College life

After going to a community college for the start of my undergrad year, I transferred to the University of Nevada at Las Vegas on a full bassoon scholarship. That was a proud moment in my life. I had not taken private lessons until I got there. I got it on my own merit. (It was really difficult to have to re-learn and re-program all of my bad technique after I was there.)

I am from a family of six. I have a younger brother and sister. My older sister was already in college at the time that I started. My younger sister and I (10 1/2 months apart) started college the same year. This scholarship was a great financial relief for the family. I am from Lancaster, California, which was not a particularly wealthy area. I learned early on that in order to get what you want you have to have the discipline and drive to go out there and get it yourself. I have always been a self starter, highly motivated and unwavering in my professional goals.

Have some news to report?

Let the editor know!

barbara@peisch.com



I went to UNLV for two years and then transferred to California State University at Northridge. UNLV was quite the mixed experience. I was going to school full time (16-18 units per semester) and working at Emeril's New Orleans Fish House in the MGM Grand to support myself, my apartment, and another person. I was burning the candle at both ends, sleeping about five hours a night for most of the year. Only in the summer did I sleep more. I guess that is the reason why sleep is so important to me now! But it was crucial that I make it on my own. This was a necessary part of being a properly functioning adult.

Interest in conducting and unique opportunities

Performing with all five of the top ensembles at UNLV provided me with a chance to work with some really great conductors. It was in college that I started to become interested in becoming a conductor. I took every chance I got to talk to all of the conductors and composers that I was able to work with at UNLV and later at CSUN.

Some of the most significant opportunities I had involved working with people like Col. John Bourgeois, Joe Curiale, Eric Whitacre, Frank Ticheli and the legendary Frederick Fennell. Each conductor/composer has a wealth of knowledge and experience to offer. It is often amazing to hear about what inspires their journey and what comes to mind when they do what they do. Working with maestro Fennell was life changing. Dr. Glen Price (then the resident conductor at CSUN) put together a tribute concert to honor this great man's life work. It was Fennell that founded the Eastman Wind Ensemble and what has become the modern wind ensemble of today. I was able to work with him and pick his brain for an entire week. I took every moment that he gave me. After hearing so many stories about his life, (like playing for John Phillip Sousa when he was young, to performing around the world and even playing for the queen of England) I learned that we shared some of the same philosophies about the unique and organic nature of music performance. That is one of the things that make it special. No two performances are ever the same. Magic... Talking with him was like talking with Yoda about the force. That experience solidified my choice to continue with educationally rooted conducting.

First music job

Two months after I graduated from college, I moved away from L.A. and started my first official band directing job at the Army and Navy Academy in Carlsbad. I took that job because I felt that it would be a challenging and interesting place to kick off my career as a music director. Please keep in mind that this is an all boy college prep military boarding school. With my "take no crap" attitude, it was a great fit. I was able to grow that program from nothing into something widely acclaimed in the school and community. Not only was I supposed to teach these boys about musical performance, I was to help foster these boys into becoming young men. I taught about character, responsibility and what it means to be a good person. I also appreciated the cultural diversity among these students. They come from 13 different countries. I was happy to learn about all of their different

religions and cultures. It was important to me to incorporate their cultures into our musical programs. I still keep contact with many of those students today. Some of them still email me from college.

The thing about being a high school band director is that it leaves you no time for anything else. I really wanted to go back to college and get my MM in conducting. I had to leave that job to make time for myself and my education.

Future husband

One of the greatest things the job at the ANA gave me was the fated opportunity to meet my future husband. Michael Marshall is the Dept. Commandant at the academy. He is in charge of controlling vice, all of residential life and the Teaching and Counseling officers. What a blessing it was meeting him! We were extremely close friends for about a year and a half before we started dating. We have been engaged since July '07 and will be married in August '08. A little background on my honey...

Mike Marshall is a 25 year Retired 1st Sgt., USMC. He was involved in the last six conflicts before the current war. He was the 1st SGT. of FOX company, 2nd Battalion 4th marines. Mike was also a drill instructor and then a teaching drill instructor at Paris island. He was in the 3rd ANGLICO, (a combat paratroop unit, 150 jumps) After his 25 years in the USMC he spent several years in the LAPD. After that, he came to the Army and Navy Academy to teach and counsel these troubled youths. Mike is currently the Deputy Commandant at the Army and Navy Academy. He is in charge of all matters related to residential life, discipline, behavior, and conduct. Everything that goes on at that school comes across his desk. He is "the tip of the spear."



Mike is going to finish his degree in counseling and criminal justice to become a parole officer for juvenile delinquents and continue his life of service above self. He inspires me to do the same every day.

One of Mike's favorite activities is cycling. His most recent 150 mile ride was the ride for MS from Anaheim to Sea World.

We live in Escondido. It was Mike that gave me the push to audition for the La Jolla Symphony and Chorus. I now sing 1st soprano and play bassoon with this organization. I also sing with the Pacific Women's Chorus and I teach during the day. I will start my MM in conducting in the Fall at SDSU.

Mike and I live an active lifestyle that includes swimming, surfing, cycling, shooting, (indoor range) hiking, camping, traveling, etc...



Upcoming Events

Benefit for North Coast Singers' Opera

Sunday, February 10, 7:00 P.M.

The Many Moods of Love

Presented by:

Chris Hoopes, LJS&C Soprano Staff Singer

Hima Joshi, former LJS&C Soprano

Ines Irawati, pianist (former Young Artists winner)

Unitarian Universalist Fellowship
1036 Solana Drive, Solana Beach

CANCELED

\$10 donation at the door (no advance ticket sales)

The concert benefits San Diego North Coast Singers' "Mice and Beans: the Opera"

LJS&C Sacred Voices Concerts - Rachmaninoff Vespers

Sunday, March 2, 4:00

San Rafael Parish

17252 Bernardo Center Dr.

Rancho Bernardo/San

Diego 92128

www.sanrafaelparish.org

Sunday, May 18, 7:00

St. Therese of Carmel

4355 Del Mar Trails Road

Carmel Valley/San Diego

92130

www.sttheresecarmel.org



Article watch

From Sharon Jones:

Prime Time Radio, November 20, 2007

"The power of music"

Oliver Sacks talks with Mike Cuthbert about his new book.

<http://radioprime.org:80/radioprograms.htm>

Some of you may remember the link in the December *Tutti* to a book called "Musicophilia." This is an interview with the author of that book.



From Tom Peisch:

The San Diego Union-Tribune, Wednesday, December 19, 2007,

North Coast Section, page 1

"Volunteers use music therapy to reach people, offer comfort"

by Valerie Scher

<http://www.signonsandiego.com/news/features/20080107-9999-lz1c7wanted.html>



From Jean Lowerison:

UC Berkeley Wellness Letter, December, 2007

"Sing, sing, sing"

<http://www.wellnessletter.com/html/wl/2007/wITOC1207.html>

Note: You must be a subscriber to read the full article online. To summarize for the rest of you, this article discusses some of the health benefits from singing. Any kind of singing. This includes:

- Help for people with asthma and bronchitis because of the deep breathing and the workout of various muscles, including the diaphragm.
- Increased antibodies
- Better health and fewer falls for older singers
- Helps with Alzheimer's and other forms of dementia
- Builds social confidence and alleviates loneliness



From Tom Peisch:

The San Diego Union-Tribune, Monday, January 7, 2007,

Currents section, page 1

"Most Wanted: San Diego Symphome seeks to entice younger patrons with new concert series"

by Marcia Manna

http://pxi.signonsandiego.com/uniontrib/20071219/news_1_mi19music.html



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



**Happy
Valentine's
Day**
♥♥♥