

Where I'm calling from ... Music Director **Steven Schick**

In his story "Where I'm Calling From" Raymond Carver depicts a lonely group whose sole thread of contact with what was once home and family becomes a telephone call.



It's a bleak story, but I have always loved it. I guess it's that phrase that draws me in: "...where I'm calling from." You used to hear it a lot as in: "Honey, guess where I'm calling from!" (The answer has varied by the decade from a pay phone by the side of the road, to the car itself, to an airplane, and now quite possibly the deck of a sailboat approaching Maui.) But wherever you were calling from, you weren't home.

It is this poignant question of what home means (and to musicians, what home sounds like) that lies at the root of our May 3-4 concerts. In his masterful *Symphony #38* ("Prague") Mozart sends us a resonant, burnished musical postcard from Prague. However, he didn't visit Prague in order to borrow exotic bits of Czech melody for his new symphony. Mozart in Prague was like a New Yorker visiting Cleveland, as proud and confident as you would expect a citizen of a great city to be. (How utterly unlike the stuttering of Prague's greatest artist, Franz

Kafka, when he was dealing with the Viennese!) Always the internationalist, Mozart made music that belonged everywhere, in essence taking home with him wherever he went.

For more nationalistic, home-based styles one normally needs to look to later composers. In many cases the music of Dvorak would be a rich source of folk materials interwoven within a symphonic narrative. One might have expected Dvorak to write a "real" Prague Symphony, unlike the one that Mozart only hinted at, but like Mozart's "Prague," Dvorak's *Seventh Symphony* is anything but a repository of Czech influences. Keenly feeling the friendly but competitive pressures from his contemporary, Brahms, he sought instead the timelessness of an international statement. Dvorak was nevertheless a Nationalist at heart, a mockingbird who collected remnants of song to make his own. It's just that in this case he collected echoes of Beethoven and bits of the pervasive influences of Brahms and Wagner. There is a bittersweet aspect to Dvorak's flirtation with internationalism: His *Seventh Symphony* marked the beginning of an extended period away from home. The symphony was premiered to great acclaim in London. Shortly thereafter the composer left Europe altogether for two years in the United States including a brief stay in the most remote of western outposts, Spillville, Iowa.

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Although he was born in Mississippi, John Luther Adams is an Alaskan through and through. He is more associated with that place than anyone I know. (Actually I don't know anyone who is more associated with *any* place than John is with Alaska.) Adams takes his inspiration not from the music of his home -- you will not hear much Inuit influence -- but from the raw power of nature. At the beginning of our season we were bathed by sound in his pulsating, aural Aurora Borealis, *The Light that Fills the World*. Now the tide turns dark as wave upon wave of sound roils through the orchestra until the whole world has become a single "dark wave." John once told me that Alaska was the last great reservoir of silence. It is also home to calving glaciers, earthquakes and tsunamis. But, in silence or noise the message from the place John Luther Adams is calling from is loud and clear. It is the same message that was driven home to Dvorak in London and Mozart in Prague: Home is where your sounds are.



New mission statement announced ... Executive Director Diane Salisbury

As part of the Strategic Plan developed at the January retreat, it was recommended that the association's mission statement be reviewed. Was it unique? (I.e., if you could substitute another organization's name, then it didn't work.) Did it state the benefits of involvement with the organization? Was it succinct?

The old mission statement was reviewed in a robust email exchange among interested retreat participants. It was noted that the old statement was half good and half bad – *good* in that it communicated what is special and important about LJS&C. *Bad* in that some of the wording was generic, redundant or weak.

The fruits of that discussion were culled by the Marketing Committee (Diane Salisbury, Jim Rosenfield, and Carolyn McCain) and analyzed, and a revised mission statement was recommended.

Following is the old contrasted with the new, and a summary of the presentation, which owes its thoroughness to LJS&C Board Member and Arts Marketing Consultant Jim Rosenfield.

Old mission statement:

The mission of the La Jolla Symphony and Chorus is to enrich the cultural life of San Diego through professional-caliber, financially accessible concerts of ground-breaking, traditional and contemporary classical music.

Our new mission statement:

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

- "Rooted in San Diego for over 50 years" communicates tradition, history and community with specificity that commands attention.
- It is not enriching the community or cultural life that is important; it is enriching "our lives." "Our" is personal.
- "Affordable" is in everyday language rather than the business-speak of "financially accessible."

The Board of Directors unanimously and enthusiastically approved the new mission statement at its meeting on April 1.



Contributors:

Barbara Peisch, Ed.

Victoria Eicher

Beda Farrell

Susan Lutz

Tom Peisch

Diane Salisbury

Irina Telyukova

Amee Wood



Board Notes ... Secretary George Anderson

On April 1st, your Board of Directors met; there was a very full agenda.

As a result of the Board retreat in January, a strategic plan is being worked on and is updated at each Board meeting. There are a number of goals included in this plan. They include:

- Financial prosperity
Sufficient staff & volunteers to achieve LJS&CA objectives
- Communicating our artistic niche to internal and external markets
- Review/revise mission statement
- Continue to improve quality of music performance
- Improve Mandeville auditorium and explore new venues for site-specific programs
- Create closer, mutually beneficial relationship with UCSD that enhances LJS&CA profile while providing artistic & pedagogical value to UCSD

Within each of these goals are a number of objectives that are being explored and/or pursued. If any member of the chorus and/or orchestra is interested in a specific area and would like to contribute, please contact Liza Perkins-Cohen, your Board VP and coordinator for the Strategic Plan or our executive director, Diane Salisbury.

Diane Salisbury provided the Board with an update on our "new" web site. It is getting very close to launch. As many of you know, web sites are only as informative as the information is current. Web sites thus need regular feeding. If any of you have experience in this area and would be interested in volunteering time to work on this, once the web site is up, please contact Diane. Diane also reported on grants that have been submitted to various funds/foundations to secure additional support for the LJS&CA.

Adam Perez, from our business office, attended a volunteer management workshop. One result will be the development and future distribution of a volunteer handbook. This should prove quite helpful as the need for volunteers expands within the LJS&CA. Steve Marsh, from the chorus, and chair of our development committee gave a brief report. This committee has had four meetings to date. He commented on how much was being learned about gifting, endowments, etc. Joan Forrest, from the orchestra, provided an update on our wine-tasting fund raiser. Room is still available for this fun, relaxing, delightful event, in a setting that is hard to beat.



Meet our new student worker



If you hear a new voice when calling the office, it's probably Alejandra Iniguez. Alejandra is completing her freshman year at UCSD and joined our staff this month. She will replace Hanna Choe, who after three years as our marketing assistant, graduates from UCSD in June. Hanna will remain with us until we finish our season and to help train Alejandra.

Says Alejandra:

"I came to UCSD from Montebello, California, in Los Angeles County. I chose UCSD for two reasons: it is a good school for science majors and it is far enough from home, but not too far. My major is biochemistry/cell biology and my ultimate goal is to graduate from college, go into medical school, and become a doctor. My hobbies include hanging out with my friends and going to concerts."



You can view *Tutti* online!

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

www.peisch.com/tutti



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&CA'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

Member Spotlight

Susan Lutz, Alto staff singer

I was born and raised in Oak Park, IL just west of Chicago. I'm a graduate of Northwestern University (NU) with bachelor's degrees in voice and music education and a master's degree in vocal performance. It was while at NU that I met my future husband, Geoffrey, in the Chapel Choir.

Geoffrey and I were married in 1965 in the Chapel with the Choir singing for the event. We lived in Evanston, Cicero, Oak Park, and finally (when Geoffrey was hired as music director at the Union Church of Hinsdale) in Hinsdale, IL, a beautiful Southwestern suburb of Chicago.

During the time I lived in Chicago I was accepted as a private student by the great Lotte Lehmann and studied intensively with her at her home in Santa Barbara, especially in German Lieder, and I was an apprentice artist with the Santa Fe Opera. I also appeared as soloist with many leading musical organizations, including the Chicago Symphony, and the Grant Park Symphony, and for ten years I was the mezzo-soprano soloist at the Rockefeller Chapel of the University of Chicago.

In 1988 we had a mid-life crisis brought on by visits to Geof's brother's family in La Jolla. We decided (even though we'd been unsuccessful in finding a job) to sell just about everything and move to San Diego. We moved with our kids, Karl, Carrie, and Mary Beth, and Dido the German Shepherd, to Fallbrook, because it was more out of the way from the wild influences of coastal CA. In Fallbrook, I set up a teaching studio, and Geof founded the Fallbrook branch of the Palomar College Chorale.



Need to contact the LJS&CA?

La Jolla Symphony & Chorus Association

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Diane Salisbury,
Executive Director
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We considered all sorts of means of making a living including a video store, a RV rental business and finally bought a small print shop in San Diego which we recently sold. We moved to coastal Oceanside in 2002 and love it.

All three children are now grown and live in Southern California. They are all musical as well and we often get together and sing as a quintet for churches or special events.

Currently Geof is giving a lecture series on Jazz and Broadway to Retirement Communities (about 35 of them) and I, after singing as their alto leader for 6 years have been engaged as the music director at St. Michael's By-the-Sea Episcopal Church in Carlsbad. This is a very challenging and exciting change of focus for me in my old age and I am enjoying it very much!

I also teach privately and if interested, you can visit my Web site at <http://www.susanlutzmusic.com>.

Amee Wood, Chorus Alto and Board president

My name is Amee Wood, and I am a singer.

I really can't help it. I was genetically programmed. My grandmother was her church choir soloist, and both of my parents have sung in community choruses. My Dad, at age 86, still sings tenor in his chorus.



I had my first real taste of choral singing in 4th grade when I joined the church choir in Tenafly, NJ. I sang in that choir through 8th grade, and began experimenting with musical theater in Junior High. By High School, I was hooked. I participated all 4 years in the Choral Club and the 20 voice Choir. I even became the ringleader, sometimes known as President, of the Choral Club. I expanded to other vices at Skidmore College. After singing in the Glee Club for a year, I discovered the Sonneteers, a 14 voice a cappella singing group. I sang in that group for 3 years, and, unable to help myself, I once again became the ringleader, or "pitch pipe" of that group. And just to show you how insidious I was about my addiction, when women were admitted to Yale University in 1969, my boyfriend (then President of the Yale Glee Club) and I started the New Blue, the first a cappella female singing group at that

veritable hotbed of small singing groups. I am humbled at the number of young singers I lured into potential addiction.

I kept my addiction in check for a couple of years after college, dabbling in musical theater at Columbia University. But unable to restrain myself, I joined the New Amsterdam Singers, a 60 voice chorus in New York City. In that chorus, I was introduced to contemporary choral music, and once chatted with Aaron Copland, one of the better known suppliers to us choral addicts.

In 1981, while working with behavior problem boys from the South Bronx, I answered a want ad in the New York Times for a Psychiatric Social Worker specializing in out-patient psychotherapy with children, adolescents and families at Kaiser Permanente in San Diego. The job description sounded like what I knew how to do, and I liked beaches, and I knew there were beaches in San Diego, so I took the job and moved. Changing environments and peer groups is one way to treat addiction, but what did I do within 2 months of moving to San Diego? I auditioned for the La Jolla Symphony and Chorus!

The LJS&CA Board

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(ensemble reps in bold)
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I have tried numerous activities besides singing over the years, many of which, luckily, I can pursue while still feeding my habit. My husband, Eric, who is definitely co-dependent with my addiction, and I enjoy desert hiking and camping. I relish acting in community theater productions, and am a member of the San Diego Actors Alliance and the Screen Actors Guild. I have traveled extensively, and when the chorus goes on tour, I can feed my habit in other cultures (which is fabulous, if you haven't tried it...). I continue to work at Kaiser – after all, addictions cost money.

And so, now that I have stood before you and revealed the sordid details of my long-standing addiction, I guess it is not surprising that, after singing for 26 years with the LJS&C, my vice has so taken over my life that I am now the ringleader of that organization!

My name is Amee Wood, and I am a gloriously happy, unrepentant singer!

Irina Telyukova, Chorus Alto

I was born and raised in Moscow, Russia. As a child, I did a lot of music-related things, on the initiative of my parents. Surely, I was not a happy 5-year-old when I had to practice piano... But I stuck with it. I studied in a music school (in tandem with regular school), completing a pre-conservatory degree in classical piano at age 13, and a curriculum of music theory, history, choral singing and even conducting! I also did some competitive ballroom dancing for a few years.



In the early 1990's, a lot changed in Russia, and in 1993, just a year short of graduating from high school and as I was preparing for entrance exams to Moscow State University, I got a chance to come to the U.S. as a high school exchange student. I ended up living with a host family for two years in Boston, and in that time, my immediate family also moved to the U.S. for work. Contrary to my initial expectations, I ended up applying to college in the US and doing my undergraduate degree at Connecticut College. I studied economics and mathematics, but also maintained a lot of musical activity - performing primarily as a pianist, solo and in chamber music groups. I also sang - in a choir and in a college a capella group, which I helped start.

In college, I decided that I would pursue graduate studies in economics, and applied to graduate school. I was accepted into a few good places, but I also applied for and got a job at the Federal Reserve Bank of New York - and could not pass up a chance to live in New York first. So I deferred grad school and lived in the city for a couple of years, and loved it! I ended up singing with the semi-professional Russian Chamber Chorus of New York, led by a Russian conductor who is kind of a poet and a visionary; I loved listening to him in rehearsals. We performed in places like Carnegie Hall and Avery Fisher Hall, and recorded a CD of Tchaikovsky's "Liturgy of St. John Chrysostom" in the time that I was there - it was quite a thrilling ride!



Eventually, I moved to Philadelphia to do my Ph.D. in Economics, and Philly grew on me over time too. Grad school was very demanding, and I suspended all musical activity then. Instead, I got into yoga, became certified as a yoga

instructor, and started teaching it in a studio there - it was a good counterbalance to the challenges of the Ph.D. program.

Have some news to report?

Let the editor know!

barbara@peisch.com



Upon graduating, I got my first job at the UCSD Economics Department, where I am now, in my second year. I was fortunate to find out about LJS&C, and am so happy to be singing again, and with such an accomplished group! I am also involved with chamber music again, with an unlikely trio, whichever way you want to look at it: piano-violin-clarinet, or assistant profs of economics-linguistics-cognitive psychology. I continue to teach yoga, and the rest of my time is spent on teaching economics and doing research on household saving and debt. Although I love snow and miss it, I love having the ocean nearby; even though my work does not allow much time to enjoy it, it's wonderful to look at every once in a while.

Since some people have asked me about this, let me finish by saying that the Russian Language skills of Ken and this choir are quite impressive! I look forward to singing another performance of the magnificent Rachmaninov.

Barbara Peisch, Chorus Alto and Tutti editor

As long as I'm doing bios on a series of alitos, I've decide to include myself. Then all of you who give me a hard time about submitting bios won't have as much of an argument!

I've always loved music. From the earliest age I can remember, I'd pick out melodies of songs I knew on the piano in my parents' living room. I started piano lessons at the age of 9. My teacher was heavily into teaching theory, which I didn't like much at the time, but turned out to be a good thing because I know theory really well now. I don't have much talent for piano, though.



In junior high school I became really interested in synthesizers and music technology in general. Later, I was really fortunate to go to a high school that had a synthesizer and a teacher who knew enough about it to offer some classes on its use. In those early days of synthesizers you needed to know a lot about sound waves and how they're constructed, so the classes included a lot of information about sound wave theory as well. Once again, I was really good at understanding, but not so good at performance on a keyboard. While still in high school I was a teaching assistant for electronic music classes at UCLA extension and even substituted for the instructor a couple of times. But that was as far as it went.

I decided that sound engineering would be a good career. In 1976 I entered the UCSD School of Music because they had the best offering for music technology classes of any public school I could find in California. Unfortunately, one of the things I discovered during a class on recording was that my hearing isn't all that good. (I couldn't hear the 12k tone used to align recording heads.) That killed the idea of becoming a sound engineer.

Having recently graduated from UCSD with no good career path, my parents suggested that computer programming might be a good direction for me. I went to UCSD Extension

to complete the certificate program in Business Data Processing.

After a series of jobs from Computer Operator on Vax machines to an employee at a company of consultants for personal computers, I am now an independent software developer with over 20 years of experience.

Some of my other interests include gardening, bicycling and yoga. And I love cats too. (But one at a time is enough.)

An interesting side note to the time I first entered UCSD is the fact that as a music major, I was required to take a performance class. I auditioned for the LJS&C (then called the La Jolla Civic and University Chorus), but was totally unprepared for the type of audition and chorus the LJS&C was. Up until then I had only sung in school choirs from junior high through high school. Needless to say, I didn't pass the audition and ended up singing in the UCSD Concert Choir instead.

After 14 years of not being involved with music in any way, in 1993 I decided to try to audition for the LJS&C again. Being somewhat better prepared this time around, I passed.



Upcoming Events

LJS&CA wine tasting fundraiser

Saturday, May 10, 2:00 PM – 4:00 PM

The home of Ed and Karen Mercaldo in Del Mar
Call 858-534-4637

LJS&C Sacred Voices Concerts – Rachmaninoff Vespers

Sunday, May 18, 7:00

St. Therese of Carmel
4355 Del Mar Trails Road
Carmel Valley/San Diego 92130
www.sttheresecarmel.org



Outreach update ... Victoria Eicher

Classes offered through the Latin American Music Project continue to meet every Saturday at the City Heights Park and Recreation Center. A number of upcoming concerts feature the young musicians performing in the Afro-Cuban Ensemble and the City Heights Mariachi. Classes in Mariachi violin and guitar are also meeting once a week.

The LJS&C Vocal Outreach ensemble (Ken Bell, Max Chodos, Chris Hoopes and Susan Lutz) is performing at Hickman Elementary and Guajome Park Academy in the month of April. The performance at Guajome Park includes a 30-minute 'master class' for students in the chorus at that school. (A new addition to what we offer through outreach, the master class could prove very effective for school and community music programs!)

On the grant writing side of things, I'm in the process of submitting grant proposals for renewed funding to Qualcomm, Sempra Energy and Price Charities. We have three grants outstanding (submitted but not reviewed yet) to the Gould Foundation, the Mockingbird Foundation and the Staples Foundation for Learning. We received 'decline' letters from the Ackerman Foundation and the San Diego Community Impact Fund this month. A bit discouraging, but Ackerman is a notoriously tough nut to crack for funding and we had some stiff competition for the Community Impact Fund (I was able to view a list of submitted project requests - very impressive!).

Questions or comments? Feel free to contact me by phone or email: (858) 442-0237 or outreach@lajollasympphony.com



Article watch

Errata From Steve Shields:

The amazing music machine video included in the previous issue of *Tutti* is a fake! See http://urbanlegends.about.com:80/library/bl_amazing_music_machine.htm for info.



From Beda Farrell:

The BBC Online, March 1, 2008

"Experts 'rebuild' Bach's face"

http://news.bbc.co.uk/2/hi/uk_news/scotland/tayside_and_central/7270795.stm



From Beda Farrell:

The BBC Online, March 14, 2008

"Rare Mozart portrait discovered"

<http://news.bbc.co.uk/2/hi/entertainment/7297012.stm>



From Diane Salisbury:

The San Diego Union-Tribune, March 16, 2008

"La Jolla Symphony & Chorus to build on 'building blocks of music'"

http://www.signonsandiego.com/uniontrib/20080316/news_1a16season.html

From Beda Farrell:

The San Francisco Chronicle, March 2, 2008

"Her next venture: Music to diet by"

By Carolyne Zinko

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/03/02/LVDCV6SIM.DTL>

Venture capitalist Heidi Roizen is an emotional eater. She couldn't find any music to inspire her to diet and exercise so she did what any self-respecting entrepreneur would do: she wrote her own lyrics, hired a composer and musicians and financed her own album. The CD, "Skinny Songs," a compilation of 10 tracks from country-western to pop to rap is available at Amazon.com and iTunes. Titles include, "Skinny Jeans," "Think I'll Go to Saks" and "I'm a Hottie Now!"



From Tom Peisch:

The San Diego Union-Tribune, April 13, 2008

"Priti Amazing"

By Valerie Scher

<http://www.signonsandiego.com/news/features/20080413-9999-1c13singer.html>

This article focuses on Priti Gandhi, who used to sing in the LJS&C.



From Beda Farrell:

The Oakland Tribune, April 16, 2008

"Cal boasts one of nation's largest musical instruments"

http://www.insidebayarea.com/oaklandtribune/ci_8942858

This is an article about Berkeley's Champanile carillon.



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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