

Ciao, Betty ... Music Director Steven Schick

Normally this space is reserved for my comments about the program for our upcoming concert. But this time I want to write about something else.

Last week Betty Freeman died at the age of 87. Betty was perhaps the single most important individual patron of contemporary music in the 20th century. And, she was a good friend. Although her name might be unfamiliar to some among the La Jolla Symphony and Chorus, her work and values have long been reflected in our mission and in our programs. Betty said, "I have always been interested in the new, and don't understand why everybody isn't." She loved all kinds of music but her passion was in the here and now. She told me once that contemporary music made her feel lots of emotions, "all at once," and was the greatest single source for the vital and essential connection we seek with all music no matter when it was written. Without new music we wouldn't, or maybe couldn't, love the old, she thought. And she put her money where her mouth was.



Over the course of her years, and based purely on her tastes and impulses, she commissioned works from a nearly encyclopedic list of important and influential composers. When I helped organize a pair of concerts in her honor recently, I asked her to send me a list of her commissions so that we could choose some things to play for her. She faxed me pages with the names of 425 pieces that she personally funded. She applied the same vigor to the visual arts, and her home contained works by Rothko, Stella, Lichtenstein, Calder, and Hockney, among many others. (She is the "Beverly Hills Housewife" in Hockney's celebrated painting by the same name.)

Even her language was forward looking. My habitual Midwestern goodbyes were too final and old-fashioned for her. When I left her house after our visits she would correct me with a smile: "We don't say goodbye, Steve. It's too final. We say 'ciao.'"

So as we prepare these concerts, Betty's spirit is nearby. And, appropriately we are offering two World premieres. We call these concerts "Home." But of course each of us has a different sense of home. Anthony Davis's *Amistad Symphony* illuminates home from an African-American perspective. Its three movements are an assemblage from earlier pieces, and will be played together here for the first time as a 'symphony.' The two outer movements ("Esu Variations", and "Tales (Tails) of the Signifying Monkey") surround a beautiful inner movement that was taken from the composer's moving opera *Amistad*, about the slave ship by the same name and a revolt that sparked the struggle for freedom and justice. This is the music of quest: melodic lines rise ceaselessly from the grounded *ostinato*, each one reaching higher and farther.

In this issue...

- Ciao, Betty
- News from the Executive Director
- Save the date!
- A fond farewell
- Member Spotlight
- Congratulations!
- Article Watch



Rick Snow, the Nee Commission for 2008-2009, writes with a different purpose. In a few days we will celebrate the 200th birthdays of both Abraham Lincoln and Charles Darwin. As we honor Lincoln with Aaron Copland's moving *Lincoln Portrait*, Rick Snow muses on the possibility of a "Darwin Portrait" in his "postcards, islands, elegy, distance." In this work the orchestra is given the task of imitation: against the backdrop of breathing sounds played by the brass, the piece opens with bird and insect calls from the strings. After a virtuosic string and percussion passage, evolution brings us full circle to roles that are reversed. Here strings play quietly in a distant view of a landscape populated by the sounds of small animals played by winds and brass.

We close with another view of home in Respighi's *Pines of Rome*. The echoes of Ancient Rome in this modern Italian piece serve to remind us that the roots of home sink deep into the past.

I'd like to think that Betty Freeman would enjoy this program. I'd like to think that she would approve of the way we are trying to interweave the threads of the very newest into a tapestry that connects it to the past. I like to imagine the conversation we would have after the concert. It would quickly turn from what we had just done to what we will do next. This is the way Betty was, always looking forward.

So, I doubt she would approve of the overriding feeling of this moment: that she is gone and we will miss her terribly. She would urge us to look to the future, to imagine what marvels it holds. Ciao, Betty.



News from the Executive Director ... Diane Salisbury

Happy New Year to you all. I would like to use this space to report on some of the very good things going on for LJS&C.

Our November and December subscription concerts – TIME and MOTION – were both performed to near-capacity crowds. The audience reaction to the concerts was so enthusiastic that I received more than one personal note from attendees commending us. And "Frog's Eye," danced by Lux Boreal, became an immediate audience favorite.

Our concert season has also caught the eye of the local press. In the December 28th *San Diego Union-Tribune*, our entire 2008-09 Season – The DNA of Music – was named one of five classical music events of significance in 2008 by Arts Editor Jim Chute. Not bad.

A few of you have asked about when the videos from our first two concerts can be seen. I have just received a schedule of airdates from UCSD-TV. The November concert will first air on February 6 at 8:30 pm, with several additional air dates during that month. The December concert's first air date is March 6. (More scheduling information can be found at www.ucsd.tv.)

Our run-out choral concerts this fall were a real treat. For you choristers, a job well done! The music was beautiful, surprising, and compelling. Two spring concerts have been scheduled. We will return to San Rafael Parish Catholic Church in Rancho Bernardo for our second year on Sunday, February 22 for a 4:00 pm concert. Then on Sunday, May 31 at 4:00 pm, we will perform in La Jolla at St. James By-the-Sea Episcopal Church – if not for the first time, then for the first time in a very long time. (Note: Don't be alarmed that we appear to have scheduled a concert on Memorial Day. The holiday weekend is early this year -- May 23-25.)

The February concert has received a partial sponsorship from the UCSD Division of Arts and Humanities in recognition of our programming of works commemorating the 200th anniversaries of Lincoln and Darwin. This concert will also welcome our first large group sale – 50 people from the UCSD Retirement Association. Our

Contributors:

Barbara Peisch, Ed.

Beda Farrell

Kenneth Fitzgerald

Vicki Heins-Shaw

Sharon Jones

Julie Lees

Elizabeth Meeker

John Noyes

Tom Peisch

Diane Salisbury

Steven Schick

Susan Taggart



INFORMANCES are helping to raise our profile on campus, and I hope you've had a chance to catch these wonderful, irreverent, provocative, and thoroughly enjoyable events that take a look at how we listen to and perceive music in the symphonic space. The next INFORMANCE is Wednesday, February 4 at 7:00 pm at The LOFT (UCSD Price Center East) with Cecil Lytle, Anthony Davis, red fish blue fish, and our own co-concertmaster Peter Clarke.

My report would not be complete if it ignored the current economic downturn and how that's affecting the LJS&C. We were fortunate this season to have strong concert sponsorships and early donations. The current economic downturn is just starting to affect us – most recently demonstrated by fewer and smaller individual contributions during our year-end holiday letter campaign. Foundations have also reduced funding. I will keep you informed of events that might impact us going forward. For now, I anticipate continued strong concert attendance and enthusiastic audiences. And the peek I've had at next season's programming promises another remarkable performance year!



Save the Date
LJS&C Annual Wine Tasting!
“UNDER
THE
TUSCAN SUN”
May 16 at 2pm



A fond farewell ... Vicki Heins-Shaw

John Carroll, a former bass with the La Jolla Symphony Chorus, passed away recently. Vicki Heins-Shaw and Stewart Shaw have this to say about John.

"John brought joy, dedication and good humor to the chorus. We were honored to know him."



His obituary can be found at:

<http://legacy.com/SignOnSanDiego/Obituaries.asp?Page=SearchResults>

You can read and sign his obituary guest book at

<http://legacy.com/SignOnSanDiego/GB/GuestbookView.aspx?PersonId=122979695>.

John was 72.



You can view *Tutti* online!

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

www.peisch.com/tutti



Member Spotlight

This issue focuses on our trumpet section.

Kenneth Fitzgerald, First Chair

I began playing the trumpet at age 8. I picked it because with only 3 valves, it looked easy. Boy, was I wrong about that.



Kenneth Fitzgerald

I played in band throughout junior and senior high school, culminating in a stirring trombone-trumpet duet of the fanfare from Superman's opening theme, with the Cypress Creek High School marching band. The trombone player in that duo was my classmate Rick Stout, now a member of the Cleveland Orchestra! In the summer of my junior year in high school, I played in an orchestra at the music festival in Round Top, Texas. Leon Fleischer was our conductor, and we performed Brahms Symphony No. 2, which blew open my musical consciousness, and inspired me to want to become a symphonic player.

I attended the Shepherd School of Music at Rice University. In the summers, I studied with Rolf Smedvig and the Empire Brass Quintet at Tanglewood, returned to Round Top, went on a busking tour of Europe with a brass quintet, and transferred to the University of Michigan to study with Armando Ghitalla, the longtime principal trumpet of the Boston Symphony. While at Michigan, I realized I was not destined to be in the top echelon of trumpet players, and decided I would be happier doing something else, so I returned to Rice and graduated with a B.A. in Music. I then spent a year freelancing and doing odd jobs in Houston. After a brief but brilliant 4-week stint in the U.S. Navy's Aviation Officer Candidate School, I resigned from that organization and moved to San Diego with my horn and a suitcase full of ill-fitting clothes. I began playing with the La Jolla Symphony, under the baton of the late Tom Nee. Our performance of Carmina Burana in the Tijuana Cultural Center was one of the musical highlights of my life. I later lucked my way into a substitute trumpet position with the San Diego Symphony, freelanced with the Pops, the Opera and a number of brass quintets, then took the LSAT to see what would happen. I did reasonably well and was off to law school at UCLA.

Need to contact the LJS&CA?

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Diane Salisbury,
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I graduated law school in 1989, clerked for a federal judge for one year, then began practicing at the law firm of Latham & Watkins LLP, where I have been ever since. I am a trial lawyer in the business litigation practice area, and I have been fortunate to represent a great variety of interesting clients, including the National Football League, the Salt Lake Olympic Organizing Committee, and the Famous San Diego Chicken. Just as I love the power and passion of orchestral music, I enjoy the intense intellectual challenge of the law. I find that playing the trumpet and practicing law are excellent emotional counterweights.

I have four beautiful children including my son Brendan, who played with the La Jolla Symphony last season before leaving to study at the Interlochen Arts Academy in Michigan. I love to play basketball and do short distance triathlons, read and watch movies. Music has been a rich blessing in my life, and a source of great, eclectic experiences and travels. I have played John Williams fanfares under the baton of John Williams, taps while strapped to the rail of an Icelandic Coast Guard cutter in the North Atlantic, brass quintets at 1 a.m. in Woolsey Hall at Yale University, American brass band music in the plazas of Salzburg and Vienna, symphonic music in Bolivia (under the baton of David Handel), and the Hindemith trumpet concerto to a rapt audience of nursing home residents who had no idea what had hit them. Above all though, the La Jolla Symphony has provided the most inspiring, sustained musical nourishment for my soul, and I feel privileged to play in this extraordinary ensemble.



Elizabeth Meeker

I am enjoying my second season with the La Jolla Symphony Orchestra. I grew up in the San Diego area, and played in the Sea World Sea Stars band while in high school. After studying at Tanglewood one summer, I fell in love with music, and New England, and met some outstanding teachers from Boston University. So I got my degrees in music at Boston University and Yale. For several years at Yale I lived in a cooperative where I met some wonderful friends and met my fiancé, now a math teacher. I moved back to San Diego over a year ago to be close to family, bought a house in North Park, and am getting married this summer. Other bands I play with are Luna Lena, a six piece AfroCuban band, and Inside Out, a rock/dance/cover band. I teach music for Southwestern College, and also maintain a busy studio for trumpet and piano students. When I am not playing or teaching I like working on my house, cooking, thrift shopping, and watching movies.



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Julie Lees

I have been playing in the LJS&C trumpet section since 2007. Shortly after moving to San Diego from Denver, I heard the LJS&C from the audience and was very intrigued with the programming choices. Most impressive was the emphasis on new music, well played. Years ago while living in Minneapolis, I was involved with a small group of musicians performing music written by members of the improvising orchestra, called Imp Ork. Several years of collaboration with dance and guest clinicians/soloists, gave me exposure to noted contemporary music makers: Lawrence "Butch" Morris, Roscoe Mitchell (Art Ensemble of Chicago) and Don Cherry. I once traveled to New York to perform in a quartet led by Myra Melford at a festival of Women Improvisers.

I started a music education degree at UN-L (Lincoln, NE) and after a frightening practicum experience with Jr. High boys vocal chorus on Fridays in the spring of my junior year, I decided to head to Minnesota to finish out the B.A. in a more diverse arts degree. I took studio arts courses, emphasizing photography as my main medium, and graduated with an Individually Designed Interdepartmental Major from the University of Minnesota-Twin Cities. Twenty years later, I graduated from Metropolitan State College of Denver with a B.A. in Chemistry.



A self-portrait painting by Julie

In addition to new music, I enjoy performing with ensembles more invested in the traditional vein. From Nebraska to Minnesota to Colorado and now California, I have played in many diverse ensembles. Some of them include: the University of Nebraska Marching Band, St. Paul Jewish Community Center Orchestra, Cannon Choir of Brass (MN), Kenwood Chamber Orchestra, Unitarian Society Orchestra (both MN), Augustana Arts Chamber Orchestra (CO) and the Colorado Wind Ensemble.

By day, I work as a consultant with Hyde Engineering + Consulting and am the Regional Manager for Hyde's Southern California office, currently providing cleaning validation services for Genentech in Oceanside. On weekends, music competes with my scooter club shenanigans and Vespa restoration project. If I had more time, I would like to do more oil painting. Given more money, I would do more home remodeling.



Congratulations!

Congratulations go to Mary Ellen Walther (soprano), Ellie Elphick (soprano) and Susan Taggart (alto), all of whom have been accepted into the Berkshire Summer Choral Festival for 2009!

Mary Ellen and Ellie are going to Montreal to work under Julian Wachner and will perform Mendelssohn's oratorio Paulus. Susan will be studying the Bach St. Matthew Passion in the Berkshires under the baton of Gary Thor Wedow, a conductor specializing in Baroque works.



Have some news to report?

Let the editor know!

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Article watch

From John Noyes:

NPR, Sunday, November 23, 2008

"Singing: The key to a long life"

By Brian Eno

<http://www.npr.org:80/templates/story/story.php?storyId=97320958&sc=emaf>



From Beda Farrell:

SF Gate: Day in Pictures, Monday, December 1, 2008

"They couldn't afford Zamfir: Visitors to the newly opened Istanbul Dolphinarium are serenaded by Sara on flute and trainer Sergiy on whistle. (Murad Sezer / AP)"



<http://www.sfgate.com/cgi-bin/object/article?f=/g/a/2008/12/01/dip.DTL&o=9>



From Tom Peisch:

The San Diego Union-Tribune, Sunday, December 7, 2008

"Google this: YouTube is putting together an online orchestra"

By Daniel J. Wakin

<http://www.signonsandiego.com/uniontrib/20081207/news/lz1a07youtube.html>



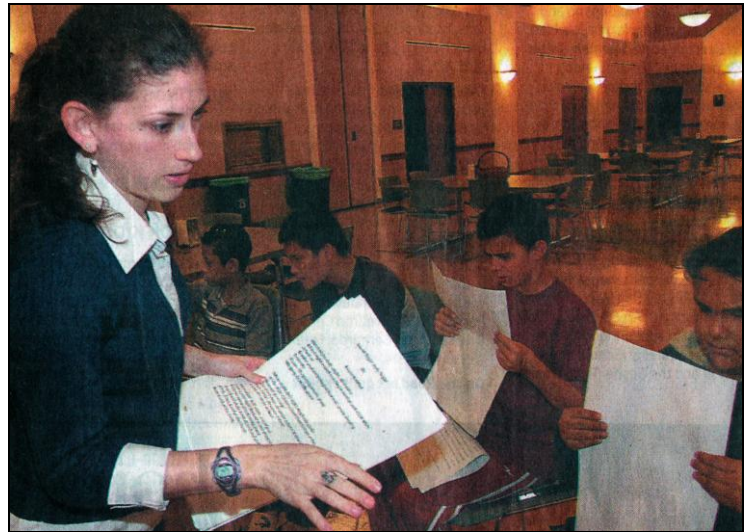
The San Diego Union-Tribune, Saturday, December 13, 2008

"Soprano leads Braille Institute's choir with feeling"

By Lyn Berry

<http://www.signonsandiego.com/news/northcounty/20081212-9999-lz1mi12braille.html>

The "Soprano" in this article is our own Tracie Steele-Marshall, who was featured in the February 2008 issue of *Tutti*. (<http://peisch.com/tutti/Tutti-2008-02.pdf>). The photo from the article isn't in the online version, so I'm including it below.



From Sharon Jones:

"Joshua Bell Plays the Metro"

<http://www.truthorfiction.com/rumors/c/concert-violinist-metro.htm>

"...in a commonplace environment at an inappropriate hour, do we perceive beauty? Do we stop to appreciate it? Do we recognize talent in an unexpected context?"



From Susan Taggart:

Los Angeles Times, Sunday, January 11, 2009, Calendar section, page F10

"On the next page of the score—Some musicians find a second career to be a sound idea, delivering artistic as well as financial rewards."

By Blaire Tindall

<http://www.latimes.com/entertainment/news/arts/la-ca-moonlight11-2009jan11,0,197922.story>



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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