

## Stillness . . . and Perspective ... David Chase

This concert in the "DNA of Music" series is to provide the "Perspective" strand of our DNA, and I think that that perspective is to be found in the essential stillness of the works – the stillness that allows deeper thought, and deeper feeling.

Of course, the pairing of the two major works on this program provides a wealth of contrasts: an all-female cast for the Debussy versus a nearly all-male cast (save for the mighty Jocasta) in the Stravinsky; the ideal of eternal love versus the tragedy of human failings; a work inspired by a graceful painting of a beautiful woman versus a work best visualized in the immutable stone masks of the ancient Greeks; a lush, post-romantic orchestration versus the crisp, cool tones of Stravinsky's neo-classic period.

But something very important unites these apparent opposites. Underlying much of the seemingly disparate art of the early twentieth century is an assumption that more might be learned in stillness than in the roiling emotionalism that had characterized the previous generations. This purposeful stasis is found in the nature of both the works in our program. The Rossetti Damozel poem is a still-life painting of medieval love; the Latin language setting of the Oedipus tragedy, by Stravinsky's own description, provides a "static representation" of the concept of tragedy.

Both works are structured with a narrator whose job is less to advance the action and more to contain it. In *La Damoiselle*, the mezzo-soprano and the chorus paint the picture of the maiden and her celestial situation in every detail, even before she utters her first words. (Words that are inevitably separated from the music around them by a moment of *silence*.) In *Oedipus* the role of the Narrator is – almost annoyingly! – to stop the action and explain what the audience will experience before it happens. This is the part of the objectification of the tragedy, which, like Bertolt Brecht's "alienation" concept, is to give us the *perspective* to observe the tragedy as it unfolds, rather than to be swept up in an emotional ride of the story.

Debussy's score reflects the breathless inaction of the painting with a kind of floating harmony. The beautiful maiden -- the so-called *ange-femme* -- is dramatic precisely because she is filled with inner action, with unspoken passion. This fascinated Debussy, whose one great opera, *Pelleas*, epitomized this concept of inner action.



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Stravinsky has much more storyline and many more characters to portray. But the characterizations have the flat surface of a cubist painting – angular and brash but mostly static. That is why the climactic section, when the chorus describes the death of Jocasta and the blinding of Oedipus, is so effective. Its fast, tumbling rhythm is a shock after so much staunch monumentality.

It seems that these elements of stasis actually allow us an opportunity to add the visual to our interpretation. This concert offers some visual elements that most musical concerts do not, but it is still a concert rather than a theatrical performance. The visual elements are also “still-life” rather than dramatic representation.

There is one more work on this program – the three small *Hymns from the Rig Veda*. I looked for a piece that might introduce an exotic quietness and create the appropriate atmosphere before the Debussy begins. These three miniatures with harp and women’s voices produce a crystalline mood that I hope will draw the line between the outer, everyday world and the world of this concert.

That line is necessary, of course, because our everyday world keeps running faster and faster. The music on this program reverses all that. It is the stillness that brings us into this alternative world. And it may bring us *perspective*.



## News from the Executive Director ... Diane Salisbury

During the past month I have completed several surveys from non-profit foundations and music associations aimed at trying to glean how arts organizations are faring in the current economy. I just received another survey request in today’s mail, and yesterday I was interviewed for a local story on the same topic. Obviously, the impact of the economy is on everyone’s mind. I would like to share what we’re experiencing within our own organization.

Not surprisingly, our budget has taken a significant hit as our supporters’ incomes, retirement funds, and home values have been negatively impacted. The source of greatest drop-off for LJS&C has been in contributions:

- Holiday letter contributions were 50% short of goal.
- Ensemble membership contributions are currently 30% short of goal (though support is higher than in previous years – thank you!)
- No retirement plan distributions were received this year.
- Foundation and corporate donations are down.

Some income areas are exceeding expectations (such as concert sponsorship and fundraising events). But on balance, we likely will end the season with a deficit.

So what can be done? The good news is that “contributed income” is a budget line item that we can improve, and the Board and I are working on areas where income can be increased before our season ends. For example, the Board Development Committee is meeting with individual donors to increase our Leadership Circle – those who contribute at the \$1,000+ level. This has been in the planning stages since early fall and is now being implemented.

We will also soon mail out a follow-up to the holiday solicitation letter to our subscribers and donors. If you receive one, please consider making a contribution (or additional contribution) of an amount that is comfortable for your budget. No matter how small a donation may seem to you, when multiplied by our community of supporters, it can truly make a difference. And if there are music lovers in your family or circle of friends, ask them to consider a donation as well. Often people do not donate because they simply have not been asked or are unaware of the need. I will use this column to keep you apprised of financial news as the year progresses.

## Contributors:

Barbara Peisch, Ed.

Kenneth Bell

David Chase

Vicki Heins-Shaw

Sharon Jones

Jean Lowerison

Tom Peisch

Diane Salisbury

Susan Taggart



## Other News

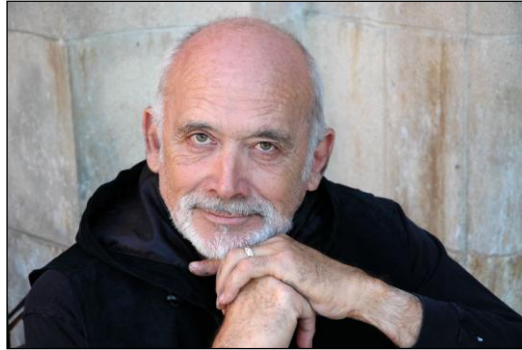
Our City of San Diego grant from the Arts & Culture Commission received an improved rating for next season. The City grant for this year is \$30,877. An improved rating means a sizeable increase for next season unless the City significantly cuts the Arts & Culture budget. Among the comments given by the Commission as reasons for the higher rating are: performance quality, themed season, good Board governance, staff, and outreach efforts.



## Member Spotlight

### **Kenneth Bell, Assistant Choral Conductor and Bass Staff Singer**

My "multi-faceted" music career began as a French hornist in an Oklahoma City high school. From that point on, I was "baptized" as performer by the spray of sweat and spit from Bernstein, Mehta, Stokowski, Tillson-Thomas, Kripps, Hillis, Elaine Brown, and Chase. I was privileged to sing as soloist at Carnegie Hall, New York City Opera, Avery Fisher Hall, Alice Tully Hall, Philharmonic Hall and Bellas Artes, Mexico City. What a gas to perform in the footsteps of the greats! I sang over 60 leading and supporting roles in opera and musical theater, in concert and recital and performed renaissance repertoire with the Waverly Consort for 7 years. I presented my debut recital at Alice Tully Hall, Lincoln Center in 1978, including 16 instrumentalists and a premiere piece. I



had an opportunity to do some great traveling....South America, Italy, Alaska, 45 states of the U.S., the Maritime Provinces of Canada, and the Island of Madeira....Great espada and vinho verde. Obrigado!!!! I wrote *A Young Person's Guide to the Renaissance Band*, for the New York Renaissance Band, and performed the book with them at Lincoln Center in 1980.

I've had more fun than a paid artist should be allowed to have by being the narrator for presentations with the chamber ensemble "CAMARADA" and the San Diego Symphony. I live in Vista, California (north county) with my wife, Dianne. Our kids, Dorian and Dahryn drop in occasionally for food, lodging and "counseling." I've had the joy of conducting a community symphonic concert band, the Pacific Coast Concert Band, for the past 15 years. I've challenged them to perform everything from Bach to Basie. We're about 45 strong and perform 12 to 15 concerts a year; pccband.org.

In order to give balance to my life, I've chosen the path of carpentry. I do finish cabinetry and renovations, often with my friend, John Lorge, principal horn, San Diego Symphony. My father, a carpenter, taught me in the path of woodworking about 6 decades ago. It's often fulfilling to plan and execute something tangible, while dealing with the ephemeral issues of music making.

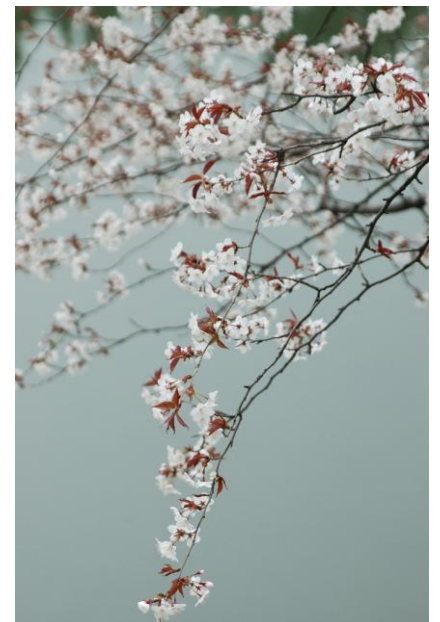
I've been bass staff singer with LJS&C, with David Chase for 16 years or so, and his Assistant Conductor for 12 years. I've rarely had such a pleasant resonance with a leader. We're a great "tag-team." I feel great pride to be in this well-organized and proud organization in these times. I enjoy tremendously working with LJS&C, helping with details of music and diction, and performing occasionally as narrator.



You can view *Tutti* online!

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

[www.peisch.com/tutti](http://www.peisch.com/tutti)



## Terri Parsons, cellist



I am Terri Parsons, one of the cellists for the La Jolla Symphony & Chorus. I began playing as an adult at the age of 41 and I am entering my 8<sup>th</sup> year of playing. My first teacher was Kirsten Shallenberg, student of Tom Stoddard, UCSD Cello Master. Now I study with Maryalice Hendricks, cellist for The San Diego Chamber Orchestra and San Diego Strings, who was a student of Gabor Rejto; and David Garrett, cellist for the Los Angeles Philharmonic.

After 25 years in the IT industry, I returned to college in 2001, the same year I began playing the cello, and I now hold a Bachelor of Arts degree in Interior Design from The Design Institute of San Diego. I am the owner and principal designer for a residential/commercial design firm, Terave' Designed Interiors.

My music studies date back to 1970 when at the age of 10 I showed a natural affinity for music by playing what is now a total of 9 instruments (and the list is still growing). At 10 years old I was asked to sing in the

adult church choir, and I was the first freshman of my high school to be asked to join the senior choir including an exclusive senior glee club.

Since I was very young, my passion was teaching and now teaching music is my heart. I give private cello and voice lessons at my studio in San Marcos, and I am the cello coach for the New Horizons String Ensemble, a program for adult learners of string instruments sponsored in part by the Museum of Making Music in Carlsbad, CA.

I play cello for weddings and special events, The Rock Church in Point Loma and other churches in San Diego, and I've been a section player for the Palomar Symphony Orchestra. I'm also a studio musician recording for individual artists and I give cello and voice recitals around the county for the elderly and home-bound.

My hobbies are writing music, jogging, biking and I'm an avid reader. Something my LJS&C colleagues may not know is that in my late 20's I was a professional corrections officer for the County Jail system in my hometown of Cleveland, Ohio as well as a certified EMT/Firefighter. I have 3 grandchildren ages 5, 2 and 2 months.

I auditioned three times for LJS&C and though I didn't make it the first two times, I never gave up. Numerous shoulder and rib surgeries in 2007 and 2008 slowed my progress, but after much practice I finally had a successful audition for the LJS&C that year. In my mind it is never too late to start playing an instrument!

I live in San Marcos with my husband Dave, an engineer/designer for a local toy company.

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## Upcoming Events

### La Jolla Symphony Chorus - Sacred Voices

**May 31, 2009, 4:00 PM** – St. James By-the-Sea Episcopal Church, La Jolla

7776 Eads St.

La Jolla, California 92037

(858) 459-3421

<http://www.stjamesbythesea.org/>

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## Need to contact the LJS&CA?

La Jolla Symphony & Chorus Association

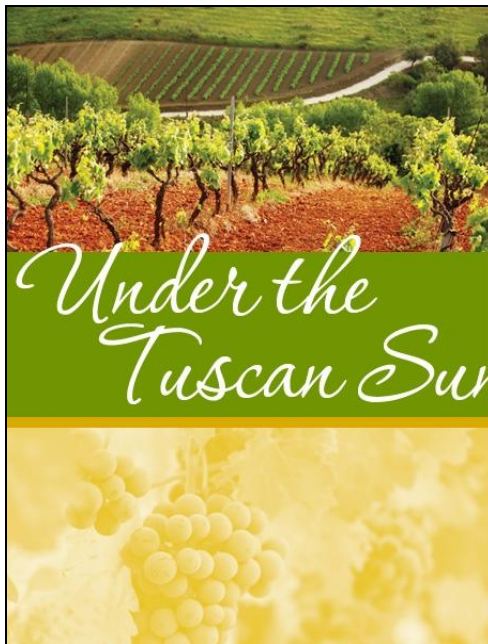
9500 Gilman Drive  
Mail Code 0361  
La Jolla, CA 92093

(858) 534-4637

[www.lajollasympphony.com](http://www.lajollasympphony.com)

Diane Salisbury,  
Executive Director  
[dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com)





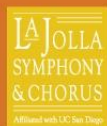
**La Jolla Symphony & Chorus**  
*8th Annual Wine Tasting & Benefit  
 With Syndicated Wine Columnist  
 Robert Whitley*

**Saturday, May 16, 2009  
 2:00-5:00 PM**

Del Mar home of Robert Engler & Julie Ruedi

RECEPTION  
 "BLIND" TASTING (Wines of Tuscany)  
 WINE RAFFLE

\$95 per person / \$180 per couple  
 After April 30: \$110 per person, \$200 per couple



Call 858-534-4637

Event limited to 100 guests



## Article watch

**From Sharon Jones:**

[Tucson Citizen, Monday, January 26, 2009](http://www.tucsoncitizen.com/daily/frontpage/108666.php)

"Babies can groove to a beat – even days after birth"

By Liz Szabo

<http://www.tucsoncitizen.com/daily/frontpage/108666.php>

All God's children got rhythm - and at a much earlier age than doctors ever suspected, a small study shows. Studying children's sense of musical timing has long been challenging. The babies in the study couldn't even grab their toes, let alone tap them.



**From Jean Lowerison:**

[BBC News, Wednesday, January 28, 2009](http://news.bbc.co.uk:80/1/hi/health/7853564.stm)

"Peer reveals 'cello scrotum' hoax"

<http://news.bbc.co.uk:80/1/hi/health/7853564.stm>

And here you can read the original letter:

<http://www.pubmedcentral.nih.gov/articlerender.fcgi?artid=1610985>

Here's one for a good laugh:

<http://www.youtube.com/watch?v=ongGW-ryouk&feature=related>

This is a parody on Ikea sung to the tune of "Maria" from *West Side Story*.



## The LJS&CA Board

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**Brendi Rawlin (orchestra)**



**From Vicki Heins-Shaw:**

Consumer Reports, February, 2009

"One-minute consult – Music tunes up the brain"

By Concetta Tomaino, D.A.

This article is only available online for subscribers. The article starts off describing how singing can teach stroke victims who have lost their ability to speak regain their words. It goes on to discuss how singing to catatonic people will open their eyes and calm agitated patients. It concludes with how music helps healthy people as well:

*"And reading and performing music is probably one of the fullest brain workouts a person can have. You're engaging in physical coordination, processing and interpreting a complex written language, and doing lots of auditory processing, all at the same time."*



**From Susan Taggart:**

Los Angeles Times, Sunday, February 8, 2009

"At Mills, the tradition is nontraditional"

By Mark Swed

<http://articles.latimes.com/2009/feb/08/entertainment/ca-swed8>



Southwest Airlines Spirit Magazine, February, 2009

"The Art of the Sing Along – Can one man turn modern airport terminals into '70s-style campfire scenes? And should he?"

By Tim Brookes

[http://www.spiritmag.com/features/article/the\\_art\\_of\\_the\\_sing\\_along/](http://www.spiritmag.com/features/article/the_art_of_the_sing_along/)



**From Tom Peisch:**

San Diego Union-Tribune, Sunday, March 1, 2009

"They have had singing – and it is good"

By Janice Steinberg

<http://www3.signonsandiego.com/stories/2009/mar/01/1a01chorale1816/?arts>



If you find an interesting, music-related article or Web site, send the information about it to me at [barbara@peisch.com](mailto: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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Have some news to report?

Let the editor know!

[barbara@peisch.com](mailto:barbara@peisch.com)

