

Songs and dances ... Music Director Steven Schick



I often tell my music appreciation classes that there are just two kinds of music – no, not country and western although I do love Patsy Cline. My distinction is between “songs,” and “dances.” Admittedly this is somewhat of a pedagogical provocation since much music is neither sung nor danced in a literal sense. But, to my mind at least, the distinction seems right. In popular music songs and dances have produced crooners and head-bangers respectively, but the equation works for concert music as well. If you are listening to a Bach Suite, you are hearing dances; by contrast a Chopin “Nocturne” is probably a kind of song. It goes on: a second movement of a classical symphony is likely to be a song; a third movement probably a dance. Mahler wrote nothing but songs, except of course when he wrote dances.

The opening concert of our 2009-2010 season celebrates songs and dances by offering wonderful and lively examples of each.

Beginning with Bartók’s lively *Rumanian Folk Dances*, and Beethoven’s quintessential invitation to the dance in his “Seventh Symphony,” our program frames three beautiful songs by the Argentinean-Israeli-American composer Osvaldo Goljov and Bartók’s white-hot *Miraculous Mandarin*.

Goljov’s songs are really love songs: addressed in Yiddish in the first song to the memories of his childhood, to his love for the simple melodies of early music in the second song, and in the beautiful finale, to the memory of a friend. Goljov loves the intensity of the “inward voice,” the one you might use to calm a child or ease yourself to sleep. Indeed these songs have a veiled almost mysterious beauty. We are very pleased to welcome Susan Narucki, the Grammy-Award winning professor of voice in the UC San Diego music department, as our soloist. This will be a performance you will not soon forget!

The inwardness of Goljov’s songs is counterbalanced by the exuberance of Beethoven’s symphony. From the galloping rhythms of the first movement through the stately dance of the second movement (and the slightly less stately dance of the third movement) the piece is like a slingshot drawn ever tauter until we are flung out, cartwheeling freely into space in the ecstatic finale. The conventions of the concert hall may speak against a full-blown mosh pit, but if you’re like me you’ll not be able to sit completely still during this piece. No one will mind if you dance along!

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I suppose that Béla Bartók's *Miraculous Mandarin* is both a song and a dance. The narrative of the piece centers around the story of Mimi, an attractive woman who has been conscripted by three hooligans to lure unsuspecting passers-by to an apartment where they will be robbed. Mimi's role, represented by three virtuosic cadenzas for solo clarinet and accompanying orchestra, is part siren song and part fan dance. She moves provocatively, the clarinet line insinuating itself sinuously in imitation, as an old rake, a young student and finally the miraculous mandarin himself are brought into her orbit. When the mandarin arrives Mimi and her band of robbers get something much more than they expect and the music, which had been contentedly singing along, begins to whirl wildly.

At times the mixture of song and dance seems impossible to tease apart. Is Mimi singing or dancing? Does Beethoven intersperse simple songs amongst his choreographic romps? Perhaps so. It is good, in any event, to be reminded that singing and dancing are not really separable. After all, the Greek word "melos," the root of our word melody, means limb. So melody, the raw material of a song, only works if it has legs. And being moved very often means moving.

On behalf of all of us at the La Jolla Symphony and Chorus, welcome to our 2009-2010 season. We hope that you will sit back – or perhaps lean forward – and enjoy the music.

News from the Executive Director ... Diane Salisbury

Welcome to the 2009-2010 season. Though our first concert is a few weeks off, the organization has had a busy first quarter.

On August 13, forty-four members of our orchestra, conducted by Steven Schick, performed Tchaikovsky and Mozart with SummerFest guest artists Alex Kerr, James Dunham and Joyce Yeh in La Jolla Music Society's open-air concert in Scripps Park in La Jolla. The free concert played to a crowd of about 2,000 picnickers enjoying a rare warm summer evening under the stars.

The 2009 Gala – "Some Like It Hot!" – was a sizzling success on Saturday, October 10 (see photos and story inside this issue plus a photo spread in the Oct. 15 issue of *La Jolla Light*). Thank you to all who attended and/or contributed to this fundraiser.

This season marks the 50th anniversary of our Young Artists Competition. The YAC 50th anniversary committee is planning a stellar concert to be held at the new Conrad Prebys Concert Hall the evening of Sunday, January 24. Past winners who have gone on to successful careers return to perform with our 2010 first-place vocal and instrumental winners in an extraordinary, celebratory concert. More details to come soon.

LJS&C is one of 10 arts and culture organizations participating in the launch of a new event Web site: www.artculturelajolla.com. The organization behind the venture is La Jolla Arts + Culture, founded by Nancy Warwick, owner of Warwick's in La Jolla. The launch party was held at Warwick's on October 13 and attended by participating arts groups and arts supporters. Reception music was provided by three of our orchestra members: Thank you Caitlin Fahey, Loie Flood, and Serena Cohen!

Just a reminder that the LJS&C office location has changed, and we are no longer in Mandeville Center. We now have two office spaces (HSS 1005 and HSS 1008) on the first floor of the Humanities & Social Sciences building (west of Mandeville Center, adjacent to parking lot P201). If you want to stop by for tickets or other information and need directions, please call us at 858-534-4637.

Contributors:

Barbara Peisch, Ed.

David Chase

Walt Desmond

Victoria Eicher

Beda Farrell

Marty Hambright

Jean Lowerison

Judy Manuche

Pablo Mason

John Noyes

Alissia Para

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Diane Salisbury

Steven Schick

Janet Shields

Steve Shields

Susan Taggart

Mary Ellen Walther



State of the Association 2008 – 2009 ... Ameer Wood and Walt Desmond

Season Theme: Networking

At the first LJS&CA board meeting of the 2009-10 season, President Ameer Wood presented a review of the accomplishments and events of the Association's season last year.

Artistic

- Programming embodied our mission, with 4 premieres; collaboration with dance (Lux Boreal); SD soloists; guest artist Maya Beiser and composers Evan Ziporyn, Anthony Davis
- Performing excellence
- Chorus presence: 4 Sacred Voices performances plus Messiah; Alice Parker Festival; La Jolla Holiday Parade (new venue); St. James-by-the-Sea; Spreckels Organ Pavilion
- Orchestra participation again in La Jolla Summerfest
- DVD of Philip Glass premiere won Pacific Southwest Region Emmy
- Monday night pre-concert rehearsals on Mandeville stage
- Moved into new Music Building
- Auditions increased; high quality

Personnel

- Losses: Tom Nee and Howard Bresner
- Continuing support of a strong office staff: Diane Salisbury, Executive Director and Adam Perez, Patron Services Manager
- New bookkeeper, Melinda Sylva
- Variability in volunteer program—Adam and Diane managing as resources permit

Board

- Stable through season; 6 members completed terms; new Secretary; VP vacancy
- Board meetings increased from 5 to 6, dovetailing with season concerts to maximize attendance
- Strategic Plan: continuing to meet goals brings us close to completion of current cycle; thus retreat scheduled for April 2010
- Developed new board member process: introductory packet, board orientation and mentorship
- Began revising financial reporting

Business

- Painfully pared 2009-10 budget in all areas of the Association; 08-09 ended with a deficit, but was better than earlier projections
- Dues improvement: 88% participation; reminder letters; FAQs; good tracking
- Audience numbers up
- Board voted to restructure and increase ticket prices
- Web site was redesigned and Webmaster hired for regular updating
- Four board members attended August ACSO conference (Association of California Symphony Orchestras): some new ideas; mostly learned we are doing well

Education and Outreach

- Good sponsorships and grants for City Heights school Afro-Cuban and Mariachi Projects
- Encinitas and Serra Mesa Library—fundraising events and paid musicians
- "Informances" were initiated for several concerts: artistic success; small net income; a lot of work
- Maestro Schick's UCSD class on season performances; students attend concerts
- Audience attendance up at dress rehearsals
- KPBS radio shows featured LJS&CA
- Hoover High school intern worked successfully in Association administration

You can view *Tutti* online!

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

www.peisch.com/tutti



Resource Development

- Improved donor interface: thank you's, major donor reception, dinner and improved donor tracking
- Gala and Wine Tasting: social and financial successes
- La Jolla visibility up: increased *La Jolla Light* coverage; Diane attends La Jolla Town Council meetings; collaboration with "Art+Culture La Jolla"
- Concert sponsorships up, overall donations down, but regular donations up
- Improved rating for San Diego City Arts and Culture Grant (but award \$1000 less than expected)
- Disappointments with County grant, foundation and corporate grants
- Development Committee completed Major Gift Handbook, began efforts to increase contributions
- Internet store disappointing—need for more promotion
- UCSD relations: good with Music Department; increased visibility on campus

Looking forward to 2009-10 season

- Continued innovative programming and artistic excellence
- Young Artists Competition 50th anniversary celebration
- Promote financial literacy among all constituents
- Expand donor appreciation for all donor levels
- Strategic Planning board retreat
- Continue to increase audience numbers, increase donor base, and increase visibility within the UCSD, La Jolla and greater San Diego communities



My summer at the Berkshire Choral Festival

Mary Ellen Walther

It was a marathon, of sorts.

My schedule read something like this: Come prepared. Live in a college dorm. Up at 6:00 A.M., breakfast at 7:00 (don't be late, or you'll stand in line), drill from 8:45 to 9:45, break for fifteen minutes, drill from 10:00 to 12:00, exercise and become familiar with the surrounding terrain from 12:00 to 7:15 (which includes dinner), and back to drill from 7:15 to 9:30. Often this included an hour of language study, independent preparation, and hours of training where you were separated into smaller groups.



Did I enlist in the Marines?

No, I traveled to Montreal, Canada, to sing Felix Mendelssohn's *Paulus op.36* with Julian Wachner and over 200 Berkshire Festival singers. Maybe you're not familiar with this Mendelssohn oratorio, but after practicing this piece six hours a day for five days, I became very much enamored with this glorious masterpiece. According to many experts, if there hadn't been an *Elijah*, *Paulus* would have been his masterpiece. In my opinion they are both masterpieces.

In *Paulus* Mendelssohn wrote about Paul's conversion to Christianity, but it may also have been Mendelssohn's musical autobiography of his conversion from Judaism to Christianity, a love letter to Bach, and a tribute to Brahms and Faure. There are songs that deal with stoning, "Steiniget Ihn!", strains of Lutheran hymns, Bach motets, glorious melodic tributes, ie. "Wie lieblich sind die Boten" (a familiar one for us), Greek festival music, and more choruses than solo songs. All of these sixty-seven pieces combine to make this oratorio both musically challenging and very rewarding for a chorus.

Need to contact the LJS&CA?

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From left to right--Mary Ellen, Brit-Nicole Peterson from L.A., Ellie Elphick (LJS&C) and Kate Thickstun (formerly Leff) (San Diego Master Chorale) in front of Eglise St.Jean Baptiste

...." Lip trill, lip trill, lip trill....Breathe deeply...Touch the top roof of your mouth to raise the soft palate...Hmm, as if golf balls were in your mouth...Stand tall...Listen to your neighbor...Listen across, behind, and come to an agreement...Now gossip with your neighbor and don't let the other neighbors hear it. There is a difference between dir and der, denn and den, selig, seele, sagen, seine and siehe, and all those"ishes" in the German language. What do the words mean? Lip trill, lip trill..." These were just some of the exercises and drills with our section leaders and Dr.Wachner.

As with the many choral tours we have taken with the La Jolla Symphony Chorus, not all our time was spent singing and learning music. Did I forget to mention dining on French food at L'Express and Au Pied de Chocon? The French Canadians are so expressive! Who could not tip a waiter who said, "Madame, let me bring you the best Rose (wine) to match the beautiful blouse you are wearing."

Even though we were often exhausted by 5:00 P.M. from our singing and exploring Montreal, we continued every day to marvel at the beautiful stained glass in the Basilica, to wander around the streets, the Botanical Garden and the World's Fairgrounds, and to enjoy watching all the bridal parties at City Hall. Perhaps I should also mention walking on cobblestone streets, climbing Mont Royal with views of the St. Lawrence, shopping in the underground malls around McGill University, and listening to jazz at the Montreal Jazz Festival, which was an unexpected treat for this traveler. After the festival, my husband and I continued our tour to storybook, historical Quebec City, hiked on trails in national parks, and visited quaint villages in Quebec province. I'm not surprised La Salle wanted to claim this city and province as his own.

The LJS&CA Board

(ensemble reps in bold)

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Liza Perkins-Cohen, Vice President

Jenny Smerud, Treasurer (orchestra)

Wendy Patrick Mazzarella, Secretary (orchestra)

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Perhaps the most memorable part of going on this musical adventure was meeting many people from all over the United States, reconnecting with San Diego Master Chorale members, and rooming with my "travel buddy", Ellie Elphick. In fact, I might have sung *Paulus* from memory, if Ellie had not brought an extra pair of glasses. That's another story I'll share with you some time.

Singing with reverence, anger, and gentleness of voice, the Berkshire Festival Chorus, Soloists, and Orchestra related the story of Paul to an audience of well-wishers, relatives, and locals at the Eglise St. Jean Baptiste. The marathon was run, and we felt victorious.

Nothing in my life can compare with the many experiences traveling and singing with David, Brenda, Ted and the La Jolla Chorus. However, if you really want to master a work such as Mendelssohn's *Paulus* in a week (with some at-home preparation), I would encourage you to attend a Berkshire Festival week in Massachusetts or around the world. More information can be found at their Web site, www.choralfest.org.

What shall we sing today? What shall we sing today? What shall we sing today? Are you going up the scale?

Keep singing!

Susan Taggart

When Mark and I arrived in western Massachusetts this past August, twelve years had gone by since the last time that I had attended the Berkshire Choral Festival on the grounds of the Berkshire School near Sheffield. Enough time had elapsed to make me feel like a newbie all over again. The dorm that Mark and I were assigned to did not exist in 1997 and from there we had to reacquaint ourselves. However, I was seated next to the same alto with whom I had been matched for the Brahms *Requiem* in 1995.



I was here to learn and perform the Bach *St. Matthew Passion*. During the spring, whenever I mentioned the Bach *St. Matthew Passion* to anyone in the LJSC, each and every one practically swooned as they told me what a magnificent piece it was, how lucky I was to have this opportunity, etc. While wrapping up our season, I listened off and on to a professional recording (Helmuth Rilling with the Bach Collegium Stuttgart), but I didn't get it. During the last five weeks prior to departure, I worked on the *Passion* with the practice CD (provided by the Festival) for an hour or so at a stretch, several times a week, but I still didn't get it. After five days of intensive rehearsing under the inspired direction of Baroque music specialist Gary Thor Wedow, I finally got it. Maestro Wedow imbued the *Passion* with such vitality and emotion that the memory now evokes the same type of reaction I saw.

Gary Thor Wedow's biography lists many ambitious works (*Die Zauberflote*, *Giulio Cesare*, *Pirates of Penzance*) recently conducted at impressive institutions (The Juilliard School, Seattle Opera, Glimmerglass Opera), but, judging by some of his stories, I think that he has had experiences on Broadway as well. When he wanted us to move forward with energy from one movement directly to the next, Maestro Wedow told how movie star Susan Hayward, when performing on stage, had to be reminded not to wait for the director to yell "Cut!" at the end of a song or long speech. His expertise with opera seems to have shaped his interpretation of the *St. Matthew Passion*. Maestro Wedow explained that the ongoing drama called for us to sometimes portray the dedicated apostles, yet elsewhere we were gossipy neighbors or a blood-thirsty mob.

Have some news to report?

Let the editor know!

barbara@peisch.com



The campus of the Berkshire School has some features that are common to many private, non-collegiate educational institutions (classrooms, outdoor track and playing fields, cafeteria, gymnasium, etc.), but it also has a greenhouse, an observatory and not one, but two indoor hockey rinks. The one closest to the main part of the campus is called the Rovensky Shed and that is where the Festival's Saturday night concerts are held. While it doesn't have the charm and atmosphere of an historic cathedral, it has surprisingly good acoustics, even with portions of the long sides open to catch a welcome breeze. For all of the Festival's existence, the Springfield (MA) Symphony Orchestra has participated in every one of their concerts (except for Rachmaninoff's Vespers presented in early August this year). The chorus is truly fortunate to have the largest professional orchestra in Massachusetts outside of Boston as its perennial collaborator.



Rovensky Shed

In between our morning and evening rehearsals, we actually had most afternoons free for exploring the area. With a rental car, many places are a short drive from the Festival's grounds. Singers with a taste for historic houses can take a tour of The Mount, Edith Wharton's classical revival home and gardens. For history mixed with visual art, we could check out Chesterwood, the summer home and studio of Daniel Chester French, the sculptor of the statue of Abraham Lincoln at the Lincoln Memorial. And then there's the Berkshires' number one attraction, the Norman Rockwell Museum, where I heard docents present intelligent interpretations of images I only thought I knew and understood. Time unfortunately ran short and I never got to poke around antique shops or stores with contemporary, one-of-a-kind items in the nearby towns. In addition to the afternoons, the chorus always has Friday night off while the director works with just the orchestra and soloists. Mark and I decided to head to Lee where we savored a gourmet dinner at Chez Nous followed by a program of political satire set to music presented by the comedy troupe Capitol Steps at the Cranwell Resort, their summer home away from Washington, DC. This choice was not an easy one, because the evening's offerings included an all-Russian concert conducted by Michael Tilson-Thomas at Tanglewood, *Candide* at the Berkshire Theatre Festival and *A Streetcar Named Desire* at the Barrington Stage Company to tempt us.

Do you feel the need to refresh your mind and soul? Do you need a spiritual pick-me-up? Don't consult the latest self-help book. Instead, look at the Berkshire Choral Festival's Web site (www.choralfest.org) and start planning an adventure in the beautiful countryside where many cultural venues are in easy reach and, above all, where you can find yourself while immersed in the week-long preparation of a monumental piece of music.

Karen Halseth memorial fund

On June 6, 2009, we lost a fellow alto, Karen Halseth, to cancer. A memorial fund for the LJS&C was established in her name, and to date it has received \$928.00 in donations.



If you're interested in donating to this fund, it's not too late. Contact the LJS&C office at 858-534-4637.

Judy Manuche wins an award

As many of you know, Chorus soprano Judy Manuche created a portrait of Brian Pugh from a photo of a previous concert. (Brian died last November. See <http://peisch.com/tutti/Tutti-2008-12.pdf>.) Judy entered the portrait in the fine arts exhibit at the San Diego County Fair over the summer and was awarded an honorable mention. There were almost 1500 entries, about 750 made it into the show, and she was in the top six of the theme category!



You may have noticed Judy's bandage in the above photo. She had just had a second surgery on her vocal cords. The surgery went well and she's back singing with us this season. The frame in the photo is a temporary frame; the one she had made for the portrait will be put on later.

Alessia Para is a mom

Soprano Alessia Para and her husband welcomed their new son, Enrico Maria Gallio, who was born August the 11th at 8:19 A.M. At birth, he weighed 3.1 kilos and was 53 cm long and made them the happiest people on earth!



Alessia with Enrico

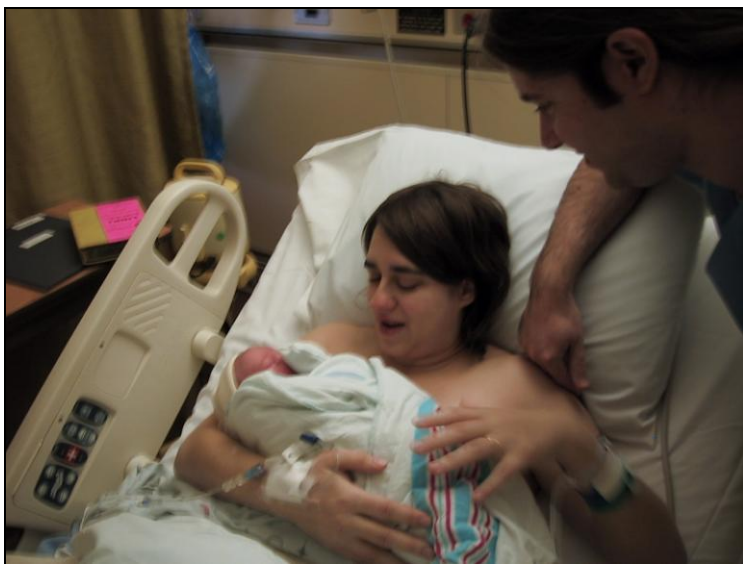


Little Julia

Lots more photos at <http://picasaweb.google.com/yessod>

The Shields are grandparents

Julia Mairi Shields, born Oct. 1, at 11:37 AM--7 lbs. 6 oz. 20.5". Julia's dad, Ken (son of Janet and Steve), says, "Her current favorite activities include sleeping, feeding, and waving her arms about at random."



Cera holding Julia, with Ken looking on

Outreach ... Victoria Eicher

A new season brings new visibility to our after- school Latin American Music Project in City Heights. KPBS visited the class on Oct. 3rd to create a local mini-preview to its 'Latin Music USA' documentary that aired on Monday October 12th. The students in the Afro-Cuban and Mariachi classes did a great job. I will try to get a link to the video posted on our Web site. We are extremely appreciative to Price Charities for continuing their funding of the Latin American Music Project. As other commitments draw me away from outreach, I am looking for somebody to promote our free Friday night dress rehearsals and/or to coordinate outreach programs in the schools. Please contact me or the office, if interested (phone: Victoria 858-442-0237, LJS&C office 858-534-4637).

2009 Gala "Some Like It Hot" kicks off the 55th season! ... Photos by Pablo Mason

Guests gathered at The Westgate Hotel on Saturday, October 10 to celebrate the start of the La Jolla Symphony & Chorus' 55th season and pay tribute to Eric Bromberger for his years of dedication and support of LJS&C. Eric was recognized with remarks by Steven Schick and David Chase, and in song by Ann Chase (see lyrics below), before being presented with a gift of three music scores that had been part of Tom Nee's personal library. This year's fundraiser netted over \$13,000 for the LJS&C.

Special thanks go to Gala committee chair Julie Croom; event coordinator and committee member Robbie Green; and committee members Caron Schattel, Gail Marshall, Carol Marshall, and Liza Perkins-Cohen. LJS&C also thanks Vicki Heins-Shaw for providing piano accompaniment for guests during the dinner hour, and The Westgate Hotel for being signature sponsor of this event.

THE SONG IS ERIC

The Song is You by Jerome Kern

Lyrics by Thelma Parris, Ann and David Chase

We'll hear music when we think of you
A ravishing symphony with program notes so true
From deep in our hearts
You'll hear us say
Eric...please
Don't go away!!

We have loved your lectures erudite
Always leavened with humor and with quite an awesome bite
Violins gay
You and Pat play
It's enchantée!!!!!!

You alone know all the repertoire
You alone draw audiences from afar
You alone lead colleagues as a peer
You alone tell readers what to hear

You have been a part of all we are!!!
From programming, playing, writing,
leading, you're our star!!!
The music sublime,
The words so true
The song is you!!!

You alone said Mahler we must do
Bartok, Brahms, Ravel and Martinu
Dvorak, Berg and Beethoven's Ninth we've played
And Warsaw's concert is a memory never to fade!!!!!!

You have been a part of all we are!!!
From programming, playing, writing,
Leading, you're our star!!!
The music sublime ("forgive our rhyme")
The words so true
The song is you!!!!



Eric Bromberger with his wife, Pat



Ann Chase sings with David accompanying



The place was swingin'!



Steven Schick



Bill Miller, Ida Houby and guests



Eric Mustonen and Nancy Kaehr



Sally Dean and daughter



Article watch

We've got a lot of catching up to do from things I received over the summer!

From David Chase:

This is from Alice Parker's online newsletter and is titled, "Why I Love Singers."

<http://melodiousaccord.org/newsletter.htm>



From Satomi Saito:

UCSD TV

"UCSD-TV Takes Home an Emmy"
UCSD-TV won an Emmy for its coverage of the LJS&C performance of Phillip Glass' Cello Concerto

<http://www.ucsd.tv/2009emmys/>



From Jean Lowerison:

"Bach meets Big"
A video of a couple of young ladies playing Toccata and Fugue on a giant keyboard.

<http://www.boingboing.net/2009/05/27/bach-played-by-dance.html>

The Washington Post

"NSO to Try Beethoven's Tweet Suite...Maestro Taps Twitter For a Mobile 'Pastoral'"
Commentary of the score by the conductor was sent out via Twitter during the performance.

By Anne Midgette

<http://www.washingtonpost.com/wp-dyn/content/article/2009/07/29/AR2009072903067.html>



From Marty Hambright:

Chorus America

"How Children, Adults and Communities Benefit from Choruses: The Choral Impact Study"

By Robin L. Perry

http://www.chorusamerica.org/about_choralsinging.cfm



From Beda Farrell:

BBC News

'Oldest musical instrument' found"

By Pallab Ghosh

<http://news.bbc.co.uk/2/hi/science/nature/8117915.stm>



From John Noyes:

YouTube.com

The Perpetuum Jazzile choir of Slovenia performs Toto's "Rain in Africa"

<http://www.youtube.com/watch?v=05ip-N0H1Iq>



From Steve Shields:

SeedMagazine.com

"Physicists investigate the grand artistic vision of one of the most influential artists of the last two centuries...The Wagnerian method—What we know"

By Joe Kloc

http://seedmagazine.com/content/article/the_wagnerian_method/



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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