



T u t t i

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A newsletter by and for the La Jolla Symphony and Chorus Association

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Mass ... Music Director Steven Schick

Why perform Leonard Bernstein's *Mass*? Premiered in 1971 it neither has the relevance of being brand new nor the cachet of being a classic. Commissioned by Jacqueline Kennedy in memory of President Kennedy to inaugurate the Kennedy Center for the Arts the piece had an auspicious launching pad, but initial reactions were decidedly mixed. Many seemed confused by the mixture of musical styles and texts: dissonant concert music plays side-by-side light-hearted Broadway-influenced tunes. The Latin mass is co-mingled with English texts by the singer Paul Simon and others. Even Bernstein himself seemed confused, at one point asking, "What's a Jewish boy like me doing writing a mass!?" The result was a cacophony of

responses including a stunningly bad review in the New York Times.

Well, it wasn't the last time the New York Times was wrong.

Why perform *Mass*? Perhaps not in spite of its contradictions in style, text, and point-of-view, but because of them. Any utopian project – and *Mass* with its full orchestra, rock and blues bands; three choirs and dozen plus vocal soloists is clearly utopian on many levels! – is an exercise in balancing risk with reward. Bernstein believed that the boundaries separating musical styles were arbitrary and unhealthy. He risked the proposition that the world was, or should be, a home big enough for all kinds of people and all kinds of music. And indeed he himself was the original multiple musical personality: at once the conductor of the New York Philharmonic, a composer of serious concert music, the creator of some of Broadway's finest moments, and an educator whose "Young People's Concerts" made a lasting impact on a generation of music-lovers. Yet for Bernstein this diversity of interests was not a source of contradiction and anxiety but of richness and promise. Think big, he seemed constantly to imply. Live a little!

Why perform *Mass*? Perhaps because the nearly 40 years since its premiere has produced a country and culture as diverse and interesting as Bernstein's spectrum of musical offerings. His Technicolor dreams no longer seem like fantasy but like a résumé of real possibilities. But just as *Mass* seems to underline the evolutionary arc of the last 40 years, it also links us to the musicians and listeners as they gathered at its premiere that day in September of 1971 at the Kennedy Center. Bernstein was responding to a long and divisive war; he alluded to environmental collapse, and he elevated doubt as the necessary catalyst for faith. For the same reasons it was music of that time *Mass* remains music of this time.

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Yet as diverse and crowded as *Mass* is, it is not a variety show. It is a cohesive and powerful score, and in the end a singular statement. For all of its flash and dazzle, it is first and foremost captivating music. And it is the strength of music and meaning that has provided the fuel for this weekend's presentations. Interactions in rehearsal with the wonderful musicians of the La Jolla Symphony and Chorus, with the gifted Ken Anderson, Sally Dean and her North Coast Singers, and with my valued and indispensable colleague David Chase were about how to render a musical phrase or deal with a tricky rhythm. These were the same kinds of conversations we have had about any great score from Beethoven to Mahler. With our colleagues from the Department of Theatre and Dance, director Charlie Oates, lighting designer Alan Burrett, and choreographer Allyson Green, there have been highfalutin conversations about artistic intent as well as extremely practical ones about stagecraft at Mandeville Auditorium. *Mass* may be a utopia but it has also posed many real-life risks and rewards to its interpreters! My sincere thanks go to all musicians and artistic collaborators for their self-less energies and superb artistry.

Why perform *Mass*? With its array of stunning musical moments; with its startlingly accurate map of the human psyche; with its innocent even naïve desire to embrace the entirety of the world; with its kaleidoscope of musings and murmurings that make 1971 seem a lot like 2009; with its richness and risk; and, with all of its glories and with all of its flaws perhaps the better question is: How could we resist?



News from the Executive Director ... Diane Salisbury

There is much "buzz" about our performance of Bernstein's *Mass*. Ticket sales started earlier than usual and continue to be strong. We hope for full houses on Saturday and Sunday, and our target is to reach at least 60% capacity on Friday. All of you on social media, don't forget to "tweet" and otherwise get the word out on this once-in-a-lifetime concert experience!

Speaking of social media... The LJS&C is now on Twitter and has a fan page on Facebook. You can reach both by clicking on the links on the LJS&C home page: www.lajollasympphony.com.

Also new on the website... Our favorite newsletter, *TUTTI*, is now available on the LJS&C website home page for anyone to enjoy. In the right-hand column click on the newspaper icon or text link. Thanks to Barbara Peisch, we also now have a link to *TUTTI* archives so you can check out back issues.

CDs for sale... CDs of our concerts will continue to be for sale this year, despite rumors of their demise! There has been a slight change, however, in the procedure in an effort to make CD duplication more cost-effective. We will be duplicating CDs more "to order." Ted and Mea will distribute CD order forms once I've received a nod from Steve Schick and/or David Chase that the recording meets their standards. The CD from the first concert is still awaiting their input. As soon as I have the OK, we will get the order forms out.

Young Artists 50th Celebration update... Save the date – January 24, 2010 – for our 50th anniversary concert celebrating 50 years of the Young Artists Competition. Among the YAC winners from the past who will be performing in this concert are singers Monica Abrego (with Mariachi Garibaldi), Gregorio Gonzales, and Tom Corbeil. On the instrumental side: John Mula, currently clarinetist with the President's Marine Band in D.C., Bridget Dolkas and Nancy Coades (both 1991 first-place winners and both currently with the Pacific Symphony Orchestra) in a violin duet, Daniel Pate (2003 winner) on marimba, and more. The evening concert will be held in the Conrad Prebys Concert Hall. Steve Schick will emcee. Look for more information and your invitation in early December.

Contributors:

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Uli Burgin

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Steve Shields

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IR/PS Collaborates with La Jolla Symphony & Chorus... Thanks to chorus member Peter Gourevitch, Interim Dean at UCSD Department of International Relations/Pacific Studies, an informative and fun event has been created around the Saturday, February 6, 2010 concert featuring Wu Man. Titled "China and the United States, Old Instruments and New Music," the event begins at 4:30 pm with opening remarks by Peter and LJS&C Music Director Steven Schick, followed by a panel discussion with esteemed guests from the IR/PS department. A buffet dinner hosted by IR/PS International Advisory Board member Susan Lew follows, and then guests join the La Jolla Symphony and Chorus for the pre-concert lecture and concert performance. The event will take place in the International Center, just steps away from Mandeville Auditorium, and is open to the public. **Seating is limited and advanced reservations are required.** The cost of \$50 includes panel discussion, dinner and concert. For current LJS&C ticket-holders, the cost is just \$25. Tickets can be purchased directly from IR/PS. Checks should be made out to the "UCSD Foundation" and mailed to Kay-Marie J. Moreno, IR/PS, 9500 Gilman Drive #0519, La Jolla, CA 92093-0519. For more information, please contact Kay-Marie Moreno at kmmoreno@ucsd.edu or 858-534-1946.



North Coast Singers' "Caprice" ensemble joins LJS&C for Bernstein's "Mass"

The San Diego North Coast Singers' advanced treble choir, *Caprice* (of humorous or capricious character), is a 30-voice ensemble directed by Founding Director Sally Husch Dean and accompanied by Jeanne Saier. The group has performed at festivals and conferences throughout Southern California and made performance tours to New York City, Italy, Austria and the Czech Republic. *Caprice* has performed numerous times with the La Jolla Symphony & Chorus and with the San Diego Symphony in Copley Symphony Hall. In June 2010 *Caprice* will travel to Denver to participate in the *Sing-A-Mile High* Children's Choral Festival. The San Diego North Coast Singers was founded in 1993 in Encinitas, California. The 120-member youth chorus has four ensembles serving children in grades two through twelve.



The Caprice Chorus of the North Coast Singers

Want to keep current on music theory?

Volunteer at the Preuss School of UCSD and tutor students in studying for the California Certificate of Merit in Music. Contact: Mary Ellen Walther, La Jolla Symphony & Chorus/Vocal Outreach, mewalther@gmail.com.



You can view *Tutti* online!

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

www.peisch.com/tutti





Charles Oates, stage director for the Bernstein Mass, talks with the Street Chorus



Chorus Continues Sacred Voices ... David Chase

Even while absorbed in the "Bernstein barrage," the Symphony Chorus prepared the most recent in their yearly cycle of "Sacred Voices" concerts. Performed in churches, these mostly-*a cappella* concerts reach out into the community and also afford us the opportunity to perform works from the long tradition of sacred choral music.

In keeping with an over-all season theme, this year's concerts (on November 21/22) were dedicated to a study of *the mass* through the long history of that form. The three examples essayed were *a cappella* masses by William Byrd (English renaissance) and André Caplet (French impressionist), and a grand organ mass by Louis Vierne (French romantic).

Though the Sacred Voices series is a yearly event in our calendar, this concert had several significant "firsts." It debuted a small ensemble of solo voices called Soliphony, a new experiment in extending our performance resources. It featured – for the first time in a very long time! – Jared Jacobsen, an extraordinary organist who happens to be the fellow who first suggested the Messiah-Sing concept, back in the 70s. And one of the two performances of the program was our first concert in the Carlsbad Community Church, a large, acoustically-gratifying and performer-friendly venue in North County.

It's a hectic fall quarter, but the music is great and the chorus is made up of real troupers!



Need to contact the LJS&CA?

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A week at Ashland Chamber Music Workshop ... Steve Shields

As I have done for five years now, this summer I spent a week in Ashland, Oregon, playing chamber music with 56 other folks interested in playing chamber music. It's a great chance to relax and not have to worry about the normal hustle and bustle of daily living! I don't seem to take the time to schedule chamber music into my life here in San Diego, so it's a real treat to just take a week of time and do almost nothing else!

The workshop extends for two weeks in mid-July; I have only gone to one week each of the years I've gone, which is the norm (a few folks go to both weeks). Each weekday morning, when we get to the Music building around 8:00 AM, we find out our assignments for the day. The heart of the program is the assignments; each day each participant is assigned to a new ensemble with different folks and different music (the coaches try to never repeat an assignment for a participant). Each ensemble is given 3 or so different pieces to look at (one of which is our "assignment"—the others are in case the "assignment" doesn't work for the group) and a coach who will work with us during the day. The first working session starts at 8:30 and goes until 10:00. We read through the three pieces, get to meet our coach (as he/she scopes us out as to how much help we will need during the day), and get to know the other members of the ensemble better. Ensembles can range from trios all the way through octets or nonets.

After coffee break, we start back on our second session, from 10:30 until 11:30, and then break for lunch. Our final work session of the day is 1:00 PM to 2:30 PM. We see more (or less) of our coach, depending on how his/her groups are doing (they spend their time with the folks who need, or ask for, the most help). Each day there is a program at 3:00 PM. Every ensemble performs 5 minutes of their piece in the college recital hall for the rest of the participants (and anyone else who wants to come). The program lasts until 5:00 PM or so. After dinner, the evenings are free for exploring the area (Ashland has a world-class Shakespeare festival every summer, and the town band plays an open-air concert on Thursday evenings). However, I have used most of my evenings to play more chamber music.



Steve (far left) playing in a quartet

The workshop has a huge library of chamber music; just about anything you might want to play (and lots of relatively unknown music) is in their collection. I've successfully scheduled the Mozart Grand Partita (13 players) one evening, as well as the Janacek Mladi for woodwind quintet and bass clarinet. I've also had a lot of fun introducing string players to quartets and quintets with clarinet. The evenings are for fun!! Then it's off to bed and another new day with another new assignment to look forward to!!

I've enjoyed the assignments a lot, and I've learned about a lot of great music that I would never have found otherwise. The coaches work hard, but have fun; they coach 3-5 ensembles each, and then they spend time in the evenings making up the next day's assignments. They have to find something for everyone, and they try to more-or-less match the abilities of the players in the ensemble as best they can, so

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(ensemble reps in bold)

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everyone will have a good time. However, I've had assignments with players who were better than I, and some with players who are not as experienced; it just comes with the territory. There are always a few professional players at the workshop, but most are excellent amateurs who want to have a week of immersion in chamber music.

My five assignments this year were all trios (most unusual; usually I've had more variety—last year's highlight was the Beethoven Septet). I did the following music as assignments (and enjoyed it all):

Michail Glinka	Trio Pathetique, movement 1	(Clarinet/Bassoon/Piano)
Ernst Toch	Sonatinetta, Op. 84 (2 movements)	(Flute/Clarinet/Bassoon)
Charles Koechlin	Pastorale/Epitaphe de Jean Harlowe	(Flute/Clar&Sax/Piano)
Jean Berger	Divertiment (3 treble instruments)	(Flute/Oboe/Clarinet)
Robert Muczynski	Fantasy Trio Op. 26	(Clarinet/Cello/Piano)

If this sounds like a fun way to spend a week in July to you, I would recommend it highly. The program is open to winds, strings, and pianos; the program seeks a balanced group of participants. Some of us bring more than one instrument, which helps with variety and getting ensembles together. For more information, talk to me, or go to the web site at: <http://www.sou.edu/music/acmw/>. There are some pictures of groups, as well as a couple of videos of groups playing in the program. You can find the video that includes me (on alto saxophone) (it consists of short excerpts from everyone's performance that day) under week 1, day 3.



Sam Horodezky is a dad!

LJS&C cellist Sam Horodezky and his wife, Sivan Ritz are the proud parents of Shiri, born on November 13. Shiri means "my song" in Hebrew.



Little Shiri

Have some news to report?

Let the editor know!

barbara@peisch.com





Sam with Shiri

From Susan Taggart:

A very funny video on "The cyber conductor"

<http://www.youtube.com/watch?v=CFItd2838gc>



From Steve Shields:

The Christian Science Monitor, October 23, 2009

"Symphonies gingerly embrace digital performers—Pushed to cut costs and attract new audiences, some experiment with laptops."

<http://features.csmonitor.com/innovation/2009/10/23/symphonies-gingerly-embrace-digital-performers/>



From Tom Peisch:

The San Diego Union-Tribune, Sunday November 22, 2009

"The Music Man: Ken Anderson plays to his strengths—passion, compassion, talent and charisma"

<http://www.signonsandiego.com/news/2009/nov/22/the-music-man/>



Article watch

From Walt Desmond:

At the time Bernstein's *Mass* was debuted, there was quite a bit of suspicion of him and the meaning behind the *Mass*. For further background on the politics of the Bernstein *Mass* there was a recent article in New Yorker on Bernstein

<http://www.newyorker.com/online/blogs/newsdesk/2009/08/the-bernstein-files.html>

It includes the remarkable 3 documents linked below

http://mtblog.newyorker.com/online/blogs/newsdesk/assets_c/2009/04/FBI%20Mass%201-6476.html

<http://www.newyorker.com/online/blogs/newsdesk/2009/08/bernstein-and-nixons-plumbers.html>

<http://www.newyorker.com/online/blogs/newsdesk/2009/08/ross-bernstein.html>

They suspected the Latin included seditious anti-war sentiments, and suggested finding a 'good Jesuit' to translate it, to make sure!



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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