

American Accents ... Music Director Steven Schick

In each of the last two years I have taught an undergraduate music appreciation course at UCSD about the La Jolla Symphony and Chorus. Note, this is not a generic course about classical music but a course about this orchestra and chorus, the LJS&C. In class we discuss the repertoire featured in our concerts along with a batch of questions about the social and historical importance of a local orchestra. Maybe you have seen some of these students at our concerts. I try to keep the discussion relevant in class, and in fact the class has been given some important decisions to make. In a notable and heated discussion last year we debated whether or not to program Leonard Bernstein's "Mass." A student who stood up and literally shouted that if we programmed it he would buy a ticket swung the vote to the affirmative!



In a recent discussion we talked about American music -- the question was, "What makes a piece 'American'?" As I started playing recordings from this weekend's concerts that question at first seemed straightforward. Charles Ives' "Three Places in New England" is threaded through with bits of recognizable American melody from "Yankee Doodle Dandy" to a five note quotation from the "Star Spangled Banner." One of the students' favorite spots was the part in the second movement, "Putnam's Camp," when Ives imitates the sound of two bands meeting on a parade ground by splitting the orchestra in two, each side playing a march in a separate tempo and key! Now that sounds American, thought the students. And of course, they're right. Charles Ives is the father of contemporary American music, and composers as different as Lou Harrison, Steve Reich, Elliot Carter, and John Luther Adams all stand in his debt.

But of course maybe Ives sounds American because he was American. But what about Dvorak's "Symphony #9," popularly known as the "Symphony from the New World"? Although Dvorak was not born in the United States we still hear the "New World Symphony" as American partly because it was written during the composer's three year visit to the United States. Certainly any piece inspired by Postville, Iowa must be American in some way. Its American-ness was validated when the theme from the Largo movement became the basis of a traditional American song, "Going Home." The fact that the famous melody is probably more closely tied to the composer's native Bohemia than to anything produced in the new world did little to dissuade popular judgment. By now my class has concluded confidently that American music might be composed by an American or perhaps inspired by America.

The problems started when I played Lou Harrison's "Concerto for Pipa." Harrison of course is an American composer, one of the most influential of the 20th century. He spent his mature years in California and produced some of his best music while

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working as an interior decorator and floral designer at the Palace Hotel in San Francisco. The pipa concerto is a good example, though, of Harrison's penchant for employing Asian scales and orchestrations. The pipa itself is a traditional Chinese instrument, and Harrison asks the western string orchestra that accompanies it to play in Asian inspired modes and to use percussive techniques associated with Asian string sounds. This posed problems for my students. The piece seemed to be American in every sense except the way it sounded. It was when I argued that perhaps in fact "Concerto for Pipa" sounded very much like southern California with its strong presence of Asian cultures that a student raised her hand and said the most wonderful thing. "Some of us are saying this piece isn't American because it doesn't *sound* American," she said. "But if someone said that I wasn't American because I didn't *look* American, well, that would be wrong. I'm American because I am rooted here." During the silence that followed I thought, again, that we look to our students to give us hope.



News from the Executive Director ... Diane Salisbury

We ended 2009 with the triple success of full houses for Leonard Bernstein's "Mass" and "Messiah Sing," and excellent publicity for the LJS&C. Publicity links to some of these articles are included on the last pages of this issue of TUTTI. Highlights include three stories in the *San Diego Union Tribune* around our production of "Mass," Steve Schick being named "One of 50 People to Watch" by *San Diego Magazine* (Jan. 2010 issue), and several pieces in the *La Jolla Light*, including their "2009 Scorecard" (Jan. 14 issue) where LJS&C is noted as "bringing new energy to the local music scene."

Though I am writing this before our Young Artists 50th Anniversary Concert takes place, I would like to use it as an opportunity to recognize the past winners who returned to perform in our celebratory concert held at Conrad Prebys Concert Hall on January 24. Three of our YAC "alumni" performers traveled from the East Coast to participate, and all contributed their time and talent to help LJS&C celebrate this landmark year. We had a record number of contestants this year for the Competition, keeping vocal and instrumental judges busy. Results of the Competition can be found on the LJS&C website at:

http://www.lajollasympphony.com/education/young_artist_competition.php.

Coming up we are looking forward to the February concert featuring pipa player Wu Man. Chorus/Board member Walt Desmond has noted some interesting links to information about Wu Man at the end of this issue. For those of you not performing in the concert, please note that the Sunday matinee has been moved to a start time of 1:00 PM so you can enjoy the concert and still catch the Super Bowl! Prior to the Saturday evening concert, there is also a special event in collaboration with the UCSD School of International Relations/Pacific Studies. (See article later in this issue.)



Board meeting summary

The Board of Directors met on November 24, 2009. The following are some of the highlights:

- We are focusing on meeting our subscription goal. The "Mass" concert did very well and exceeded income projections.
- The LJS&C Gala was a fantastic event and came in \$46 under budget.
- The Young Artists 50th Anniversary Concert will be held, January 24 in the Conrad Prebys Music Center. There will be a pre-concert reception option for a higher price that includes VIP seating.
- The next board meeting will be Tuesday evening February 2, 2010.



Contributors:

Barbara Peisch, Ed.

David Chase

Walt Desmond

Dustin Donahue

Karen Erickson

Beda Farrell

Marty Hambright

Nora La Corte

Jean Lowerison

Daniel Pate

Tom Peisch

Valerie Rubens

Satomi Saito

Diane Salisbury

Steven Schick

Eleasa Sokolski

Bonnie Whiting Smith

Bill Ziefle



Member Spotlight

This month focuses on the percussion section.

Bonnie Whiting Smith

I moved to La Jolla from Seattle this fall to begin a Doctor of Musical Arts program in Contemporary Music Performance. I've loved studying with Steve Schick and playing in the percussion group red fish blue fish and am equally thrilled to play principal percussion with the La Jolla Symphony. I've always wanted to play the snare drum part in Ives' *Three Places in New England* and the timpani part in Beethoven 7, so it seems I've joined the orchestra during a pretty exciting season.

In Seattle, I worked as a freelance musician and arts educator. I subbed with orchestras, taught in a local community music school, recorded music for movie soundtracks, presented various new music concerts around the city, joined the Seattle Percussion Collective, and led teaching artist workshops for the Seattle Symphony. My husband, Ben, is currently the Resident Assistant Director at Seattle Opera. (His contract is up in June, so he's excited to move here soon!)

Before moving to Seattle, I spent three years working as the percussionist with Tales & Scales, a not-for-profit national touring ensemble based in Indiana. This quartet integrates original contemporary chamber music, dance, and theater for children and family audiences. I gave over 400 performances in 25 states with this group. T&S also collaborated with orchestras all over the country; memorable performances were with the Dallas, Oregon, Indianapolis, Buffalo, and Louisville symphony orchestras. I enjoyed playing everywhere from performing arts centers, such as the Kravis Center, the New Jersey PAC, and the Orange County PAC, to school gymnasiums, and even a sheep barn.

I'm dedicated to working collaboratively with both emerging and established living composers, as well as generating my own original work. At the moment, I'm working on projects that include the integration of text and movement into performances, the realization of graphic/non-traditional scores, improvisation, and turntabling¹.

Before moving to La Jolla, I had a pretty busy summer. I performed at the Banff Centre in Canada, the Oberlin Percussion Institute, and in Switzerland with the Lucerne Festival Academy Orchestra under the direction of Pierre Boulez. My quartet, Asterisk, also played some 20th and 21st century chamber music at a folk music festival in upstate New York. Among other things, we played the music of Elliott Carter for an audience that was much more used to hearing the Carter Family! (I'm a very amateur singer and guitarist, so it was pretty thrilling to get up on stage with Peggy Seeger and a whole bunch of *real* folk musicians at the end of the weekend's events.)



You can view *Tutti* online!

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

www.peisch.com/tutti



¹ Turntabling or turntablism is similar to "scratching." See <http://en.wikipedia.org/wiki/Turntablism>

Of course, I've also spent a lot of time in school. Before beginning my work here at UCSD, I attended the Oberlin Conservatory, Interlochen Arts Academy, and the University of Cincinnati College-Conservatory of Music. My interest in disciplines had also led me to pursue studies in dance and theater.

I grew up in Michigan, so I'm a pretty big fan of this balmy Southern California weather. I spend much of my non-percussive time in the great outdoors running long distances and hiking. I've run eight marathons, and I'm very much hoping that my ninth race will be the San Diego Rock 'n' Roll Marathon, which occurs the morning of the final concert of our season. I also enjoy reading new American fiction and consuming vast quantities of food with my husband Ben.

Eleasa Sokolski

I'm originally from Irvine, CA and came to UCSD as an undergraduate 3 years ago. I'm currently pursuing a B.S. in human biology and a B.A. in music performance, and plan to attend medical school after graduating. I love doing volunteer work and have been volunteering in the ICU at Scripps Memorial Hospital for about a year. I'm also a member of Alternative Percussion Ensemble, an indoor marching percussion ensemble that competes in the Southern California area. When I'm not busy studying or practicing music I enjoy watching movies, reading, attempting to bake (mostly unsuccessfully), taking gymnastics classes and spending time with friends. An interesting fact about me is that I saw it snow for the first time last month while visiting my boyfriend at Cannon Air Force Base in New Mexico.



Daniel Pate

I grew up in a military household and moved frequently, living in countries such as Germany, England, and Malawi, which is on the eastern coast of Africa. It wasn't until I was ten years old that I found a home in San Diego and began my music studies. I began studying percussion with Tatsuo Sasaki, principal timpanist of the San Diego Symphony. I earned my bachelor's degree in Percussion Performance from SDSU, and began performing in many local community ensembles. I won the audition as the principal timpanist of the San Diego Youth Symphony with which I performed until I left to study at the University of Massachusetts in Amherst, where I earned my master's degree in Percussion Performance.



While at the UMass, I studied under Eduardo Leandro and Thom Hannum. I also worked with performers such as marimbists, Robert Van Sice, Gordon Stout, Christopher Norton, Nancy Zeltsman, and Michael Burritt, as well as percussionists Steven Schick, Jack Van Geem, principal percussionist of the San Francisco Symphony and Raynor Carroll, principal percussionist of the Los Angeles Philharmonic.

Need to contact the LJS&CA?

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La Jolla, CA 92093

(858) 534-4637

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Diane Salisbury,
Executive Director
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Upon my return to San Diego, I served as a percussion intern at the Yamaha Corporation of America in its Band and Orchestral Division. Following my internship, I began a teaching career and have since built my studio to over 70 students.

Today I perform newly commissioned works and standard repertoire in concerts throughout the United States. As a soloist, I've been featured in several concert series throughout the U.S., and I've garnered top marks in many competitions. In 2002 I was the winner of the San Diego Symphony's "Hot Shots" competition where I was featured as a soloist performing Paul Creston's "Concertino for Marimba" with the symphony. As an ensemble performer, I'm a member of "the Lever" percussion ensemble as well as a Section Percussionist in the San Diego Wind Ensemble. I've been a guest performer of red fish blue fish at UCSD and serve as a percussionist for several local theatre companies.

Outside of performing, teaching and practicing, I spend time arranging popular songs for various school groups, playing golf with friends and family and watching my favorite TV show "The Office."

Dustin Donahue

I have been living in San Diego for only five months now, having just begun my master's degree at UCSD. For me, coming here is the fulfillment of a career-long aspiration to study with Steven Schick and perform as part of the percussion group red fish blue fish. Ever since I first performed the music of John Cage at age sixteen, contemporary music has been my passion. I cannot think of a more perfect place to pursue this passion than here in San Diego. I am extraordinarily grateful for the opportunity to be studying here; the musical community is truly unique, inspiring, and incomparable throughout the world.



Prior to my arrival in California, I attended the University of Wisconsin, Madison where in May I completed my bachelor of music degree. (After enduring approximately 132 inches of snowfall over the course of my studies there, I am particularly grateful for our beautiful surroundings here in La Jolla!) I grew up in Bartlett, Illinois in a family full of musicians; my dad was a jazz pianist, my grandmother a trombonist, and my cousin Jenny Smerud happens to play clarinet in the La Jolla Symphony Orchestra!

This past summer I took part in the Roots and Rhizomes Percussion Residency at the Banff Centre in Alberta, Canada. Surrounded by the stunning Canadian Rockies, a large contingency of percussionists worked together over a two week period, led by Steven Schick, Aiyun Huang, Bob Becker, and Anders Loguin. Our efforts resulted in two of the most exciting performances I have yet been a part of: Steve Reich's *Drumming* and the premiere of John Luther Adams' monumental outdoor work *Inuksuit*.

Since moving to California, I have become an avid bicyclist. In fact, I have abandoned use of a car altogether, instead favoring the bike for all errands, groceries, and commuting (and I have been very happy with this change!) I also have a strong interest in computers, and I am a passionate advocate for freely distributed, open-source software. Currently, my favorite pastime is programming in Miller Puckette's PureData language to create new tools and instruments for performance.

The LJS&CA Board

(ensemble reps in bold)

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It is a great joy for me to be performing with the La Jolla Symphony in addition to my studies. Being part of Ives' *Three Places in New England* and Bernstein's *Mass* are truly rare and exciting opportunities!



The Chorus loses Bobette Stewart

On December 7, 2009, we lost a long-time soprano, Bobette Stewart. Bobette had been battling a mysterious illness for several years.

A memorial fund has been setup in Bobette's name to fund a first-place vocal award. All funds received at this point are going towards next year's award. If you wish to contribute to this fund, please send your contribution to:

La Jolla Symphony & Chorus
Attn: Young Artists Competition
9500 Gilman Drive, UCSD 0361
La Jolla, CA 92093-0361



Please note Bobette's name on your contribution so it will go into the correct fund.



Announcing the birth of Kaiya Gwen Cahoone

Alto Valerie Rubins is the proud grandma of Kaiya Gwen Cahoone. She was born on December 23, 2009 and weighed in at 6 lbs., 2 oz. and measured 18 inches.



Proud parents Erin and Greg Cahoone (Greg is Val's son) with Kaiya

Have some news to report?

Let the editor know!

barbara@peisch.com





Little Kaiya



Valerie with husband, Alex and Kaiya

IR/PS collaborates with La Jolla Symphony & Chorus

Thanks to chorus member Peter Gourevitch, Interim Dean at UCSD School 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.

Save paper and go green ... Barbara Peisch

Most of us can receive and read *Tutti* online, either via e-mail from Ted Bietz or Mea Daum, or by going to the archive site at <http://www.peisch.com/tutti>. For that reason, I don't print many paper copies. Please help reduce paper and printing costs and don't take a paper copy if you can read *Tutti* online.

Article watch

From Walt Desmond:

An interview on PBS "Newshour" with pipa master Wu Man (a San Diego resident)

<http://www.pbs.org/newshour/art/blog/2009/11/thursday-on-the-newshour-wu-man.html>

If you weren't planning to hear her performance with LJS&C in February, this will make you come to hear her!

She has an impressive website, too:

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

(Includes a performance of "I'm Goin' Back to North Carolina" folk song with pipa!)



From Beda Farrell:

"Piano stairs"

http://www.youtube.com/watch?v=2IXh2n0aPyw&feature=player_embedded

BBC News, Friday January 1, 2010

"Bringing music medicine to the NHS--When Florence Nightingale wrote her seminal guide to nursing she cited the importance of music to the patient. Now more than 100 years later, the training college that takes her name is to employ its first composer in residence."

By Jane Elliott

<http://news.bbc.co.uk/2/hi/health/8406006.stm>



From Satomi Saito:

The San Diego Union-Tribune, Thursday, December 3, 2009

"A return to Mass"

In case you missed the second of the pre-concert publicity articles, here's the link:

<http://www.signonsandiego.com/news/2009/dec/03/a-return-to-mass/>

The first was an article featuring Ken Anderson, and the link can be found in the previous issue of *Tutti* (<http://peisch.com/tutti/Tutti-2009-11.pdf>)



From Jean Lowerison:

New York Times, December 8, 2009

"Turning Complaints into Art"

By Phyllis Korkki

http://www.nytimes.com/2009/12/09/arts/music/09complaint.html?_r=3&th&emc=th



From Karen Erickson:

San Diego Union-Tribune, Sunday, December 13, 2009

"A fresh way to listen to the masters"

by James Chute

Part of this is a review of our "Mass" concert. (He credits just about everyone involved in the decision making for the production except David Chase!)

<http://www.signonsandiego.com/news/2009/dec/13/discovering-fresh-way-listen-masters/>



From Nora La Corte:

San Diego Union-Tribune, Sunday, December 27, 2009

"Three that made an impression"

by James Chute

This is a republication of much of the review cited above, but within a retrospect for the entire year (citing LJS&C's *Bernstein Mass* as THE example of what was good about classical music in San Diego).

<https://admin.signonsandiego.com/news/2009/dec/27/three-made-impression/>



From Marty Hambright:

Ambassadors of Harmony-2009 International Barbershop Chorus Champions

<http://www.youtube.com/watch?v=QmDGntpZC3I>



From Diane Salisbury:

The New York Times, Sunday, December 27, 2009

"Percussions go from Background to Podium"

by Allan Kozinn

http://www.nytimes.com/2009/12/28/arts/music/28percussion.html?_r=1&pagewanted=1

Time Out Chicago, Thursday, December 31, 2009

"Opera and Classical – The scene benefited from forward thinking in 2009. Even if relationships did not."

by Mia Clarke

<http://chicago.timeout.com/articles/opera-classical/81734/time-out-chicago-2009-classical-recap>

This article features David Chase's daughter, Claire Chase, and Steven Schick (among others).



From Barbara Peisch:

The San Diego Union-Tribune, Saturday, December 19, 2009

"Music is instrumental in teaching – Learning program is a hit with students, teachers"

by Anne Krueger

<http://www.signonsandiego.com/news/2009/dec/19/music-is-instrumental-in-teaching/>

The San Diego Union-Tribune, Thursday, January 14, 2010

"New musical instruments attuned with innovation"

by George Varga

<http://www.signonsandiego.com/news/2010/jan/14/new-musical-instruments-attuned-innovation/>

The San Diego Union-Tribune, Thursday, January 14, 2010

"It takes four to 'Tango'"

by Penny Lingo

This article features the local group, Camarada. LJS&C Concertmaster David Buckley and Ann Chase, wife of choral director David Chase are members of this group.

<http://www.signonsandiego.com/news/2010/jan/14/it-takes-four-tango/>



From Tom Peisch:

The San Diego Union-Tribune, Sunday, January 10, 2010

"Singer will share life with 'La Boheme'"

This is the first in a series by Priti Gandhi, who used to sing with the LJS&C.

<http://www.signonsandiego.com/news/2010/jan/10/singer-will-share-life-la-boheme/>

The San Diego Union-Tribune, Sunday, January 10, 2010

"Drumming up respect: SD rhythm masters plan summit"

by George Varga

<http://www.signonsandiego.com/news/2010/jan/10/drumming-up-respect-sd-rhythm-masters-plan-summit/>

The San Diego Union-Tribune, Monday, January 11, 2010

"Odd picks well played win over Symphony audience"

by James Chute

It seems the SD Symphony is trying to bring more contemporary music to San Diego, which of course has always been the goal of the LJS&C.

<http://www.signonsandiego.com/news/2010/jan/11/odd-picks-well-played-win-over-symphony-audience/>



From Bill Ziefle:

<http://www.youtube.com/watch?v=5HkXmOIwpkQ&feature=related>



From David Chase:

Here's a link to a blog featuring Priti Gandhi:

<http://ariaserious.blogspot.com/2010/01/priti-gandhi-explores-seedy-underbelly.html>



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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Music Exploration for All Ages!



The La Jolla Symphony and Chorus (LJS&C) invites you and your students to play an instrument, interact with musicians, and experience the entertaining and educational world of music with three unique offerings!

***The Mentor** introduces students to the possibilities of a career in music. **The Measure** and **The Method** create parallels between music (performance, history, and composition), English, math, science, and history. Handouts encourage connections to music throughout the year, adding an extra Measure and Method of success to our students' education!*

All programs include California content standards in Music, Math, and History.

The Mentor

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A 30-minute classroom or assembly visit by a professional in the world of music! The Musician performs a few short pieces, demonstrates various techniques, and talks about his/her background in music. The Conductor brings recorded excerpts of music and a stack of symphonic/choral scores for students to view. The Executive Director provides a behind-the-scenes look at management, marketing, and fundraising in support of the organization.

Fee: \$100* (per visit)

The Measure

*A quartet from the
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Students discover melody, harmony and rhythm in performances that begin in the Renaissance period of Robin Hood. Beethoven's *Ode to Joy* leads into the 1950's hit song, 'Lollipop' and ends with familiar American folk songs. Popular songs of today are referenced to demonstrate similarities in different styles of music. Math patterns are revealed in rhythm, and a timeline links famous composers and musicians to scientists, writers, and historical figures.

Fee: \$550*
(two consecutive
45-minute performances)

The Method

*A trio from the
LJS&C orchestra!*

The musicians perform in solo, duet and trio combinations for students to hear the contrasting effects of string and woodwind instruments. Science is revealed in the production of sound. History is made as Beethoven meets President Lincoln. Students experience their own sounds on instruments at the end of the program.

Fee: \$400*
(two consecutive
45-minute performances)

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Steven Schick, Music Director



David Chase, Choral Director