

**A package of "classical" music ... Music Director  
 Steven Schick**

A turning point in my music education was a short stint in Europe when I was a freshman at Luther College in Decorah, Iowa. I played timpani in the college orchestra and we went on tour for a month, spending most of that time in Vienna. The turning point within that turning point was a concert I saw by the Vienna Philharmonic that included Richard Strauss's *Also Sprach Zarathustra* and the Alban Berg *Violin Concerto*. In retrospect these are the two abiding musical memories I have of the trip. I found the Strauss stunning —

especially the timpani solo at the beginning. But after the Berg I wondered what kind of hideous deformation of music I had just heard. I couldn't recognize a single melody worth repeating; the discordant harmonies were unbearable. "What had I just heard?" I wondered. When five years later I heard the New York Philharmonic perform the same piece I wondered again, this time with tears in my eyes, what I had just heard. It seemed to be the single most beautiful piece of music I had heard. Obviously the piece had not changed (although the New York performance with Boulez conducting was likely superior to the Vienna one). I, of course, was the one that had changed. The experience has remained with me as an object lesson in what I now think of as the "Berg-syndrome"—roughly translated: "Steve, you might be wrong." Every time I hear a piece of music I dislike, I think of the Berg *Concerto* and how badly I had misjudged it—"you know, you might be wrong." Every time I read a book, or see a film I don't understand, or meet a person I don't immediately respond to, I think again of Berg—you might be wrong.

We offer this beautiful piece now not to test you, not to see whether you like it better than I did on my first hearing, but as a part of a package of "classical" music that includes Mozart's final two symphonies and a new piece by Benjamin Sabey entitled *In Paradisum*. The word classical is in quotation marks in the sentence above because here I refer specifically to musical classicism that is to music that relies on clean lines and persuasive formal dimensions for expressive effect. The best sources for this kind of classical music are two schools of composition centered in Vienna. The first in the late 18th and early 19th centuries is represented by the great musical trifecta—Haydn, Mozart and Beethoven. The second Viennese school came before World War II and is best represented by Arnold Schoenberg, Alban Berg, and Anton Webern. These two groups of composers share the important attributes of a well-bounded formal and harmonic language—the earlier group by means of the newly mature language of tonal music and the second through a brief flirtation with atonality and subsequent adherence to "12 tone composition." What they both have in common is a belief in a strictly enforced set of limitations, which serves one purpose: to create drama. By adopting a language of limitation these composers set the stage for great dramatic effect when those limitations are transgressed. It's another way of saying if you want to make a big impression you should control expectations. Mozart defies expectations

**In this issue...**

- A package of "classical" music
- David Chase recalls Therese Hurst
- Save the Date—2010 Gala
- Join us in creating a lasting legacy
- News from the Executive Director
- Summary of Board of Directors meeting
- Member spotlight
- Katharina Brandl is a mom
- Farewell Joe Mundy
- Article Watch
- Meet guest artist Pasha Tseitlin



in both symphonies with sudden outbursts and unexpected truncations in phrases—which means that musical events often seem to arrive quicker and with more punch than we expect. This music often leaves us breathless and amazed. In the Berg the atonal moments at the beginning of the piece are transformed by means of strict compositional strategies into a gorgeous, and tonal, setting of the Bach chorale *Es ist Genug*. Again we find surprise and great drama. Ben Sabey's piece functions similarly—it should since he wrote it as a companion piece to the Berg Concerto. *In Paradisum* is scored for Berg's orchestra, and by carefully preparing its ground, it too has many surprises in store for us.

If you love drama; if you crave poignancy; if you wish to understand your world by pushing against the limitations it imposes then there's nothing better than classical music. So music lovers, theater goers, thrill seekers of all stripes—here is your music. Here is the Berg Violin Concerto and the Mozart "Jupiter." I know you'll love them! Of course, I might be wrong...but I doubt it.



## David Chase recalls Therese Hurst

How is it that, while the U.S. is still in the throes of the worst financial bust since the Great Depression, the plucky, 55-year-old La Jolla Symphony and Chorus is in a kind of Golden Age, sticking by its root philosophy of offering courageous programming and providing an artistic home for musicians and music-lovers alike.

The answers to this question are many: a confluence of rare talent in management and governance; a new, inspiring music director; donors, big and small, who have stepped up to close the budget gap at critical times; the steady support from UCSD, even as it is suffering awful cuts. But there is one answer that's been overlooked for too long: a legacy gift from one sweet, eccentric, loyal, music-loving soprano, Therese Hurst, received 25 years ago.

Only a few of us old-timers remember Therese. But her gift, a \$450,000 property bequeathed to the Association, created a small endowment and a cash reserve that made it possible for LJS&C to move out of the bush leagues and hire our first manager in 1986. Without that financial gift, I can't imagine that we could be doing what we are doing today.

That's why I'm personally gratified that there is a new movement, headed by our chorus baritone, Steve Marsh, to honor Therese by creating the Therese Hurst Musical Heritage Society. It gives me a chance to re-introduce Therese to the chorus and orchestra, and I enjoy that because there are such good stories to tell!

Therese joined the chorus in my first year, 1973. She was serious about singing and had a long history with Roger Wagner's Chorale. She'd read about our auditions just as I was trying to figure out what kind of chorus I had blindly signed on to conduct. Enough singers showed up that the auditions had to be split up between my wife, Ann, and me. By fate, Therese was assigned to Ann, who remembers the first encounter vividly:

*David and I were auditioning new chorus members in two different rooms in the basement of Revelle Hall, and as fate would have it, Therese Hurst walked into my audition room. She was a short lady, but statuesque and mighty in presence as she strode into the room. She launched into an unaccompanied, vibrant, ringing bel canto version of "The Star Spangled Banner" with a powerful and crystal clear soprano voice. Needless to say, she blew me away. As far as I can remember, she sang like that until she became ill with leukemia.*

## Contributors:

Barbara Peisch, Ed.

Katharina Brandl

Cecil Champenois

David Chase

Beda Farrell

Joan Forrest

Wendy L. Patrick

Tom Peisch

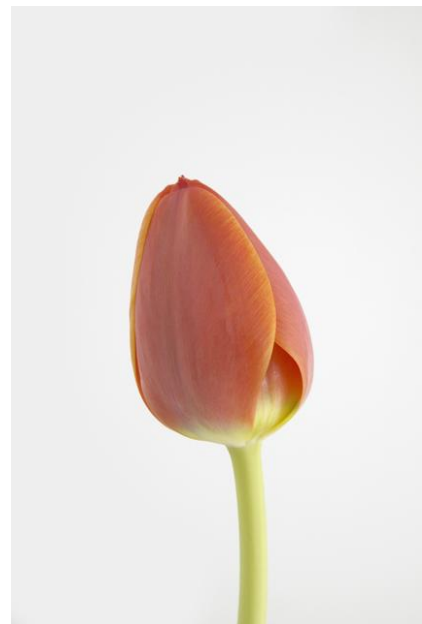
Diane Salisbury

Steven Schick

Ed Stimer

Susan Taggart

Amee Wood



From that time to her death in 1983, Therese and her lifelong friend, Anne Cohu, were the colorful Grande Dames of the chorus.

Therese was not rich. When I knew her, she owned only the Del Mar home that she left to LJS&C. But she had lived by selling off numerous North County lots left to her by her even-more-colorful father. She said he had "made and lost three fortunes," including one in Tin Pan Alley music publishing and one in the development of Cardiff-by-the-Sea. (He was responsible for the fact that half the streets in Cardiff are named for composers!) She and Ann lived frugally, but continued to support LJS&C in every way they could. She occasionally said, "When I die, I'll leave the house to La Jolla," but I didn't really believe it. I was young and never thought of such things.

When she died, the house was left in trust, such that Anne could live out her life there, but the property would go to the LJS&C Association. Sadly, Anne was heart-broken and had little will to live more than a couple of years after Therese was gone. Eventually, the property was sold, and the cash reserve created from that gift allowed LJS&C to hire its first manager—the forerunner of today's Executive Director, the inestimable Diane Salisbury.

Had Therese not made that decision—with no urging from the clueless likes of me—it's inconceivable that we would be doing what we're doing today. And at long last, our board is honoring Therese in the best possible way: by actively pursuing more legacy gifts from our widening symphony and chorus family.

I'm proud to be a part of this, and I'm delighted to have the occasion to tell a few Therese stories!



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



*Save the Date!*  
*2010 Gala*  
*October 16, Del Mar*  
*Marriott.*





## ***Join Us in Creating a Lasting Legacy***

Have you ever wondered how the La Jolla Symphony and Chorus (LJS&C) has been able to ride out tough economic times and continue sharing great music with our community? No, we have not been given a free ride. Mandeville Auditorium rental, music costs, guest artist fees, office rent, phone bills, postage, advertising, staff – we have bills to pay just like any other business.

Thanks to Therese Hurst, a former chorus member who bequeathed her house to the LJS&C in 1985, we have had the benefit of a modest cash reserve to help tide us over the lean times when belt tightening wasn't enough. This cash reserve will not last forever. That is why we created the Therese Hurst Musical Heritage Society for those fans of LJS&C who want to insure that our music-making continues.

We fully expect to live long and healthy lives. But when our time is up, the four of us have included the LJS&C among our beneficiaries so that there is always a home for passionate musicians and music lovers alike in San Diego.  
Won't you join us?

Steve Marsh, Eric Mustonen, Amee Wood, David Smith

***Please contact Diane Salisbury at 858-822-3774 for a brochure  
and more information on naming the LJS&C in your will or trust.  
La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation.***

## **Need to contact the LJS&CA?**

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Chorus Association

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



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

On Saturday, April 10, twenty-five of us "sequestered" ourselves for seven hours in the downtown law offices of Luce Forward for one purpose: to grind out a strategic plan to guide LJS&C in the coming years. The combined group of board members, staff, ensemble members, and patrons worked on several areas including fundraising, internal communications, increasing board membership, audience-building, and a review of our mission statement. Now, the real work will begin as committees gather separately to create action plans, assign tasks, and assure that no good idea is left behind as we continue to build LJS&C into the best community ensemble anywhere.

### 2010 - 2011 Season Announced

We announced the 2010 - 2011 season with the March concert followed by a new event to thank our donors—a Season Sneak Preview. Held on Tuesday, April 6 at nearby Torrey Pines Christian Church, the Sneak Preview featured Steven Schick and David Chase sharing their favorite concerts for next year and other highlights in a free-wheeling discussion moderated by Eric Bromberger and followed by an audience Q&A. From the enthusiastic reaction of the attendees, next season is going to be a stunner (again)! Nearly 100 subscriptions for the new season have been received to date – a good start toward our goal of increasing subscriptions this year by 10% (from 600 to 660).



### Videotaping sponsorship challenge

I've heard from several ensemble members and patrons who wonder why we are not videotaping this season's concerts—especially as these videos, when aired repeatedly on UCSD-TV, are successful in increasing our visibility and audience attendance. The reason, plain and simple, is cost. Each concert video costs \$5,000 to produce. UCSD-TV shares a portion of this cost in exchange for us making the content available for their use. However our portion is still \$2,775 per concert. In 2008-2009, we received a grant from the San Diego County Board of Supervisors to cover our cost of videotaping three concerts, which we did. Unfortunately, that gift was not renewed, and requests to other granting agencies have not yet been successful.

That's why I am very pleased to announce that one of our loyal patrons, David Smith, has pledged \$1,500 to help fund videotaping of our first concert next season. This is a "challenge grant" in that it is only fulfilled if I can find one or more donors to contribute the balance of \$1275: that's one very generous donation or three small donations at \$425 each. The challenge grant only applies to new or increased donations. If you are interested in contributing to this effort, please email me at [dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com) or call my direct line: 858-822-3774. I hope we can make this happen!



## The LJS&CA Board

(ensemble reps in bold)

### OFFICERS

Amee Wood, President  
**Walt Desmond, Vice President**  
**Jenny Smerud, Treasurer (orchestra)**  
**Wendy L. Patrick, Secretary (orchestra)**

### BOARD MEMBERS

Gordon Clark  
**Marty Hambricht (chorus)**  
**Dr. Ida Houby (chorus)**  
Stephen L. Marsh  
Joe Snyder





*Strategic planning retreat—facilitators at the far end of the table are JoAnne Berg and Duane Trombly. In addition to the Board and ex-officio Board Members there were a cross section of folks in attendance including ensemble members, and people involved with grant writing and development.*

Have some news to report?

Let the editor know!

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

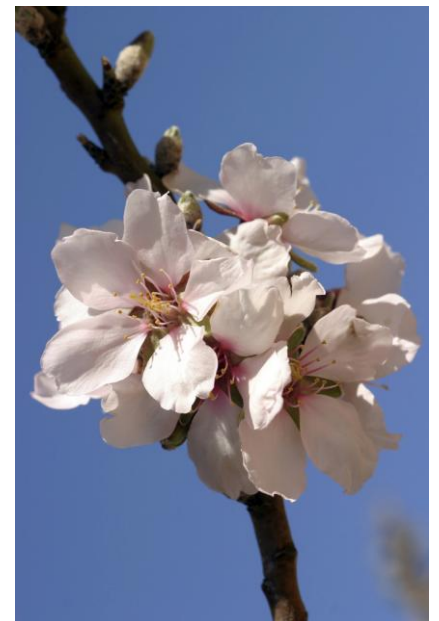
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## Summary of Board of Directors meeting ... Wendy L. Patrick

The Board of Directors met on March 9, 2009. The following are some of the highlights:

- We exceeded our target revenue for the "American Accents" concert.
- Upcoming wine tasting fundraiser is April 24, 2010.
- The price of the early bird subscription has been increased from \$135.00 to \$139.00, and the senior early bird rate from \$114.00 to \$119.00.
- There will be a Board strategic planning retreat on April 10, 2010.
- The next board meeting will be Tuesday evening April 27, 2010.



## Member Spotlight

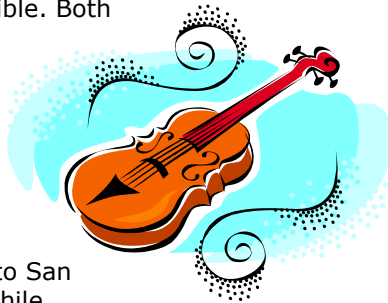
### Joan Forrest

After playing second violin in LJSO for more than thirty years, I have retired from playing due to medical reasons.

When I started with the LJS&C in 1978 as a fresh twenty-something year old under Tom Nee, I had no idea how much I would learn from him. Tom had a fabulous sense of humor and was very particular about style; he taught me a tremendous amount about how to play in an ensemble. I miss him very much.

### **East coast beginnings**

I grew up in upstate New York in a musical family. My mother was a classically trained singer who compromised a promising career to raise a family, but still found time to sing locally as much as possible. Both my brothers played instruments. I started playing the violin in junior high school in upstate New York, played in all-state orchestras and at New England Music Camp, Smith College, and University of Pennsylvania. After moving to San Diego, I continued playing while establishing my dental career, having two sons, getting divorced and remarried, having a daughter, dealing with cancer treatments, and retiring from dentistry. Playing violin in LJS&C was one constant that carried me through all those years. Although I greatly miss playing in the orchestra, I still support the organization by going to the concerts, helping with sponsorship, and chairing the wine tasting fundraising event for the past five years. I was also on the Board of Directors and had the special opportunity to participate in the music director search that resulted in our recruitment of Steven Schick, who has charted an ambitious and successful course for LJS&C.



### **Family**

My husband, Michael Latz, is a marine biologist at SIO and also a big fan of LJS&C. He loves music and theatre and used to play clarinet and saxophone. My sons, Eric and Matthew, both live in New York City and work in finance. Our daughter, Casey, is in eighth grade at Carmel Valley Middle School. She is carrying on the musical tradition, playing piano, percussion in the school band, and takes tap and ballet lessons. She loves all kinds of music but her favorite is steel drums!

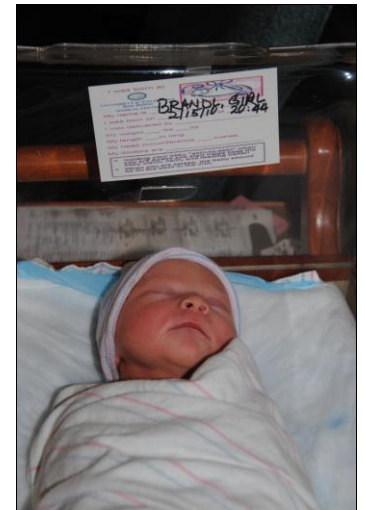
### **Retirement**

Now that I am retired, I spend my time at the health club, enjoying friends and family, and going to the theatre. I also love to travel and try to visit my sons in New York as much as possible. While there is life after LJS&C, nothing can replace the wonderful moments while playing in such a fine musical organization.



## Katharina Brandl is a mom

Cellist Katharina Brandl gave birth to a baby girl on February 15, 2010 at 8:44 P.M. The baby's name is Julia. She weighed 6 lbs. 10 oz. at birth and was 20 inches tall. Katharina says that she's "hungry all the time."



## Farewell Joe Mundy

Tenor Joe Mundy has left the chorus because he has moved to Cathedral City. Joe's been with us since fall 1991. We'll miss you, Joe!



## Article watch

I've been receiving links lately from people outside of our organization for videos of spontaneous musical performances in unusual places.

Here's one from my father, Ed Stimer:

<http://www.youtube.com/watch?v=Ds8ryWd5aFw>

And here's one from a fellow software developer, Cecil Champenois:

<http://www.youtube.com/watch?v=7EYAUazLI9k&NR=1&feature=fvwp>



### From Susan Taggart:

#### *Beethoven's Fifth Argument*

A funny video of Sid Caesar and Nanette Fabray pantomiming an argument to the 1<sup>st</sup> movement of Beethoven's 5<sup>th</sup> Symphony.

<http://www.flixy.com/beethoven-5th-symphony.htm>

#### *Los Angeles Times, November 17, 2009*

"Recounting the history of opera—one tweet at a time"

<http://latimesblogs.latimes.com/culturemonster/2009/11/recounting-the-history-of-opera-one-tweet-at-a-time.html>

#### *USA Today, March 8, 2010*

"Pop artists add classical artistry to albums"

By Jerry Shriver

[http://www.usatoday.com/life/music/news/2010-03-09-orchestras09\\_ST\\_N.htm](http://www.usatoday.com/life/music/news/2010-03-09-orchestras09_ST_N.htm)



### From Susan Brown:

*New Yorker* music critic Alex Ross quotes Steve Schick at length in his blog Unquiet Thoughts (video of Steve playing Xenakis's *Psappha* embedded as well) and even mentions the La Jolla Symphony with a link to the web site.

<http://www.newyorker.com/online/blogs/alexross/2010/02/xenakis-at-the-mall.html>



### From Ameer Wood:

"YouTube choir of 250 fulfills composer's dream [video]"

Composer Eric Whitacre spliced together 250 submitted videos along with one of him conducting a performance of his piece, *Lux Aurumque*.

<http://mashable.com/2010/03/23/youtube-choir-eric-whitacre/>



### From Beda Farrell:

"The Muppet Show. Rowlf - Jesu, Joy of Man's Desiring"

3-2-1. No, 3/21. NO...it WAS March 21: Happy Birthday, Johan Sebastian Bach. Here's an homage to the master:

<http://www.youtube.com/watch?v=4jUu9GwUWCA>



### From Tom Peisch:

#### *San Diego Union-Tribune, March 7, 2010*

"Naked came the recitalist—going it alone on state"

By Priti Gandhi

This is the next installment of Priti's "Opera Diary" column.

<http://www.signonsandiego.com/news/2010/mar/07/naked-came-the-recitalist-going-it-alone-on-stage/>





**From Barbara Peisch:**

*San Diego Union-Tribune, March 21, 2010*

"Imperfect Pitch—Singers surf to stardom on new sound wave"

By George Varga

<http://www.signonsandiego.com/news/2010/mar/21/imperfect-pitch/>

*San Diego Union-Tribune, March 29, 2010*

"Soprano fills shelves—and aisles—with music"

By Janine Zúñiga

<http://www.signonsandiego.com/news/2010/mar/29/operaperformer-is-opening-act-at-coronado-library/>

*San Diego Union-Tribune, March 30, 2010*

"Highschool junior scores hit with music education project"

By Diane Bell

<http://www.signonsandiego.com/news/2010/mar/30/high-school-junior-scores-hit-with-music/>



**From Diane Salisbury:**

*Rancho Santa Fe Review, April 15, 2010*

"If he wasn't touring the world as a violinist, RSF's Pasha Tseitlin would probably be surfing."

[http://www.sdranchcoastnews.com/rsf\\_pages/rsf\\_home.html](http://www.sdranchcoastnews.com/rsf_pages/rsf_home.html)



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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## Meet guest artist Pasha Tseitlin

This was taken from an interview Diane Salisbury had with our violin soloist for this concert.

**Q: You perform Alban Berg's "Violin Concerto" in our May concert. What does this work mean to you?**

A: I'm a big fan and appreciator of the more recent compositional works and especially those with a deep meaning behind them. As we know, Berg's concerto is dedicated to the memory of Alma Mahler's daughter. The emotional work put into the concerto is strongly evident when listening to it; there is a struggle between beauty and the turmoil of death. It is a great challenge to try to perform a work like this at a level worthy of the emotion put into it by the composer.

**Q: What is unique about this piece as a soloist?**

The complex, intertwining orchestration. This piece can't be rehearsed with a pianist like other concertos. It only really makes sense when you put all the instruments together. As a soloist, you have to know what everyone's doing in this concerto. It's definitely a different approach than you'd have with some staples such as Tchaikovsky or Mendelssohn.

**Q: What should the audience expect?**

A: You're getting an experience. You're getting a story. It's a scary story sometimes, but it's real. You will feel anguish, the unknown, and peace all at the same time. This work is written not as your usual violin show-off piece, but as a group of voices, all important. The experience I had when I first listened to it live was fulfillment. I feel lucky to have the opportunity to perform it.



Pasha Tseitlin

