

Contrast... Music Director Steven Schick



It is safe to say that I learned how to play percussion music by playing the pieces of Iannis Xenakis. I loved (and still love) the percussion music of John Cage and Lou Harrison, of Karlheinz Stockhausen and Pierre Boulez, but it was through Xenakis that I learned a basic truth about percussion music: percussion is not about rhythm; it's about sound. This might make more sense once you know that Xenakis, a composer of Greek origin who lived his adult life in Paris and who died there ten years ago this week, was an engineer and an architect by training. To Xenakis sound was the material of musical construction. It had physicality and impact. Sound was not simply the means of conveying a musical idea; it was the idea.

We'll hear and feel his sounds again this weekend with the U.S. premiere of the original (Alpha) version of Xenakis's early orchestral masterpiece *Metastasis*, a work which is often cited as Xenakis's first mature composition. The seeds of *Metastasis* gestated at about the same time as Xenakis was working on the design of the Philips Pavilion at the 1958 Brussels World's Fair. It was a team led by the famed French architect Le Corbusier, but the sweeping arcs and hyperbolic trajectories of that building were all Xenakis. In a remarkable act of translation, the shapes of the architectural structures became the instrumental lines and massed sonorities of *Metastasis*, the piece of music. You'll hear more than forty independent string parts arc upwards and back, just like the ascending and descending lines of Xenakis's Philips Pavilion blueprint. And, you'll hear nearly opaque musical clouds of sound, which serve as the weight-bearing pylons of the musical structures, just as concrete served those functions in the Philips Pavilion.

The mythology of Xenakis represents him as a resistance fighter, architect, mathematician, and ancient Greek exiled to the 20th century. All of these things are true, but Xenakis was also fundamentally a French composer. Sentenced to death in Greece in absentia, Xenakis fled to France where he lived for a while as an illegal immigrant. There he was adopted, spiritually speaking, by two great French artists: Le Corbusier and the mystical French composer Olivier Messiaen. Although Xenakis's general aesthetic is loud, boisterous, and even rude—a far cry from the prevailing images of French music—he is in fact a perfected extension of early 20th century French ideals. Several decades earlier Claude Debussy, like Xenakis, fell in love with the power of sound itself. Debussy was criticized in the contemporary press for his "bizarre" creations and "experimental" tendencies. In fact the word "impressionism" itself was originally satirical, coined by art critic Louis Leroy to describe what he claimed were the superficial tendencies of certain painters—their was not real art, he averred, but merely impressions. But from impressionist and fauvist painters to

In this issue...

- Contrast
- News from the Executive Director
- Calling all alumni
- Critics among us
- Member spotlight
- Congratulations Peter!
- Article Watch



symbolist poets like Stéphane Mallarmé to composers like Debussy and Maurice Ravel, the material surface of art—sound, color and impact—was getting unprecedented attention. In Debussy we hear this fascination with pure sound in the veiled textures and colors of *Nuages* or the brilliant enunciations of *Fêtes* from *Nocturnes*. And we hear in *Jeux* a fascination with the suppleness of line and color. The number of tempo changes in this seventeen-minute work surpasses sixty, which means that every few seconds Debussy redirects us. The temporal flux robs us of a consistent and on-going rhythmic or metrical basis for perception and in turn relocates our focus towards color and shape. The harmonic language may be quite different, but the process of shaping the music around its sounds is remarkably similar to Xenakis's work forty years later.

In the midst of this love affair with sound we also present Phil Kline's *A Dream and Its Opposite*, commissioned by the Muzik3 Foundation for the slightly unusual combination of three soloists—piano, cello, and percussion—with full orchestra. Kline's earliest reputation was made as a composer/performer for massed boom-boxes, a compositional engagement that culminates every year in his "Unsilent Night," a procession through the streets of New York of more than a thousand people, each carrying his or her own boom-box. The result is a moving sound installation, a giant stereo system with legs. And in Kline's music, as with Debussy and Xenakis, sound has plasticity and texture.

So sound is at the center in these concerts—sounds that can seduce us or buoy us or even batter us. In the vision of Edgard Varèse, another great composer with roots in France, sound is an oxygenated medium with intelligence all its own. So dive in deeply this weekend. Dive into vastness of sound, into the universal ether of musical language.



News from the Executive Director... Diane Salisbury



Happy New Year, everyone! As we prepare for our first subscription concert of 2011 on February 5-6, I am pleased to report the concert is receiving very good media buzz. We were included in a "tweet" by Alex Ross (music critic with The New Yorker) that said "Amazing programming from La Jolla Symphony" and directed his 5000 followers to our web site. And the League of American Symphony Orchestras has requested a follow-up story and photos, particularly of the Phil Kline premiere.

e-Postcards on the Web

Just a reminder that e-mail versions of each of our concert postcards are posted on our web site for easy access. Go to the 2010-2011 Concert page. A link to e-postcard pdfs is at the bottom of each concert description.

Date Announced for Wine Tasting

A date has been selected for our annual wine tasting. This popular fundraiser will take place on Saturday, May 7 at 2:00 p.m. at the Del Mar home of patrons Bob Engler and Julie Ruedi. This year's theme is still to be decided, but sparkling wine is definitely in the running. Robert Whitley returns to lead the blind tasting and wine raffle. Joan Forrest continues as chairperson.



2011 Gala to be Held October 15

Save the date for next fall when we celebrate our 4th annual gala on Saturday, October 15, 2011. Watch for more details to come soon.

Contributors:

Barbara Peisch, Ed.

James Bell

Uli Burgin

Mea Daum

Walt Desmond

Beda Farrell

Tom Peisch

Diane Salisbury

Steven Schick



Board Welcomes Two New Members

Two new community members have recently joined our Board of Directors. Frank Dwinnell Jr., a long-time patron, joined the board in December and is serving on the development committee. Frank is a retired doctor whose first passion was music. He spent four years as the leader of a small jazz ensemble while serving in the U.S. Air Force Band. Also joining the board is Paul Symczak. An avid music-lover, Paul brings a wealth of non-profit experience to the board including his 17 years with the Corporation for Public Broadcasting in Washington D.C.



Calling all alumni

As part of our regular concert series next season, we will be performing Benjamin Britten's *Spring Symphony*. But the Chorus will also be taking this piece to New York to perform it in Carnegie Hall over Memorial Day Weekend, 2012, as a "reunion concert." If you're an alumnus of the Chorus—or if you know alumni who might be interested—keep your ears open for more details. We'll be contacting as many alumni as we can locate.

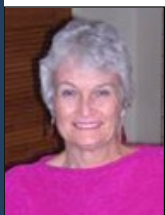


Critics among us ... Mea Daum

Congratulations to alto Jean Lowerison and tenor Bill Eadie who have both been inducted into the San Diego Theatre Critics Circle.

The information below comes from the San Diego Theatre Critics Circle web site at <http://sdcriticscircle.org/mainpages/members.htm>.

Native San Diegan Jean Lowerison has been watching theater for (mumble, mumble) years—since Starlight and the Old Globe were all San Diego had in theater companies—and writing about film and theater for the past decade. A Berkeley graduate and college librarian for (mumble, mumble) years, She is an enthusiastic chorister, currently singing with the La Jolla Symphony Chorus. A favorite appearance was a chorus role in the opera "Dido and Aeneas." As she recalls, "after the first show, the director came up to me and said, 'Uh, you were standing in the fountain.' Oops. Hey, it was a minimal, impressionistic set. Who knew?" She reviews theater (and sometimes film) for the online San Diego Gay and Lesbian News (www.sdglnews.com).



Bill Eadie reviews theatre for SanDiego.com and TalkinBroadway.com. He is also a professor of journalism and media studies at San Diego State University, where he coordinates the undergraduate media studies major. Bill earned his bachelor's and master's degrees in communication at UCLA, where he studied reviewing with Robert Kirsch, then became book critic for the Los Angeles Times. He went on to earn a Ph.D. in communication at Purdue University. He's had an academic career that's included serving as editor of the Journal of Applied Communication Research and the Western Journal of Communication. He is the current editor of the latter journal, and he is responsible for peer reviews of scholarship appearing in volumes published between 2012 and 2014. Bill has a long connection to the San Diego theatre scene, having seen his first professional production at the Old Globe (King Richard III, directed by Allen Fletcher) in the early 1960s, and he had a 25-year consecutive run of seeing at least one Old Globe play per season, despite living outside of San Diego. Bill has directed and performed in local amateur theatre productions and he sings with two community choruses.



You can view *Tutti* online!

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

www.peisch.com/tutti



Member spotlight

James Bell, viola

A native of Texas, I graduated from the University of North Texas with bachelor's and master's degrees in viola performance, where I was a student of George Papich. I moved to Dallas where I performed with the Dallas Opera Orchestra and Fort Worth Symphony. There I pursued a passion for historically-informed performances on period instruments with the Dallas Bach Society, under the direction of Paul Riedo and, later, James Richman; the Fort Worth Early Music Society and the Orchestra of New Spain. I continued to study viola with Ellen Rose, the principal violist of the Dallas Symphony, before relocating to Los Angeles. While in LA, I performed with many orchestras and ensembles that can be found in the rich musical tapestry of the area, including the Santa Barbara Symphony, the Riverside Philharmonic, the Los Angeles Baroque Orchestra, Musica Angelica Baroque Orchestra (an association that continues), and with popular music performers such as Olivia Newton John, Barry Manilow, Johnny Mathis, Steve Lawrence and Eydie Gorme, and Richard Carpenter.



After ten years of battling the 405 and canyon traffic, I moved to Santa Fe, NM, where I performed with Santa Fe Pro Musica Chamber Orchestra and Baroque Ensemble. Two years of living in the high desert mountains of northern New Mexico couldn't get SoCal out of my mind, and I moved to San Diego with my partner, Ron, and I've been a member of the La Jolla Symphony since 2009.

As far as hobbies go, mine are pretty simple, including reading and trying to keep up with America's wonderfully frustrating political landscape.



Congratulations Peter!

Our co-concertmaster, Peter Clarke became a first-time father this past October. He and his wife, Megan, are the proud parents of Evelyn O'Neal Clarke, who was born October 15, weighed in at 5 lbs. 5 oz. and arrived over 3 weeks early. She's doing great! Congratulations Peter!



Need to contact the LJS&CA?

La Jolla Symphony & Chorus Association

9500 Gilman Drive
Mail Code 0361
La Jolla, CA 92093

(858) 534-4637

www.lajollasympphony.com

Diane Salisbury,
Executive Director
dsalisbury@lajollasympphony.com



Article watch

From Beda Farrell:

BBC Mobile, November 18, 2010

"Vivaldi sonatas found in archive"

By Ian Youngs

<http://www.bbc.co.uk/news/entertainment-arts-11790085>

BBC Mobile, December 31, 2010

"Giant Polish piano could be the largest in the world"

By Tom BurrIDGE

<http://www.bbc.co.uk/news/world-europe-12100797>

BBC Mobile, January 1, 2011

"Sri Lankan orchestra hits right note with audiences"

By Charles Haviland

<http://www.bbc.co.uk/news/world-south-asia-12046032>

Mistrus Media, October 20, 2010

"Sounds under the Sun TRAILER"

Music and mystery. 17 composers and a youth choir. And the sun as an inspiration for a journey all over the world.

http://www.youtube.com/watch?v=4_8DPP01wTU



From Barbara Peisch:

San Diego Union-Tribune, November 26, 2010

"Sharp Memorial Hospital takes healing power of music to new heights"

By Diane Bell

<http://www.signonsandiego.com/news/2010/nov/26/sharp-memorial-hospital-takes-healing-power-of/>

San Diego Union-Tribune, December 2, 2010

"San Diego Symphony marks 100 years with gala"

By James Chute

<http://www.signonsandiego.com/news/2010/dec/02/san-diego-symphony-100-years-gala/>

The LJS&CA Board

(Board representatives to the ensemble in bold)

OFFICERS

Amee Wood, President

Walt Desmond, Vice

President (chorus)

Jenny Smerud, Treasurer
(orchestra)

Wendy L. Patrick,
Secretary (orchestra)

BOARD MEMBERS

Gordon Clark

Frank Dwinnell Jr.

Peter Gourevich (chorus)

Dr. Ida Houby (chorus)

Stephen L. Marsh

Joe Snyder

Paul Symczak



San Diego Union-Tribune, December 17, 2010

"Local girl, 10, has gift of music and gab"

By Matthew T. Hall

<http://www.signonsandiego.com/news/2010/dec/17/local-girl-10-has-gift-of-music-gab/>

San Diego Union-Tribune, January 9, 2011

"Study: Love music? Thank a substance in your brain"

By Malcolm Ritter

<http://www.signonsandiego.com/news/2011/jan/09/study-love-music-thank-a-substance-in-your-brain/>

San Diego Union-Tribune, January 20, 2011

"San Diego Symphony program hits right notes in Chula Vista"

By Ashly McGlone

<http://www.signonsandiego.com/news/2011/jan/20/san-diego-symphony-program-hits-right-notes-chula-/>



From Tom Peisch:

San Diego Union-Tribune, December 5, 2010

"The sky's the limit"

By James Chute

A story about UCSD resident composer, Rand Steiger

<http://www.signonsandiego.com/news/2010/dec/05/the-skys-the-limit/>

San Diego Union-Tribune, December 6, 2010

"Musical adventures with the La Jolla Symphony & Chorus"

By James Chute

A review of our *Missa Solemnis* concert

<http://www.signonsandiego.com/news/2010/dec/06/adventures-with-the-la-jolla-symphony-chorus/>

Have some news to report?

Let the editor know!

barbara@peisch.com

(Be sure to mention *Tutti* in the subject so I know it's not spam!)



San Diego Union-Tribune, January 3, 2011

"San Diego Symphony's horn section lives on the edge—No instrument is more exposed, so a certain fearlessness is required"

By James Chute

Something that will make you appreciate the role of the horn player:

<http://www.signonsandiego.com/news/2011/jan/03/symphonys-horn-section-lives-on-the-edge/>



From Walt Desmond:

TheScientist, January 7, 2011

"Ruffling feathers—What can music theory do for the study of bird songs?"

By Vanessa Schipani

Musician and philosopher [David Rothenberg's](#) focus on the aesthetic, rather than the adaptive, value of bird and whale song doesn't sit well with some biologists. But others, like [Ofer Tchernichovski](#), a neuroscientist at the City College of New York and Hunter College, think Rothenberg's on to something.

<http://www.the-scientist.com/news/display/57914/#ixzz1AqnCbwej>



From Uli Burgin:

La Jolla Light, December 30, 2010

"2010 Scorecard: La Jollans accomplished a lot in past year"

Contains a write-up on Steven Schick. The names are listed by last name, so you have to scroll down to "S" to find Steven's write-up.

<http://lajollalight.com/2010/12/29/2010-scorecard-la-jollans-accomplished-a-lot-in-past-year/>



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:



Peisch Custom Software
2530 Vista Way #F190
Oceanside, CA 92054

