

A shared space ... Music Director Steven Schick

Composing a concerto is essentially an exercise in the creation of equilibrium. It requires the construction of a shared space between the soloist and the orchestra; between the one and the many. In a musical sense equilibrium is achieved when the singular force of a solo instrument, with its narrow spotlight on a virtuosic often celebrated individual finds balance with the simpler, multiple sounds of the ensemble. Finding just the right equilibrium is not easy. Too much flashy solo playing and a work degenerates into a shallow showpiece; too much heavy ensemble music and you've got the grace and allure of a lead balloon. It's not a simple matter, but when it's right, it's really right. For me the Mozart concerti for piano and orchestra will always be the gold standard: I love the double expositions, the playful jousting for ascendancy between soloist and ensemble, the lightness with which Mozart handles what is essentially an adversarial relationship.



Beyond aspects of musical balance a concerto also reflects a system of social organization. The classical concerto, whether in the hands of Mozart, Beethoven, or Prokofiev, grew directly from the nascent democracies of the late 18th century, particularly the one in France. As in a democracy every member of an orchestra is, in principle, equal. However in the orchestra as in democracy equal is often not, you know, *equal*. It might be safer to say that in a musical ensemble the goal is *functional equivalency*. For example, the violinists get more notes to play and are seated closer to the audience than the timpanist, but she gets to sit on a platform, play louder, and enter at distinct and special moments in the composition. Everybody's happy.

But if the orchestra represents a democracy, a concerto soloist must then be the vestigial evidence of aristocracy. He or she is the person with the most prominent role in the piece, the biggest paycheck, and literally the best seat in the house. A concerto, as the etymology of the word tells us, is music "played together." But when you hear a concerto you are hearing a kind of fractured togetherness, an attempt to reconcile two distinctly different, and possibly irreconcilable social views. The early concerto is a form in which the lingering royalist impulses of the new democrats are represented by a star in the midst of the people. And if the new democracies of the late 18th century were slow to give up their attachments to an aristocratic past, so must we, the current practitioners of the experiment in democracy, admit to our continuing fascination with the aristocracy of celebrity in all of its forms. We've got the NFL and the real Housewives; ABC and TMZ to prove it.

Life is a concerto.

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In this weekend's concerts we present a taxonomy of concerti. We have a classical concerto (the Prokofiev "Concerto for Violin"), a concerto of class warfare (the Bartók "Concerto for Orchestra"), and an anti-concerto (the Applebaum "Concerto for Florist.")

The Prokofiev concerto, played here this weekend by the brilliant Hannah Cho, winner of last year's Young Artists Competition, functions as the Mozart piano concerti do. There is no confusing the music played by the violin with that played by the orchestra. The violin gets the virtuosic music: higher, faster, and more elaborate than anyone else. The piece is a little gem, beautifully balanced, and takes pains to give the orchestra its fair share of the serpentine melodies, and quirky rhythms that mark this work. In a concerto as finely-tuned as this one, the goal seems less like a showcase of skill on the part of the soloist and more like a group endorsement of the aspirations of an individual from within its midst.

The Bartók "Concerto for Orchestra" is a piece where the soloists are all members of the ensemble. Truly this is music that does not allow solo bows. Everyone is a soloist here. Oddly though, for a piece that seems like the ultimate statement of democracy, the Bartók draws its inspiration from that most aristocratic of historical periods, the high Baroque, and in particular from 1721 and Johann Sebastian Bach's luminous "Brandenburg Concerti." Both Bartok and Bach play with the plasticity of musical texture by moving a soloist from within the ensemble into the foreground and back again. Under the best circumstances the result is that the listener is also drawn into the multi-dimensional weave.

Some might say that Mark Applebaum's "Concerto for Florist" is not a concerto at all but a simultaneous performance by a solo ornamental horticulturist, here the delightful James DelPrince, and a symphony orchestra. There is little coordination between the two entities. Like the collaborative performances of Merce Cunningham and John Cage they simply occupy the same time and place. Applebaum admits that his piece might be a "Concerto for X and Orchestra," where X could equal plumber, tax accountant, cheerleader, or deep-sea diver. This gives a composer a lot of latitude. The accompaniment need not leave any space for the soloist; the soloist need not pay too much attention to the conductor. The space is shared rather than contended. Everybody's happy.

And here perhaps something important about contemporary life is revealed. Perhaps the classical experiment seen in the Prokofiev and the worker's paradise of the Bartók have met a viable third alternative. Perhaps in a 21st century social space filled to the brim with highly contrasting activities and identities, Applebaum's model of a mutually respectful, un-contended sharing of space is what we ought to be doing.

Life as a "Concerto for X and a Tolerant Society." Now that's an idea I can get behind.



News from the Executive Director ... Diane Salisbury

This year's **Young Artists Competition**—its 51st year—saw a strong field of 30 talented contestants competing in both vocal and instrumental categories. The competition was an all-day affair held on Saturday, January 29 at Conrad Prebys Music Center. The eight winners performed the following day at a recital at Torrey Pines Christian Church followed by a reception. Both first-place winners this year are UCSD graduate students in the music department: Nicolee Kuester, horn, and Jessica Aszodi, soprano. Nicolee is also a member of the LJS&C. A complete list of this year's winners can be found at www.lajollasympphony.com. Thank you to our volunteers who helped make the weekend's events run so smoothly: June Allen, Vanya Russell, Satomi Saito, Marianne Schamp, and Cathy Thompson.

Contributors:

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Susan Taggart

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February's concert was a wonderful artistic success. We received a positive review by Jim Chute of the *San Diego Union-Tribune*, and the concert was well-attended by media in general. (See the media link at end of this newsletter for the review.)

Our upcoming premiere of **Concerto for Florist and Orchestra** is eagerly anticipated. We're getting good response from media, including a small feature in *San Diego Home/Garden Lifestyles* magazine. Local garden clubs have also been notified and there is a lot of interest. I expect we'll see many new faces in our audience. If you are an ensemble member not performing that weekend who has a green thumb or enjoys being around plants and would like to volunteer some time, please let me know. Our floral soloist, James DelPrince, will need assistance after the Friday dress rehearsal and after Saturday's concert disassembling the floral sculptures and trimming and preserving foliage and flowers that can be reused.



The LJS&C is featured in a 6-part series airing this year on UCSD-TV called "UCSD @ 50." The December edition featured an interview with Steven Schick and footage from our October concert. You can view the entire program or just the LJS&C segment on the UCSD-TV website (<http://www.ucsd.tv/search-details.aspx?showID=19465>). The October concert video also premiered on the station in February.



The March concert will be videotaped. We are still short of completely covering costs, so if anyone would like to help sponsor this video and be recognized as a video sponsor, please call or email me (dsalisbury@lajollasympphony.com). Sponsorships are \$200+. Thank you!

You can view *Tutti* online!

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

www.peisch.com/tutti

Board meeting summary ... Wendy L. Patrick

The Board of Directors met on January 27, 2011. The following are some of the highlights:

- The Board welcomed two new board members, Frank Dwinnell and Paul Symczak.
- Steve Marsh was voted in as the new Board Vice President.
- The annual wine tasting fundraiser will be May 7, 2011 at 2pm at the home of Bob Engler and Julie Ruedi.
- Next season's gala will be October 15, 2011.
- The next board meeting will be Tuesday evening March 1, 2011.



Introducing Beth Julsonnet

Hi! My name is Beth Julsonnet. I am excited to be starting work with The La Jolla Symphony & Chorus as the new Development Associate. Since 2005, I have worked in the non-profit sector as a Development Assistant, Database Manager, and Campaign Research Associate and consequently have a variety of experience in the realm of non-profit Development. I have lived in San Diego for the past 11 years and have a lovely husband who teaches Physics, Engineering and Green Technology at Scripps Ranch High School. I also am a proud new mother of an amazing eight month old named Kira.



Need to contact the LJS&CA?

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LJSC goes to Carnegie Hall ... Choral Director David Chase

As you may have heard, the Chorus has a date on Memorial Day Weekend, 2012: New York City's Carnegie Hall.

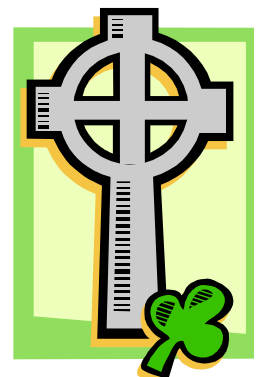
The presenting organization is Mid-America Productions (MAP). They produce a rather large series of choral/orchestral concerts in the famed hall, and have done so for decades. Their business is to find or create worthy choruses and conductors, match them with a union orchestra (it's a union house, of course) and soloists whom they have auditioned, and sell the concerts to an avid audience.

We participate in the same way we do for the summer tours we've taken in the past, but this one is short and focused on one important performance (plus an opportunity to live it up in the Big Apple). On those tours, we always include some singers who are not presently members—alumni or friends. For this tour, we'll need even more alumni and friends: we plan to have at least 150 singers with us, including members of Sally Dean's wonderful children's choir, the North Coast Singers.

The work we'll perform is Britten's "Spring Symphony," a piece that's never been included on MAP's series, and a piece that I personally identify with LJSC. We've done this work in Mandeville twice over my tenure here, and I've always loved it. "Spring Symphony" will be performed on our subscription series on May 5/6 with a chorus augmented by those alumni singers who are able to be with us for the occasion. Then we'll take it to New York . . . and do our performance in the most famous concert hall in the land!

I wish we could take the orchestra with us, however that's beyond my powers. But anyone who'd like to sing is cordially invited! (I've already heard from a couple orchestra members.)

It will be the thrill of a lifetime.



Choral community outreach grant ... Mary Ellen Walther

Thanks to Solana Beach resident Ms. Betty Scalice, our chorus has received a grant from the Betty Scalice Foundation (a fund of Coastal Community Foundation). This grant is designated for choral music educational programs in six Solana Beach schools, a Cardiff-by-the-Sea school, and The Monarch School in San Diego. A quintet of singers from the chorus, led by Ken Bell, will present a program introducing students to the "Musical Recipe" of rhythm, pitch, and harmony. Look for photos and comments in future editions of *Tutti*.



Outreach in City Heights ... Victoria Eicher

We have over 70 students enrolled in the winter session of the City Heights Music School!

The CHMS specializes in teaching music to inner-city students (ages 4 through adult). The music classes are taught by professional musicians and take place at the City Heights Recreation Center. The classes meet on Saturdays from 9:30am through 1pm, with instruments available to all students. Full scholarships are granted to students upon request. Currently, 49% of the CHMS students receive one. (The registration fee is \$25 per 10-week session, unlimited classes.)

The website, www.cityheightsmusicschool.com, serves as a central resource for students and their parents. A 'Video Library' provides a link to the CHMS channel on YouTube. CHMS instructors have recorded 30 'practice' videos, to date! The student's learning process is reinforced through the repetition of watching and listening to the video performances between classes. Check it out!

We are grateful to Price Charities for renewing their \$5000 sponsorship of LJS&C outreach in City Heights.

Our logo, designed by one of the CHMS parents:



On a related note, the CHMS classes are extending northward to the Serra Mesa-Kearny Mesa library. The library administrators originally planned to sponsor a free, 5-week introductory violin class starting on March 9th, but have recently decided to extend it to 10 weeks. (Link: <http://tinyurl.com/smkmlibrary>) The class will meet on Wednesdays from 6:30-7:15 p.m. There were so many on a waiting list that they're adding a second class at 5:30 to handle all the interested students! These introductory classes are designed to feed into the spring session of CHMS, for the students to continue their studies.

Overall, there is a lot of desire by students of all ages to learn an instrument. Private lessons are cost-prohibitive to many wishful musicians. We receive so many 'thank you's' each week and it's definitely rewarding to see the progress and effort made by the students.

The LJS&CA Board

(Board representatives to the ensemble in bold)

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The Mariachi Sangre de Mexico class performed at the Balboa Theatre on Friday night, February 25, as part of a Mariachi showcase. Below are some photos from that performance.



The three singers—Hilary, above left, Sarelia, above right, and Julietta, below—are all violinists as well. Julietta interned with LJS&C as Mea Daum's assistant two years ago.



The guitarists are Veronica (on guitarron), Vicente (on vihuela) and Adrian (on guitar). All have been with CHMS since the program opened in April of 2006!

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!)



The travels of Jim Swift ... Beda Farrell


La Jolla Symphony Orchestra bassoonist Jim Swift is currently on a Southern Ocean research cruise for Scripps Institution of Oceanography. Ever mindful of his practice time, Jim takes a travel bassoon wherever he goes. Jim is photographed near McMurdo Base, Antarctica. The covered hut on the hill is left from the Robert Falcon Scott expedition, 1910-13.





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 the Facebook pages of Satomi Saito and Diane Salisbury:

San Diego Union-Tribune, February 5, 2011

"La Jolla Symphony makes music just for the joy of it in weekend program"

By James Chute

A review of our last concert:

<http://web.signonsandiego.com/news/2011/feb/05/la-jolla-symphony-makes-music-just-for-the-joy-of/>



From Beda Farrell:

BBC News, January 24, 2011

"Chopin 'probably had epilepsy'"

By Michelle Roberts

<http://www.bbc.co.uk/news/health-12265573>

Here are two reviews about the International Contemporary Ensemble, ICE, conducted by Steven Schick. They performed at Alice Tully Hall, Lincoln Center on February 22. Claire Chase, flutist, is a founding member and Executive Director of ICE and daughter of David and Ann Chase.

New York Times, February 23, 2011

"I'm Playing With the Orchestra. Leave a Message After the Beep."

By Anthony Tommasini

http://www.nytimes.com/2011/02/24/arts/music/24tully.html?_r=2

The Berkshire Review, February 23, 2011

"Tully Scope Festival Opening Night: For Morton Feldman, with Webern, Xenakis, and Cage...and a prelude by Nathan Davis"

By Michael Miller

<http://berkshirereview.net/2011/02/tully-scope-festival-opening-night-morton-feldman-nathan-davis-ice/>



From Tom Peisch:

San Diego Union-Tribune, February 3, 2010

"The La Jolla Symphony prepares to perform an eclectic program including music of Xenakis—Steven Schick, an expert on the innovative Greek composer, gives us 10 reasons why Xenakis matters"

By James Chute

In case you missed this article, which preceded our last concert:

<http://www.signonsandiego.com/news/2011/feb/03/why-xenakis-matters/>

San Diego Union-Tribune, February 8, 2011

"Steven Schick to direct San Francisco Contemporary Music Players"

By James Chute

<http://www.signonsandiego.com/news/2011/feb/08/steven-schick-to-direct-san-francisco/>

San Diego Union-Tribune, February 27, 2011

"Engineer-turned-composer Roger Reynolds is at once organized and highly adventurous"

By James Chute

<http://www.signonsandiego.com/news/2011/feb/24/engineer-turned-composer-roger-reynolds-once-organ/>



From Barbara Peisch:

San Diego Union-Tribune, February 9, 2011

"Space serenade: Astronaut has 4 flute in orbit"

By The Associated Press

<http://www.signonsandiego.com/news/2011/feb/09/space-serenade-astronaut-has-4-flutes-in-orbit/>



From Susan Taggart:

San Diego Union-Tribune, February 13, 2011

"Anthony Davis at 60: Jazz, opera and beyond—Acclaimed composer, pianist, UCSD professor – who reluctantly declined a 1971 offer to join the Grateful Dead – has been transcending musical borders for four decades"

By George Varga

<http://www.signonsandiego.com/news/2011/feb/13/anthony-davis-60-jazz-opera-and-beyond/>



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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