

Home to Papa ... Choral Director David Chase

If you like La Jolla Symphony and Chorus, then you have to love "Papa" Haydn. That's what his musicians called him. (I think he was an 18th century Tom Nee, the godfather of today's LJS&C!) Haydn virtually invented what we call the "symphony" – both the musical form and the aggregation of musicians who play it. What's more, he did it while living in the cultural vacuum of a little town outside Vienna. He later said: "...there was nobody...to confuse and annoy me in my course, and so I had to become an original."

He also brought the brilliant style of Handel's choral writing into a new era with works like *Creation* and *The Seasons* and, of course, his symphonic masses. He was a rare creature, a "company man" who was endlessly loyal to his employer, but whose penchant for innovation never dulled. He was what Beethoven could never be: a revolutionary genius with respect for authority.

Born into relative poverty, his ticket to a better life was the musical training he received as a boy soprano. When he landed the position of Kapellmeister for Prince Esterhazy, he was content to enter the palace through the servants' entrance (as musicians did). It is fortunate for posterity that the prince encouraged his employee's musical experimentation, as Haydn spent 30 years delighting the prince with ever-new ideas. His music became known around Europe, but Haydn did not get to know Europe until after the prince's death.

When the time came, he experienced the world in a big way: He was the talk of London and his new symphonies were the talk of all Europe. He wrote the last 12 of his 104 symphonies for London. But when word came that the new prince required his services once more, his sense of loyalty took him back through the servants' door of the palace of Esterhaza, where he lived out the rest of his life.

Thankfully, the terms of employment were better this time: he was required to write just one mass per year on the name-day of the princess. This he did for the last six years of his life. And the sixth of these masses is the one performed on this concert. Its popular name, *Harmoniemesse*, indicates the expanded use of orchestra winds that distinguishes this work from the all his earlier ones. Papa Haydn was innovating to the very end!



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First Symphonies show no fear ... Nicholas Deyoe

The June 4-5 performances will mark the LJS&C concert series debut of our assistant orchestra conductor Nicholas Deyoe, who will lead the orchestra in the Brahms and the Shostakovich. Nicholas is also the Thomas Nee Commission recipient for the 2011-2012 season.

The music of Dmitri Shostakovich has always played an important role in my life. Most important, though, was the influence this music had on me when I was about the same age as Shostakovich was when he completed his *First Symphony* (19). I was in my second year of college and was struggling to develop an interest in any music of the 20th century. I didn't particularly care for Stravinsky or Bartók, let alone Varèse, Stockhausen, or Xenakis. I didn't know how to listen, and felt constantly lost when hearing any of these pieces.



The piece that opened the door for me was Shostakovich's *First Violin Concerto*, which I only listened to because a girl, who I thought was cute, told me to. After hearing this, I became obsessed, and explored every

bit of Shostakovich's music that I could get my hands on. What I loved about this music is the way that it combined lyricism, brutality, and wit. Shostakovich gave me something to grab on to. His directness of force, the heartbreaking quality of his melodies, and the frightening nature of even his most playful material were all qualities that kept me attentive to the music in a way that I had never before experienced.

As I have continued my study of music, and have developed interests in much different forms of expression than what had initially attracted me to Shostakovich, I have still have a warm spot in my heart for him, and especially the *First Symphony*. This is the symphony that convinced me to take my life as a composer more seriously and also the symphony that, six years later, nearly drove me to quit composing entirely...though there is not enough space in this brief statement for those stories. What I love about this symphony is what I love about several "first" symphonies. Something that I experience with this piece, as well as with Beethoven's first, Mahler's first, Schubert's first, etc, is the seeds of young ideas that will not be fully expressed until later symphonies by the same composers. To recognize a passage that occurs briefly as the same (or similar) material that will be given substantial attention in a later symphony is always exciting for me.

Shostakovich's *First Symphony* is Shostakovich as a young man, before he had to worry about government censorship of his work. This symphony is the culmination of his ability to try things without fear. Some moments may seem unpolished, or even miscalculated; it can be a bit confusing to make sense of how one thing leads to another. It is precisely this nature, though, that has allowed the first symphony to remain fresh to me. The potential for interpretation is perplexing, yet full of possibilities. How does one handle material that shifts so suddenly, and to drastically different moods? Finding this balance and basking in the mood swings remind me why I love music and why I continue to devote myself to it. Much of my current relationship to this symphony is tied to my memories as a college student, experiencing this music for the first time.

Contributors:

Barbara Peisch, Ed.

David Chase

Mea Daum

Nicholas Deyoe

Victoria Eicher

Ellie Elphick

Beda Farrell

Sharon Jones

Michael Latz

Myles and Robin Mayfield

Tom Peisch

Marianne Schamp

Anne Gero-Stillwell

Diane Salisbury



News from the Executive Director ... Diane Salisbury

Our St. Matthew Passion concert was a tremendous success, and we've received nothing but positive comments and thank-yous from patrons, including a wonderful "Letter to the Editor" that appeared in the *North County Times* (Sunday, May 14) from two patrons singing our praises. The concert was also well-reviewed. My favorite quote is from Ken Hermann's review in sandiego.com that spoke very much to what we do:

"In a time when few--if any--churches could afford to underwrite such a large Bach project and even a professional symphony's overtime budget would sink under its extensive demands, [LJS&C] is the likely candidate to bring the work to life. And they did it with honor."

Thank you to all of our chorus and orchestra members who performed in this incredible concert, which was an experience that we can be very proud of and will remember for some time to come.

Financial News: Each year, LJS&C's finances are audited by an outside auditor as part of our affiliation agreement with UCSD. Our audit has been completed for the fiscal year ending June 2010, and I'm happy to report that we ended the season in good health with positive cash flow and growth in our investment accounts. Annual financial reports will soon be a regular feature on our website so members, donors and patrons can stay informed on how the Association is doing.

Our Early-Bird subscription campaign for next year is now in full swing. Response so far to the new season is very enthusiastic with close to 300 subscriptions received as of May 17. Our goal is to increase subscriptions by 5% to about 700 subscribers, so spread the word! The Early-Bird flyer can be found on the LJS&C website. Early-Bird rates end after June 10.

Café Express Update: If you haven't checked out LJS&C's Café Express logo items lately, please do. Chorus member Danbi Ahn has updated the site to create logo items for the current season including coffee mugs, t-shirts and more. You can access by clicking on the red shopping bag on the Home page of the LJS&C website.

Season Finale: Don't forget to use the e-postcard located on the Concert page of our website to help promote our season finale, "Haydn the Progressive"!



Love in the Symphony redux

Myles and Robin Mayfield – Call it good feng shui!

Myles and Robin met in a small singing ensemble called the La Jolla Singers in 1993. Myles was singing solos in the group, and Robin was choreographing the show tunes, and they found themselves paired up frequently. Coincidence? Or Providence? They've been singing together ever since.

Robin and Myles joined the LJS&C as an alto/tenor team in 1996, and sang for several years. After taking a break for a few years, they returned in '08. Their favorite work has been the Bernstein Mass.



Myles and Robin followed separate musical paths before they met.

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www.peisch.com/tutti



Originally from El Paso, TX, Myles got the theatre bug in high school in Fresno, performing in many local musicals. While working on his telecommunications degree at CSU Fresno he performed with the Sierra Chamber Opera, and began soloing at local churches. He moved to San Diego to start a career in television in 1984, and continued performing at local theatres.

A desire for a more fulfilling career led him to teaching elementary music in 1994. He served as local Orff-Schulwerk Association chapter president for several years. He now teaches 5th grade in Carlsbad and has been the soloist at the First Church of Christ, Scientist, in La Mesa for the last 18 years.

An original Disney girl from Anaheim, CA, Robin sang in several groups throughout college. She played guitar with The New Folk Three and sang in the chorus for the Hour of Power Sunday televised services while attending Cal State Fullerton.

She moved to Colorado and sang with the Denver Symphony Chorus and did voiceover work in commercials, and performed and choreographed a local performance troupe. She returned to California in '89 with her son settling in San Diego where she met Myles.

They both enjoy hiking and love to travel to nature spots. An Alaskan cruise took them to one of their favorite parts of the country and they plan to visit again this summer. They frequently seek out natural hot springs for R & R.

Robin is an interior re-designer and feng shui consultant and truly values balanced environments. Together they transformed their Escondido home and rustic backyard into a lush, peaceful haven with "good feng shui."

They consider themselves pretty lucky to have found a partner who equally enjoys music, nature and good friends; it's a sweet connection that continues to enrich their lives. They recently celebrated their 10th wedding anniversary.



Remember the potluck! ... Marianne Schamp

Once again, we're taking over the courtyard for the annual LJS&C End of the Year Potluck! We'll have sign-up sheets at rehearsals where you can list what tasty treat you'll be bringing to share with our fellow musicians. You may also send us an email with the category/name of your expected dish.

Of course, if you don't feel like cooking...or aren't really handy with a sauce pan and spatula...we are requesting a monetary donation, which will allow us to purchase additional goodies for the party. Those funds can be given to Marianne Schamp, Lord High Overseer of the Potluck.

Additionally, we can always use help during the concert to help set up the party. If you have a friend, relative, or indentured servant who would have some free time, please let us know about them as well (including contact information).

Thanks bunches – see you at the party!

Marianne and Dennis Schamp
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Wine tasting truly sparkles ... Diane Salisbury

The May 7th wine tasting – “All That Sparkles” – enjoyed great success, raising more than \$6,500 for LJS&C. We would like to thank our generous hosts Bob Engler and Julie Ruedi, who lent their beautiful Del Mar home for the occasion; co-chairs Joan Forrest and Michael Latz; volunteers Marianne and Dennis Schamp, Satomi Saito; our string trio Judy Gaukel, Loie Flood, and Marit Chrislock-Lauterbach; and Chefs du Cuisine member Michael Aimes who contributed an exquisite cheese platter and many fabulous trays of hot hors d’oeuvres. And, of course, none of this would be possible without the efforts of syndicated wine columnist Robert Whitley who provided most of the raffle wines, the auction wine, two cases of reception wines and conducted the blind tasting on behalf of LJS&C. Other wine contributors we’d like to thank include: Mark and Susan Taggart, Bob Engler, Gregory Frost, and Don MacNeil.

Photos by Michael Latz.



Sparkling wine on ice before the tasting



Reception spread



Raffle table



The auction heats up for 6-bottle cult wine box



Auction winner, Randy Stewart



Jim Swift, raffle winner

The LJS&CA Board

(Board representatives to the ensemble in bold)

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Matt Engler samples #7



Ida Houby



Robert Whitley, David Chase demonstrate proper pour

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!)



Fly Me to the Moon

LA JOLLA SYMPHONY & CHORUS

SAVE THE DATE
Saturday, October 15, 2011
2011 Gala | Del Mar Marriott



On the road to Carnegie Hall ... David Chase

In 1995, after two years of intercontinental negotiation, Maria Guinand, the Venezuelan conductor and soon- to-be choral-superstar, appeared on the Mandeville stage with LJS&C. It was an all-Spanish program (well, Spanish with lots of "La-la-la" lyrics inserted!) with the exuberant title, "Viva la Cultura." Never mind that the male component of the audience was compromised by the fact that it was Super Bowl Sunday and the Chargers were in the game – it was a great success for the chorus. It was a shot of professional adrenalin from a conductor who was both musically brilliant and emotionally insightful.

Maria's wisdom

We all learned a lot from Maria, but I was the chief beneficiary of her insight. This is my most vivid memory of that visit: She was describing a huge concert she had done recently, commemorating the tenth anniversary of their amazing choral program in Caracas. (Schola Cantorum is the choral complement of the famous "Systema," which is now being replicated in Los Angeles by Gustavo Dudamel). I joked, "You Latins really like your celebrations!" She looked at me - quite seriously - and said, "You have to celebrate your accomplishments. Without celebrations, you don't notice what you've done."

I felt a sudden pang of guilt. My MO, as an individual and as a leader, has always been, "OK. What's next?" And I'm sorry to say that I still have trouble implementing the lesson she taught me with that remark, because our schedule is pretty relentless, and our American culture is pretty pragmatic. But I'm trying.

The celebratory concert

Our CARNEGIE HALL debut (Memorial Day, 2012) is our chance to celebrate with a truly Big Project. It's a chance to leave our La Jolla nest for an extended weekend (not a large time commitment) and to work and party in a completely different atmosphere. It's a chance to prove our musical mettle on the most prestigious stage in the nation. It's a summation of nearly forty years of "OK-What's-next" hard work.

It's also a chance to celebrate the wonderful individuals who have helped make us what we are but have lost contact over the years – to bring in the "ancestors" of the present La Jolla Symphony Chorus. Of course, we "need the numbers" to make the business end of the Carnegie Hall "business deal" work. But more importantly, we need to remind ourselves of the huge web of choral community that we've created over these four decades.

Immediate challenges

We have three immediate challenges to make the most of this opportunity: (1) Involve as many of our present members as possible. (2) Contact *everyone* from the past that we possibly can. (3) Support those who cannot make the considerable financial commitment, but who ought to be given this opportunity.

#1 is obvious. The more present members participate, the more this event becomes a celebration of our arrival at this point in our history. Our summer tours are exciting add-ons to individuals' experience of our seasons; this is a concert at a major national venue - like "an away game" in a championship tournament.

We have been systemically pursuing # 2 with a small group of intrepid volunteers for months. Now that the concert season is nearly over, it is time to add as much manpower to this effort as possible, in order to find and contact alumni. Individual sleuth-work, clever use of social media, and increased word-of-mouth are bound to unearth a huge number of our colleagues. Current efforts have been quite fruitful, often resulting in delightful discoveries of alums who are ecstatically happy to be reconnected. It's already clear that the affect on our organization's community will be forever enhanced by contact even with those who can't join us in New York.

#3 is a special challenge of our community spirit. We are blessed to have one chorus member who has, once again, ponied up to support our penurious students. But for an expensive project like this, we will need all the help we can get. Past experience shows that our members step up to help others when asked. We are working on the creation of a system by which you can donate to help others – particularly the young ones who need this experience and whom we need to make the sound that is the hallmark of our town-and-gown ensemble. If you're able to pay the toll and also put something in the kitty for others, please do. If you're not able to make the trip, but could sweeten that pot, you'll be making a statement about what kind of group we really are.

The time has come

So, as we finish the 2010-2011 concert season, we go into high gear on this celebratory Carnegie Hall project. As of this writing, our initial numbers look very good. But we need all the participants we can get to make this the event it should be: a once-in-the-lifetime-of-this-chorus experience! If our efforts of the next three months are fruitful, it will be a celebration that's truly representative of this great ensemble.

Ann and I will be seeing Maria Guinand at the Chorus America conference in June. I'll give her your regards, and tell her that we're finally learning to celebrate!



Article watch

From Ellie Elphick:

The New York Time, April 18, 2011

"To Tug Hearts, Music First Must Tickle the Neurons"

By Pam Belluck

http://www.nytimes.com/2011/04/19/science/19brain.html?_r=3&emc=eta1



From Sharon Jones:

The Desert Sun, April 18, 2011

"Music helps students in mathematics"

By Henry Levy

<http://www.mydesert.com/apps/pbcs.dll/article?AID=201104180325>



From Anne Gero-Stillwell:

The Los Angeles Times, April 24, 2011

"This robot orchestra is ready to jam"

By Deborah Vankin

<http://www.latimes.com/entertainment/news/la-ca-robot-orchestra-20110424,0,2896356.story>



A couple of reviews of our last concert

From Beda Farrell:

SanDiego.com, May 1, 2011

"Bach's 'St. Matthew Passion' by the La Jolla Symphony and Chorus"

By Kenneth Herman

<http://www.sandiego.com/arts/bach-s-st.-matthew-passion-by-the-la-jolla-symphony-and-chorus>

From Mea Daum:

Charlene and Brenda in the Blogosphere, May 3, 2011

"Mainly Mozart, La Jolla Symphony & Chorus, Anna Deavere Smith and Live in HD"

<http://charleneandbrendaintheblogosphere.blogspot.com/2011/05/mainly-mozart-la-jolla-symphony-chorus.html>



From Tom Peisch:

The Washington Post, May 13, 2011

"Side Order: A music museum that hits all the high notes"

By Amy Reinink

The Museum of Making Music in Carlsbad is getting some good publicity.

http://www.washingtonpost.com/lifestyle/travel/side-order-a-music-museum-that-hits-all-the-high-notes/2011/04/27/AFzInp2G_story.html



From David Chase:

The New York Times, May 11, 2011

"A Pitch for New Music"

By David Lang

<http://opinionator.blogs.nytimes.com/2011/05/11/a-pitch-for-new-music/?ref=music>



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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