

New and old ... Music Director Steven Schick



I can say one thing for sure: I am an optimist. And, I believe that commissioning a new piece of music is one of the most optimistic things a society can do. Supporting living composers presupposes a future in which an intelligent and reflective audience will seek to understand its social and historical situation through the lens of art. And conversely, a culture that does not support new music and its living composers is one that has largely given up on the future and is contented to meander through the dusty hallways of nostalgia. It has abandoned its past to museums. Exactly where it does not belong!

The future and the past. The new and the old. Behold the great balancing act!

But even as I balance I am still an optimist. I believe that adding something new does not

eliminate something traditional. This weekend, for example, we perform a new work by Nicholas Deyoe. But does that diminish the roaring voice of Brahms? Through John Adams's "The Wound Dresser" we hear Walt Whitman's poetry in a new and forceful setting. But by doing so do we sacrifice any of the searing power of Verdi's "La Forza del Destino?"

Everywhere you look in this concert you find the new cross-wired to the old. In Nicholas Deyoe's *still getting rid of*, we hear a powerful set of songs for soprano, mezzo-soprano and orchestra. The force that Nick brings to this piece is truly his own, but much of his orchestrational and compositional stratagem comes right from Brahms – down to the increasingly forceful chorale statements that close the work. This is the music of examination, not of chaste and inner reflection but of the sort of examination that tears into the experiences of modern life and rips them apart for a closer look. Deyoe muses on the very membrane of examination, on the boundary between inner and outer turmoil, and asks whether the turbulent human condition is chosen or the result of forces of destiny beyond our control.

In Verdi's own version of destiny, "La Forza del Destino," the musical treatment is remarkably similar. Like Deyoe, Verdi also ruptures his few sweet melodic moments with strident interruptions. He relies on the radical juxtaposition of fast and slow music. And like Deyoe he embraces emotional apotheosis in the form of a chorale. In every way other than their tonal language these are kindred pieces. And by hearing them on the same concert we sense the resonance across the centuries.

New and old.

In this issue...

- New and old
- News from the Executive Director
- Outreach
- Photos from our December concert
- More Outreach news
- Article Watch



John Adams recalls one of the most painful chapters of this country's history as he revisits the killing fields of the Civil War. Even on the sesquicentennial of the war the cries still seem near and the wounds fresh. John makes his point here, not by heightening the cries of pain, but by cloaking the Whitman text in a retrospective melancholy. This is not music of the present tense in which one feels oneself to be on the battlefield but a kind of warped *passato prossimo* in which the past seems to be just barely out of reach.

New and old.

Nowhere is it harder to connect the new to the old than in the symphonies of Brahms. To this listener, and to a degree unprecedented even in Beethoven, they are emblems of stability and rooted-ness. I hear the four of them etched immovably in granite like a Mount Rushmore quartet of masterpieces. How do we make them sound fresh? And if they can't sound fresh anymore why should we play them?

I will leave a determination to each listener of whether we have succeeded in refreshing this music or not. But I can say that we have spent our hours in rehearsal not towards reproducing famous interpretations, but by looking carefully at what Brahms actually wrote. To the extent possible we have treated this score as though the ink were still wet, working as though this were a first performance full of risk rather than the millionth one where everyone already knows how it all ends.

New and old.

I can say one thing for sure: as much as I love the music of my time, I do not want it to be enshrined as the unassailable classical music of the future. I dream of composers writing long after my death whose ideas will challenge, nourish, and perhaps even attack the great music of today. I want future composers to try to breathe a little life into the dusty old sounds of John Adams, or Nick Deyoe; Steve Reich or Iannis Xenakis. I believe that they will, and that is, I guess, what makes me an optimist.



News from the Executive Director ... Diane Salisbury

Happy New Year! We've been busy in the office since the holidays, preparing for the Young Artists Competition (YAC) and Winners Recital and other winter quarter events. For YAC, we have 28 contestants this year, equally divided between Instrumental and Vocal divisions. You may have noticed that the current subscription season features four Young Artists winners from 2011 and 2010 – a banner crop. The field of candidates also looks good for the current competition.

Results Are in From Annual Fund Drive

Our year-end Annual Fund drive in December was augmented by San Diego Foundation's "GiveBIG" campaign, where the Foundation matched a portion of each gift made through their GiveBIG website during a 36-hour window on December 14-15. Many of our donors took advantage of this effort. Donations made through GiveBIG as well as in response to our mail campaign yielded \$17,205 in this effort, a \$5,000 increase over 2010. Thank you to everyone who contributed!



Two March Dates for Choral Concert

While preparing for their debut at Carnegie Hall and our "Spring Symphonies" concert in May, the chorus has been having a lot of fun rehearsing a program of "Music of the Americas." Featuring music from Canada, the U.S. and Mexico, the varied program ranges from Duke Ellington to Canadian folk classics to Latin salsa – performed by

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unaccompanied chorus with a little show-biz panache. The chorus has been invited to perform this concert on March 4th as a benefit for Fallbrook Music Society in Fallbrook, with our own concert at St. Elizabeth Seton Catholic Church following on March 11th. Watch for more details.



Outreach ... Victoria Eicher, photos by Jordan Eicher (except the Christmas card)

The winter session of the City Heights Music School started on Saturday, January 21st. With the help of a few volunteers, the registration of over 60 students went smoothly and the violin, voice, guitar, and Mariachi classes are off to a great start!

With minimal promotion, it's great to receive such a steady response and support from the City Heights community. Our December Nights performance on the International Cottages stage featured 30 of our dedicated music students. We're beginning to blend some classes in performance – combining the violin and guitar students on a few pieces. This session, each class is including *Cielito Lindo* in its repertoire. We'll have a fabulous sing-along with the audience at the end of the session!



Guitar students join the Mariachi

With the addition of 'Practice Day Thursdays', we hope to encourage students to use the 90-minute period to come practice individually or in small groups with the help of one of the music teachers. I think it is hard for many students to find space (or the patience of other family members or roommates) to practice at home. I'm hoping that the Practice Days will be well attended!

In related news, a grant request has been submitted to the Weingart Foundation. We need a few heroes to keep this program going strong. We set a high standard for the students and are making a positive impact in a tough environment. Parents have told me that their children don't play in their backyards because of gang activity in the alleys.

A variety of sports programs exist in the area, but arts programs are few. We included a socioeconomic profile in the grant with the following statistics in City Heights: 38% of the residents are below poverty level, 24% have no vehicle, 78% speak Spanish, and 30% speak only Spanish. Out of a total of 78,983 residents in City Heights, 29,782 live below the poverty level. There are 5338 families with children living below poverty. About half of those are married couples with kids under 18, the other half are single parents with kids under 18. The CHMS is an active member of two youth-focused organizations in City Heights: the



A brave, young violinist

Collaboration to keep City Heights Youth Safe and the City Heights Educational Collaborative. It's an honor to meet and collaborate with the other hard-working organizations in the area.

Need to contact the LJS&C?

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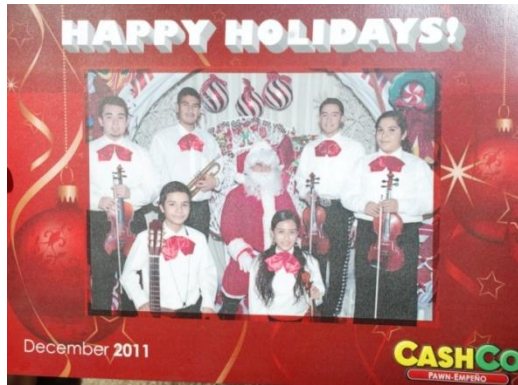
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Lastly, we have been fortunate to build a relationship with the Serra Mesa – Kearny Mesa public library and offer free violin lessons on Wednesdays. A new session began last week with an enrollment of over 45 students in 3 levels of violin classes: a tiny tots, beginner, and intermediate! A rather awesome and exciting turnout! At some point, we will combine forces with the CHMS to present a joint concert. Maybe next year.

For more information about the Outreach program, contact Victoria at (858) 442-0237, or v.eicher@att.net, or go to the web site at www.cityheightsmusicschool.com.



Concentration



Santa Mariachi

The LJS&CA Board

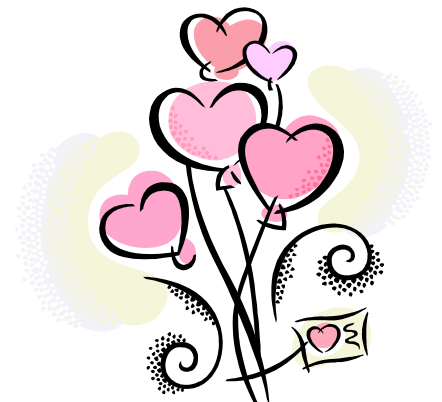
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Photos from our December concert ... by Bill Dean



Starting the metronomes



Le Noces dancers



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!)



More Outreach news ... Diane Salisbury

IN-SCHOOL CHORAL PROGRAM RENEWED

Last season, a new interactive choral program – SING! – was presented at 10 schools. Created by David Chase with the help of chorus assistant conductor Ken Bell, the program is performed by five of our choristers with lots of audience participation. Ten presentations were funded by the Betty Scalice Foundation in an effort to bring choral music to K-6 classrooms in the North County coastal area. About 1300 students were served at 9 schools.

I'm pleased to announce that the grant will continue this season. Choral education outreach coordinator Mary Ellen Walther has already scheduled performances beginning in February that will continue through May in North County elementary and middle schools.



Article watch

From Tom Peisch:

The San Diego Union-Tribune, December 3, 2011

"La Jolla Symphony offers exhilarating program"

By James Chute

A review of our December concert.

<http://www.utsandiego.com/news/2011/dec/03/La-Jolla-Symphony-review/>

And just to let you know that Steve Reich was here, first an announcement about the concert...

The San Diego Union-Tribune, January 13, 2012

"At 75, Reich keeps looking forward – UCSD and ArtPower! are among those celebrating the composer's birthday"

By James Chute

<http://www.utsandiego.com/news/2012/jan/13/UCSD-Artpower-Steve-Reich/>

...and then the review...

The San Diego Union-Tribune, January 20, 2012

"Reich still rocks at UC San Diego – Fans of all stripes turn out to celebrate the influential composer's 75th birthday"

By James Chute

<http://www.utsandiego.com/news/2012/jan/19/UCSD-Artpower-Reich-review/>



From Walt Desmond:

CNN U.S., January 13, 2012

"Ringing tones of famed Philharmonic silenced by ringing cell phone"

By Rachel Garrett

<http://www.cnn.com/2012/01/12/us/new-york-symphony-philharmonic-flap/index.html?iref=obinsite>



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 and include "Tutti" in the subject. 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 ring rehearsal or mail it to me at:

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