

The Symphony is dead ... Music Director Steven Schick

The Symphony is dead! Long live The Symphony! Could these have been the thoughts in Igor Stravinsky's mind as he put the finishing touches on his two great symphonic statements, the "Symphony in C" and his "Symphony in Three Movements?"

I will give you a brief moment to recover and ask yourself whether your music director has just declared symphonic music to be dead. The answer is no. Of course not. I love both of the symphonies we'll perform as well as many, many others. And certainly "symphonic music," that catchall category for anything played by a symphony orchestra, is still alive and very well. However, a "symphonic world view" – the artistic, historical, and cultural artesian feeder for the symphonies themselves is gone. It's hard to say exactly what dates are to be found on its tombstone, but for the sake of discussion let's say its birth was in 1789 – as the streets ran red in the French Revolution, and its death knell was sounded on that day in 1914 that Archduke Franz Ferdinand was assassinated and the planet stared into the abyss of its first true "world war."

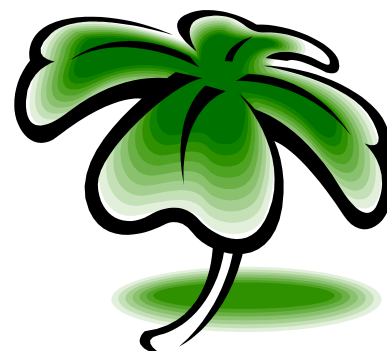


That leaves two interrelated questions: why are those dates significant, and what more precisely is a "symphonic world view?" This latter idea needs to be considered in light of the growing movement of democracy in the late 18th century and the radical way classical era composers, especially Beethoven, responded to it.

We know the legend: that Beethoven dedicated his third symphony to Napoleon only to rip up the dedication page once Napoleon proclaimed himself as emperor. So instead of the "Bonaparte Symphony," we now have "The Eroica." But a democratic resonance far deeper than that is to be found in the structure of early symphonies. The symphonic form asserted, as did democracy itself, a concept of fundamental equality in which diverse forces occupying differing roles work together to create a unified whole. Functionally, a symphonic form establishes an identifiable musical "home" – this involves the creation of primary tonal and thematic relationships – but it also allows for regions of otherness in the development section of the form or sometimes via the quotation of "exotic" elements of extra-European origin. The inevitable tonal and thematic return in the finale thus provides a built-in mechanism not only for reinforcing the identity of home, but also for expanding it to include vestiges of the "foreignness" that a listener has encountered along the journey through the piece. As a result a true symphony is not only an artistic but also political model that reinforces early democratic precepts of equality and social flexibility.

In this issue...

- The Symphony is dead
- News from the Executive Director
- Vox Humana
- LJS&C part of Art + Culture in the Village
- City Heights Music School spring session
- 11th Annual Wine Tasting
- Young Artist winners deliver exciting recital
- Member Spotlight
- Article Watch



The death of the symphony as a political model does not mean that democracy itself has died or that we've lost interest in it, but it does mean that the world is more chaotic than we'd hoped and that democracy is an ideal and not a panacea. By the time Stravinsky sat down to compose his "Symphony in C" (with the score to Beethoven's Symphony #1 open on his desk) World War I was over. Like everyone else, he had seen that our machines can come back to haunt us, that our social structures were not bullet proof, and that the ordered world we thought we'd inherited from the political philosophers of the Enlightenment might not be as ordered as we'd hoped. So when we hear the symphonic world-view through Stravinsky's musical voice, it feels retrospective. The repeated exposition, the themes in different keys, the culminating cadential chords at the ends of movements have sepia-toned references to past practices rather than real contemporary currency. Perhaps they are even the nostalgic images of a vanishing worldview. What were classical values in Beethoven are not insignificantly called "neo-classical" in Stravinsky.

So what are we to make of the numerous "symphonies" composed after World War II? Philip Glass has nine of them – a cheeky number to have written! Are they not actual symphonies? Many recent pieces are in fact not symphonies, at least not as Beethoven, Mozart or even Stravinsky understood the word. By "symphony" many composers now mean simply "large-scale work for orchestra." Some of these are worthy, even great pieces of music, but what is absent in them is the naked political idealism of the early democrats. The great opportunity for us for this concert is to hear the real thing: to hear the young Beethoven roar that the world could be different and that his music could be a potent agent of change. Hear also Stravinsky's reformulation of that ideal, perhaps tinged with the melancholy of experience, as he too imagined a different world. Isn't it grand to think of classical music not as the enfeebled soma that's served up with your order at an upscale restaurant, but as something to be hurled from the ramparts, as a real stake in our struggle to become the best versions of ourselves? Even from the relative calm of a "post-symphonic" world, that sounds pretty good.



News from the Executive Director ... Diane Salisbury

Our first three concerts of the season have been artistic successes, received positive reviews and, collectively, have exceeded our ticket revenue forecasts. On the heels of these accomplishments the Board of Directors recently announced that Steven Schick has renewed his contract as LJS&C Music Director through June 2017. David Chase has also committed to five more years, ensuring that LJS&C's artistic leadership will remain strong for the foreseeable future. The years ahead look bright, indeed, and include the celebration of David Chase's 40th Anniversary (2013-2014) followed by LJS&C's 60th Anniversary (2014-2015). These celebratory seasons are already in the planning stages, with exciting guests, new commissions, and special events.

Sustaining Our Musical Future

On February 3rd at a private event, the LJS&C Board of Directors announced to major donors and many of our long-time supporters that we are embarking on a \$1.5 million Endowment Campaign. The campaign, called *Sostenuto -- Sustaining Our Musical Future*, has been in the planning stages for more than a year. This launch is just the beginning of a five-year effort to build an endowment fund that will ensure LJS&C's long-term financial stability. In this early stage of this effort, members of the Campaign Committee, chaired by chorus member and past Board President Amee Wood, will be meeting with many of our donors to secure major and leadership gifts of support. As the campaign rolls out and involves more of our donors and patrons, the Committee and I will keep you informed about our goals and progress. In the



Contributors:

Barbara Peisch, Ed.

David Chase

Walt Desmond

Victoria Eicher

Helen Mout

Tom Peisch

Diane Salisbury

Steven Schick

Charles Shim



meantime, anyone wishing for more information about the campaign or about endowment please contact me by email or my direct line (dsalisbury@lajollasympphony.com and 858-822-3774).

Gala 2012 Theme Announced

The 2012 Gala Committee is pleased to announce the theme of the October 13, 2012 fundraiser: "Midnight in Paris."



Vox Humana ... David Chase

"Music of the Americas" (March 11 at St. Elizabeth Seton, Carlsbad) is the Symphony Chorus's way of balancing our diet. The occasional *a cappella* concert is vital to our musical health, and it gives us a chance to connect with our audience in that direct and human way that only the human voice can assert. The power of an *a cappella* concert is a subject worth discussion.

A *chorus* is a uniquely human construct: Humans joining together in song, creating community with their voices. And it is as infinitely variable as the voice itself. Every culture and sub-culture has its own sound and each values different aspects of the endless potential of sounds the voice can make. We love to hear the chaste purity of English choirs, the icy clarity of Scandinavian choirs, the lustiness of South American choirs. We have opinions about this or that school's choral sound. We admire the ability of certain symphony choruses to render large works with clarity of tone and interpretation.

LJS&C's principal energies go into that latter category: rendering major choral/orchestral works and thereby connecting our audience and ourselves to a rich history of such music. It takes a lot of work, a lot of precision, and it provides a lot of gratification.



Just as the Orchestra needs to perform orchestra-only repertoire, the Chorus needs to establish itself at times in the *a cappella* literature. That music reflects choral music's early traditions, but more importantly, it makes the chorus itself the "soloist" – a soloist with the incredible variety of sound and emotion that can only come from the combination of human voices.

There are some amazing *a cappella* choirs in this country. Some choirs "specialize" in a sound; you can tell who they are the moment you hear them. Others approach performance more like character actors, changing their sound to match the idea they're representing. That's the kind of choral singing I personally admire, and the kind that our next concert, "Music of the Americas", requires.

The program we're doing has a range of styles from chaste church music (Willan's *I Beheld Her*) to jazz (Ellington's *Come Sunday*) to gritty folk music of Colombia, as well as "classical" music by Aaron Copland. This music is colorful and exciting to sing, but it presents its own special challenge. Each five-minute piece is different, and one soon discovers that it takes more time to rehearse an hour of these disparate musical styles than an hour of, say, *Missa Solemnis*.

You can view *Tutti* online!

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

www.peisch.com/tutti



So "Music of the Americas" requires us to be artistic chameleons. But it's a labor of love. When we have done this program, we will have rounded out our persona as a chorus, and we'll be ready for our next venture with our La Jolla Symphony, Britten's *Spring Symphony*. I hope our comrades in the orchestra will come and enjoy "Music of the Americas" with us.



Music
of the
Americas

Jazz
Folk Tunes
Salsa!

David Chase conducting

SUNDAY, MARCH 11 AT 4PM
St. Elizabeth Seton Catholic Church
6628 Santa Isabel Street, Carlsbad

America, of thee I sing! La Jolla Symphony Chorus celebrates music of the Americas in all its variety—from **Duke Ellington** and **Aaron Copland** to **Latin Salsa** and **Canadian folk tunes**. Join us for this 75-minute concert, featuring our 110-voice chorus and a bit of "showbiz" pizzazz!

LA JOLLA SYMPHONY & CHORUS
Affiliated with UC San Diego

Tickets:
\$15 adult
\$8 youth (21 and under)

858-534-4637
www.lajollasymphony.com

Need to contact the LJS&C?

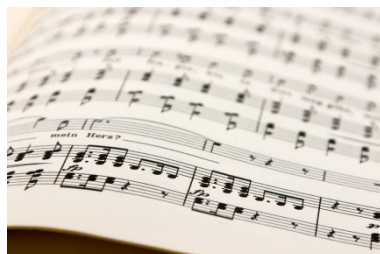
La Jolla Symphony & Chorus Association

9500 Gilman Drive
Mail Code 0361
La Jolla, CA 92093

(858) 534-4637

www.lajollasymphony.com

Diane Salisbury,
Executive Director
dsalisbury@lajollasymphony.com



LJS&C part of Art + Culture in the Village ... Diane Salisbury

Beginning in March and continuing through May, LJS&C will have banners on display in the village of La Jolla. We partnered with 10 other arts and culture organizations, including La Jolla Playhouse, The Athenaeum, Artpower, and The Stuart Collection, in a "group buy" of all 100 banners in La Jolla for the spring. This image-building campaign was negotiated by Nancy Warwick of Warwick's Bookstore, who has been an active friend of local arts and culture organizations. Each banner includes a common "header" and "footer," uniting all participants. This campaign will remind tourists, residents, and others in La Jolla that, up on the hill on the UCSD campus, their symphony and chorus awaits! Look for our banners on display:



The LJS&CA Board

(Board representatives to the ensemble in bold)

OFFICERS

Stephen L. Marsh, President
Paul E. Symczak, Vice President
Jenny Smerud, Treasurer
Dr. Ida Houby, Secretary

BOARD MEMBERS

Evon Carpenter (orchestra)
Gordon Clark
Frank Dwinnell Jr.
Peter Gourevitch (chorus)
Eric McCall
Amee Wood



City Heights Music School spring session coming soon ... Victoria Eicher

The spring session of City Heights Music School classes will be posted soon! Visit www.cityheightsmusicschool.com for an update!

Victoria Eicher
Director and Violin
City Heights Music School
(858) 442-0237
www.cityheightsmusicschool.com

An outreach program of
La Jolla Symphony & Chorus
www.lajollasympphony.com



11th Annual Wine Tasting

THE GRAPES OF BORDEAUX

SATURDAY, APRIL 28, 2012, 2PM TO 5PM
Fallbrook Winery estate, Fallbrook

With ROBERT WHITLEY, syndicated wine columnist

Wine & Appetizer Reception
"Blind" Tasting (Bordeaux varietals)
Killer Wine Raffle

\$95 per person / \$180 per couple

LIMITED TO 100 GUESTS
RSVP by April 14 by calling: 858-534-4637



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!)



Young Artist winners deliver exciting recital ...

Diane Salisbury

On January 29, nine winners of the 2012 Young Artists Competition put on a spectacular show at Torrey Pines Christian Church. The talent across the board was exceptional. Photos by Charles Shim.



The winners



2nd place instrumental winner Kristen Shim



Most Promising instrumental winner Oksana Germain



1st place vocal winner Siobahn Sung

Member Spotlight

Helen Mout, Alto

I sang with the LJS&C for the first time in 1997. I was just about to start school at UCSD and a friend told me that I didn't have to be a student here to sing. I believe my first concert with the chorus was *Alexander Nevsky*, which became one of my favorite pieces of music. It was also my first experience singing behind a row of French horns (which sound lovely, just not from three feet behind them). I sang with the group until 2003, and then had a hiatus until I returned in 2010 just in time the Symanowski *Stabat Mater* and Britten's *War Requiem*.



Singing early

Singing has been a part of my life ever since I can remember. My parents were both in the San Diego Opera, and my brother and I spent lots of time backstage at the Civic Theater in our childhood. Both of my parents have sung in the La Jolla Symphony Chorus, and my brother is an opera singer (Edward Mout, currently at Hannover Statsopera in Germany). My dad, Mike, sang in the chorus when he was a UCSD undergraduate (before David Chase was director!). I have sung in choral groups since I was seven.

In addition to singing with the LJS&C, I also sing with the San Diego Women's Chorus, which is a non-auditioned community group that rehearses in Mission Hills. I love to sing with them because of the focus on community and women's issues. We start each rehearsal with our "pink sheet" which is our promise to carry out the mission of the chorus: to educate, inspire, and entertain others. We end with an opportunity for members to share their joys and sorrows with each other. Interestingly, the group has doubled in the past 6 months to over 70 women who will be singing in our 25th anniversary concert in May. Sadly, none of you can come, because our performances are at the exact same time as the Spring Symphony concert. I wish you all a wonderful performance.

Current employment

I'm currently an employee at UC San Diego, coordinating the Science Studies graduate program, but what I do isn't all that interesting. Although if you want to know where to buy food on campus with a fund index, feel free to ask.

A big challenge

I'm the current chair of the LGBT Staff and Faculty Association and I volunteer for various events on campus such as the Women's Conference, Staff Picnic, Holiday Breakfast, and World AIDS Day. I occasionally contemplate going back to school, but have yet to come up with an area of study that I think I could stick with for more than a year or two.

My most recent challenge is a goal that I am pursuing with my girlfriend of 4 years, Laura. She and I have both signed up to ride in AIDS LifeCycle 11. On June 3rd, we will ride our bicycles with over 2000 other people for 545 miles over



7 days, from San Francisco to Los Angeles. We've started to hit the training season, and I'm a little nervous as the magnitude of this physical feat becomes clearer. The experience of getting to know my fellow cyclists in

San Diego as I learn how to ride a road bike has been amazing. Yeah, I bought my bicycle after I signed up for this last summer. It's quite the adventure. Having raised the money to cover the minimum to participate in the ride, I have been inspired to continue fundraising, because of the amazing work that San Francisco AIDS Foundation and LA Gay and Lesbian Center do. If you would like to know more or donate funds, please go to <http://www.tofighthiv.org/goto/hmout>.



Article watch

From Tom Peisch:

The San Diego Union-Tribune, February 8, 2012

"La Jolla Symphony will premiere new work by Nicholas Deyoe"

By James Chute

A bit late, since it's now in the past. But it's here in case you want to see some pre-concert publicity we received before our last concert.

<http://www.utsandiego.com/news/2012/feb/08/La-Jolla-Symphony-Deyoe/>

And here's a review of that same concert:

The San Diego Union-Tribune, February 12, 2012

"Nicholas Deyoe makes an impression with the La Jolla Symphony"

By James Chute

<http://www.utsandiego.com/news/2012/feb/12/La-Jolla-Symphony-Deyoe-review/>



From Walt Desmond:

PBS News Hours, February 24, 2012

"New York Arts Program Brings 'Harmony' to Low-Income Students"

<http://wskg.org/pbs/new-york-arts-program-brings-harmony-low-income-students>

Kids Classical Channel

Classical New England presents a 24-hour continuous channel of classical music programs created for kids.

<http://www.wgbh.org/includes/playerPopStream.cfm?station=objAllKidsClassical>

PBS Jazz Kids

This PBS site teaches younger, elementary school kids about jazz artists and instruments and allows them to play with improvisation.

<http://pbskids.org/jazz/>



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 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

