

Building a concert program ... David Aks



In choosing a program for the La Jolla Symphony, many factors came into play, and I owe a debt of gratitude to Eric Bromberger for his invaluable help in the process.

The 'given' in the program was the Rachmaninoff First Piano Concerto, with the extraordinary Kristina Jacinth as soloist. There is delicious irony in my having the opportunity to work with Kristina, in that I happened to have been a judge for last year's competition when she was chosen the winner. I remember her performance very well, and I am very much looking forward to riding along with her powerful performance. I know that orchestra players sometimes feel a bit relegated to second-class status in

concertos, but I see it as an opportunity to play some serious chamber music with a great player. More than once have I seen orchestras rise to remarkable heights when presented with the challenge of interacting with a marvelous soloist.

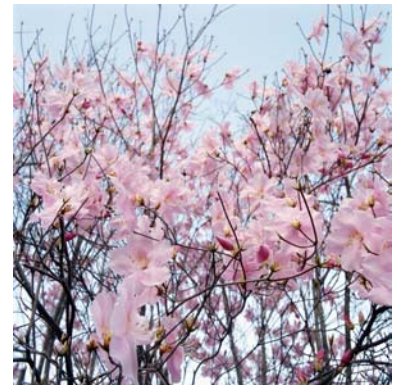
The First Concerto is a very early work of Rachmaninoff, and it is firmly rooted in the great 19th century traditions of dazzling soloist display and a grand sweeping emotionalism. To say that the composer was influenced by his countryman, Tchaikovsky, would be to understate the case.

In looking for a work to 'set up' the Rachmaninoff, I felt it was important that it be from an earlier era. Why? Because, if seen from a later perspective, Rachmaninoff can seem terribly old fashioned and overly sentimental, but if, as in this case, it is preceded by Beethoven, it can be heard as a logical progression and development. Beethoven's overture to "Egmont" serves this purpose well, as all his music looks both backward and forward, with one foot in the classical style and the other leaping forward toward a new aesthetic of emotional expression. In a real sense, Rachmaninoff could never have happened had there not been a Beethoven.

Having said all that, I don't necessarily believe in chronological programming, and the second half order (Jennifer Higdon's *Blue Cathedral* followed by Hindemith's *Mathis der Maler*) demonstrates this. I knew of Miss Higdon, and when I first heard *Blue Cathedral*, I was enchanted. And I was even more taken when I read that she had written the work soon after the death of her brother at age 33. Of the writing of *Blue Cathedral*, the composer has said, "It was about deciding if my life would be about living or death. I was surprised that it turned out so positively." And a positive, uplifting, life-affirming piece it is. Her brilliant sense of color owes much to the impressionism of Debussy and the atmospheric writing of composers such as John Adams. She sought to portray an image of white clouds and blue sky outside a towering church, and I believe she accomplished this brilliantly, especially with the use of 50 Chinese health reflex balls creating an other-worldly sense of peace at the end.

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After the ethereal beauty of *Blue Cathedral*, we come back to earth with Hindemith's powerful *Mathis der Maler* (Mathias the Painter) symphony. It is derived from his opera of the same name, and explores the role of the artist in a society in turmoil. In the opera, the painter Mathias Grunewald has to decide between continuing to paint or join a peasant's rebellion with which he passionately sympathizes. Disillusionment leads him back to his studio where he decides the best he can do is create beauty in an unbeautiful world. The message of the work is timeless and confronts us all with questions about our place in a world wracked by militarism, economic globalization and environmental crisis. The work was relevant to the times in which it was written (1930's Nazi Germany) and is still relevant today.



## Board notes ... Secretary Wendy Patrick Mazzarella

The Board met on January 23, 2007.

Our current Board members are: President Ameer Wood, Vice President Sean Piesert, Secretary Wendy Patrick Mazzarella, Treasurer Jim Goode, George Anderson, Ida Houby, Judy Gaukel, Jim Swift, Joan Forrest, Liza Perkins-Cohen, Otto Sorenson and Marty Hambricht. Marty Hambricht was welcomed to the Board as a Chorus representative. Tom Baze's resignation was accepted. Jim Goode was nominated and voted into the Board and appointed as Board Treasurer. Also in attendance were ex-officio board members David Chase and Diane Salisbury, as well as our Controller, Howard Bresner.

The Board voted unanimously to hire Diane Salisbury as our new permanent Executive Director. Welcome Diane!

**Regarding our financial situation, October's concert made \$4,700, we lost a little on the December concert, and made a little on the Messiah. Our subscriptions are down 20% this year partly because mailers went out late.**

The 2007 Wine Tasting Fundraiser will be on April 21. Please come and show your support. Call Adam Perez at 858-534-4637 for info.



## Beethoven's 9<sup>th</sup> Sells Out! ... A note from the Executive Director

As anyone within earshot of Mandeville Auditorium during the weekend of February 10-11 could tell you, Beethoven rocks! Our concert of Beethoven's *Ninth Symphony* was a sell-out both days, generating about \$16,000 (unaudited) in single ticket sales for the two performances. Maestro Handel conducted with aplomb, and the orchestra and chorus sounded better than ever. Kudos all around for an amazing performance and successful weekend.

As you know, it was incumbent upon LJS&C to raise funds to cover our guest conductor expenses this year to the tune of \$20,000. And, we have done well, with \$15,000 of that expense received or pledged as of the end of 2006. To cover the remaining \$5,000 balance for our Conductors Fund, a special request went out the week of February 19<sup>th</sup> to selected patrons soliciting completion money. As of this writing and just one week after that solicitation was mailed, \$1300 has been received – an incredible response and show of support for our Music Director search. If anyone reading this wishes to play a role in funding this special effort, please call me directly at 858-822-3774.



## Contributors:

Barbara Peisch, Ed.

David Aks

Peter Clarke

Victoria Eicher

Judy Gaukel

Wendy Patrick Mazzarella

Diane Salisbury

Dirk Sutro

Susan Taggart



## Member spotlight

Peter Clarke, Co-concertmaster

### ***The Great White North***

If I were singing this, I would follow the above title with the call of Bob and Doug Mackenzie, two of my favorite characters. Rick Moranis plays Bob and Dave Thomas plays Doug in the SCTV series and classic film, "Strange Brew". (If nobody has seen it, I have it on DVD.) So with that, to Toronto we go, where I was born. I grew up in the "burbs" in a house on Suburban Dr. in a town called Streetsville. How quaint. I can't say where the name Suburban came from, but there was actually a guy named Timothy Street who founded the town of Streetsville in 1824 about 15 miles west of downtown Toronto.

My dad is an engineer/physicist and my mom is a teacher. I have an older brother and an older sister. They are 7 and 10 years older than I am, respectively. Though it has never been proven, it is said that my birth was a bit of an accident.

It was not an accident though, that I should play violin, for it was those days in Southern Ontario, Canada, that led me to it. My parents both were amateur musicians playing in an orchestra not un-like ours (ours is better). My father played the cello, my mother, the violin. Both came to their instruments later in life, my dad started I believe in his 30s, and I think my mom started in her teens. Their lives were destined not to be musicians themselves, but rather to make sure to give their kids a chance at being musicians. So, my sister plays viola (I don't speak publicly about that fact), and my brother, the violin (ah civilized). They all play piano.

If you are good at those silly math word problems you will see that my family makes a fine quartet. When I was very young I would often see them playing quartets in the living room, and I too wanted to join in. My dad built violin out of plywood for me and slapped on some old strings and a finger board and all the usual stuff. A damn fine toy violin if you ask me. Perfect for not making sound, but fulfilling the needs of a three year old who would sit in the corner and scrape away whilst (yes I am bringing back this word) the rest of his family was playing Dvorak "The American", a Clarke family tradition.

I began formal studies at about age 5 at the Royal Conservatory of Music in Toronto. That sounds fancy, but it's not really. Those of us in the know call it 'The Con'. I would go there for lessons, chamber music, auditions, orchestra (mostly chamber), competitions and festivals. It's a great old place on Bloor Street. Toronto has a really great music scene, and I was fortunate to be a part of it.

Although my parents were into amateur music making, even to the point of going to a family music camp called CAMMAC, they had many other hobbies. My parents are very outdoorsy types of people. We had a cottage on Lake Muskoka, north of Toronto. There my brother and I roamed about in our little tin boat, went sailing, windsurfing, swimming, hiking, biking, etc. (As my sister is a girl, and an older one at that, she never wanted to associate herself with her younger brothers, as so often is the case.) We even had a tree house, and set up a pulley. One day, the pulley broke and my brother landed an inch away from a rock that surely would have split his head open. Our mom was not pleased and the pulley was never replaced. I very much enjoyed those cottage days. I think I spent every summer up there until I was about 18. We owe it all to our grandfather who bought the place back in the 50s.



## New online location for *Tutti*!

Please note that *Tutti* is now on my own server.

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

[www.peisch.com/tutti](http://www.peisch.com/tutti)



A large part about having a cottage up there was that it was in the snow belt of Ontario. Toronto doesn't get much snow in the winter, although it does have some pretty nasty winters. Further north was where the snow was. Thus my love of snow and snow activities, namely skiing, was born. If you have ever been to that part of north America, you know how flat it is. Our "ski hill" was made out of a trash dump. But all of this would change when we made the move to California ...wait did you say California?

### ***I Love L.A.***

It was about late 1990. While walking through some shop, my dad suddenly blurted out the question, 'So how about moving to Los Angeles?' I replied with 'Uh-huh. So do you think the Leafs will make the playoffs this year?' It turned out he was serious! We moved that winter. We moved out of our house that I had grown up in, and into an apartment while our stuff was being boxed and our house was being sold. Not cool. My dad got a job in L.A. near LAX at Teledyne. Although it was rumored to be a good job (my dad didn't like to say much about his job- government type you know), I had no clue why we would ever move here. I mean they don't even have snow in the winter! Ice was something you put in tea!!!!

I was most put out.

My brother and sister never moved to L.A. as they were older. My brother was in university at the time, and my sister had just finished.

My time as an only child began. At first I was sad, but being a pseudo only child with your parents moving to their new digs in swanky California has its advantages. (We could have moved to the Salton Sea and it still would have caused an 'ohh' from our Canadian counterparts- no offense to those who live near the Salton Sea.)

As it turned out, the L.A. area has much to offer. Who knew? I continued with my musical studies at the Colburn School of Performing Arts in downtown L.A. It's closely affiliated with USC. It is a great place for the arts. In addition to spending the school week in regular school, Saturdays were spent down next to the Shrine Auditorium in the dilapidated Colburn School facilities. Since those days, they have moved next to Walt Disney Hall. I guess my parents' money went somewhere.

During summers I attended music camps. I did a couple of stints in Idyllwild, then two summers at Encore in Ohio, and then one at a camp north of Toronto. I must say, those were fun summers. I never spent much time away from the violin or a basketball at camp (another hobby). Camp was not only preparing us for a musical career, but also to be the best basketball/musicians in the U.S. At one camp, some friends and I would play ball until 5 minutes before the required Sunday Afternoon Chapel concert. It was there that I learned the art of the 25 second Navy shower. And yes, today I still play basketball. But I don't play before concerts, should something go wrong.



My plans for becoming a professional basketball player came to a halt after the sad realization that I couldn't jump very high, I had to think of other options. I had been pushed along in music, so it was somehow not what I wanted to do as a profession. But then, it may have been more my parents who subtly made me think it was good to do something practical like engineering.

### ***Run to the Border***

I entered UCSD in the fall of '96 as an electrical engineering major. I also joined a community orchestra called the La Jolla Symphony & Chorus under the direction of Tom Nee. If my memory (or rather Eric Bromberger's) serves me correctly, we played Beethoven's 9<sup>th</sup> that year. In addition to orchestra, I studied violin with Janos Negyesy.

## 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](http://www.lajollasympphony.com)

Diane Salisbury,  
Executive Director  
[dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com)



UCSD was a great place to learn both music and engineering. I enjoyed university very much.

### **Party Like it's 1999**

I graduated in 2000 and backpacked through Europe like many other Americans. No, I did not have a Canadian Flag on my backpack. When I got back I was fortunate enough to have a job waiting at a company called Peregrine Semiconductor. In part that was because I interned there during my senior year. We manufacture communications IC's for cell phones, and other communication devices. I myself am in the modeling and device engineering groups. It's a great job. I like the work, and equally important, I like the people. It's been a great time. We hope to go public someday. If anyone has been in a company like that, you will know the feeling: 'will it be this year?' I have been asking myself that for the last several years. I'm just happy to have a job.



### **Norm!!!!**

Early in the new millennium, after one LJSO concert, my housemates and I were having a party at our house in Clairemont. I can't tell you how great it feels is to walk into your own house, in a tux, carrying an instrument, and have everybody in the place yell 'Pete!!!', as if I were Norm from Cheers. That grand entrance apparently made an impression on a young woman attending. She was a friend of friend and said some witty thing as I walked by. After changing into my UCSD sweat pants, engineering shirt, and sporting my best Afro Wig, I engaged her in a lengthy card game along with some good discussion about how best to go about using the dry ice we had purchased for party effects. The night was a smash hit.

I later found out her name was Megan.

When I called up our mutual friend and asked for her number, he said in a strange voice, "Uhh, good luck." I thought I was doomed. I either wasn't in her league, or she was crazy. We went out the following week. I'd say Megan and I hit it off. That date lasted seven hours or so. It was pretty awesome.



It turned out that she was going off to dental school in San Francisco later that year. In spite of that, we made it work. She graduated three years later, moved back down to San Diego and we moved in together. I proposed, she accepted and we were married two years ago. Oh yeah, I had to miss a LJSO concert in the process, unfortunately.

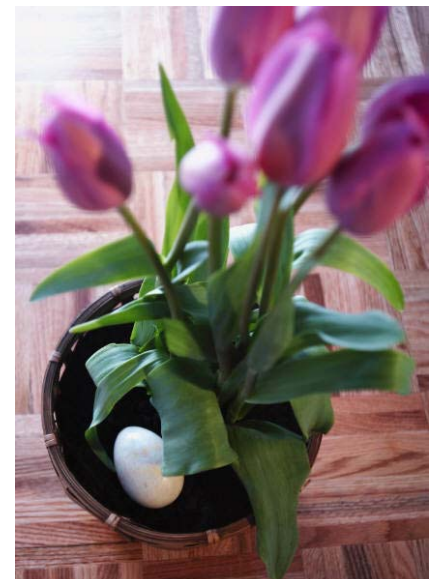
Today, I teach violin. I still work at Peregrine and ride a motorcycle to work. I love to play basketball, roller hockey, ski (30 days last year!), surf, run, bike, hike, camp, attend concerts, read, hang out, drink beer after rehearsal, drink wine after a nice meal, and generally have a good time. All throughout, there has been music, and certainly the LJS&C, and I look forward to contributing in future musical endeavors.



Have some news to report?

Let the editor know!

[barbara@peisch.com](mailto:barbara@peisch.com)



## Grant and fund seeking report ... Judy Gaukel

March is here! We have put out several letters to new possible sources this year with mixed results.

Grants that have been sent **without responses** yet:

- Las Patronas (request for funds to fix/update/upgrade our database software)
- Price Charities (outreach, \$8000)
- City Heights CA Bank & Trust (outreach),
- Chula Vista (Afro-Cuban outreach ensemble at Taste of the Arts, May 20<sup>th</sup>)

Our letter to Goodrich Foundation was turned down. ☹

Grants with **money responses**:

- Sempra Energy awarded \$1500 for outreach – including funds for Young Artists Competition, Nee Commission, pre-concert lectures, etc for the 2007/08 season. ☺
- Intuit's internal nomination (made by Noel Eicher, Victoria's husband, employed there) just awarded us \$2000! ☺

We continue to be open to all suggestions, hints, elbowing, pointing toward any possible funding sources! Please contact Judy Gaukel, [jgaukel1@san.rr.com](mailto:jgaukel1@san.rr.com), if you have ideas.

Thank you!



## Upcoming Events

### Special Chorus concerts

**March 24<sup>th</sup>, 8:00 pm** – Light Bulb “Discovery” with the San Diego Symphony at Copley Symphony Hall, including the Bach Cantata No. 4. Call the box office at 619-235-0804.

**April 22<sup>nd</sup>, 7:00 pm** – Sacred Voices at St. Elizabeth Seton in Carlsbad. Contact Adam Perez at 858-534-4637 for info. Program includes Rachmaninoff Vespers.



**April 29<sup>th</sup>, 7:00 pm** – Sacred Voices at St. Paul's Cathedral. Contact Adam Perez at 858-534-4637 for info. Program includes Rachmaninoff Vespers.

### Contact for any of the following events:

Victoria Eicher: (858) 442-0237 or [outreach@lajollasympphony.com](mailto:outreach@lajollasympphony.com)

**April 14<sup>th</sup>, 11am** – Outreach event: Afro-Cuban drum circle, City Heights Performance Annex – open to community members, featuring students from the Afro-Cuban Ensemble class.

**April 20<sup>th</sup>, 7:30pm** – Outreach event: Recital with Jeff Nevin, Monica Abrego (soprano) and LJS instrumentalists premiering new song based on Alberto Blanco's poetry at USD.

**June 23<sup>rd</sup>, 2:30 – 3:30** – Outreach event: Mariachi and LJS&C at the La Jolla Festival of the Arts. More information to follow in next Tutti edition.

### Fundraisers

**April 21<sup>st</sup>, 2:00 pm-4:30 pm** – Wine tasting. Contact Adam Perez at 858-534-4637 for info.

### UC San Diego Department of Music Spring Festival

**May 11, 12, 18, 19**

Each spring, UCSD's music grad students present a two-weekend extravaganza of their compositions and performances. The music ranges from acoustic and improvised, to experiments with sound and computer processing, as well as multimedia works, and pieces by modern composers such as John Cage and Iannis Xenakis. Best of all, the concerts are free.

All four evening concerts:

8 p.m.

Warren Studio A

More details will be available on the Department of Music's website:

<http://music.ucsd.edu>, or on the department's Hotline: 858.534.3229.



Spring Festival performer Matt Jenkins

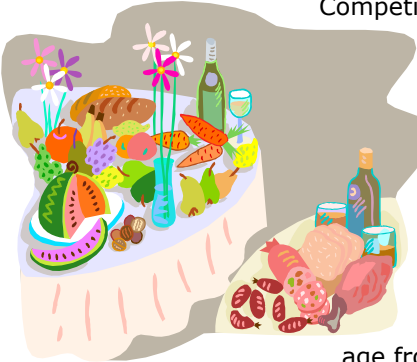
**March 25, Time TBA** - The Department of Music hosts a Tribute to Jimmy Cheatham jazz jam session and party at UCSD Faculty Club. Several prominent jazz musicians will participate. RSVP: [publicity@ucsd.edu](mailto:publicity@ucsd.edu).



# Young Artists Recital Turns Successful

## Fundraiser ... Diane Salisbury

This year's Young Artists Winners Showcase, held on Sunday, January 28, was a rousing success thanks to the inspiring performances of nine talented LJS&C Young Artists Competition winners and a



generous and appreciative audience of more than 120 guests. Hosts Michael and Nancy Kaehr graciously lent their beautiful La Jolla Farms home to the event, creating a warm and intimate concert setting. The talented young artists ranged in

age from 14 to 28, and each performed a selection from their award-winning repertoire. (A complete list of winners and prizes can be found on the LJS&C website at [www.lajollasympphony.com](http://www.lajollasympphony.com)) A wine and food reception followed the concert, featuring sweet and savory dishes prepared by chorus and orchestra members.

This year's Showcase Recital doubled as a fundraiser in support of the Young Artists Competition, now in its 48<sup>th</sup> year. In addition to individual prize sponsorship, the Competition and Showcase had an event sponsor for the first time, thanks to a generous gift by Jim and Sue Swift in memory of Jim's parents.

Whether inspired by Sue's comments in warm remembrance of her in-laws' love of music, David Chase's fundraising appeal, or the caliber of the talented young musicians who performed, audience members made over \$3000 in contributions.



*Performers take their bows*



*Nancy and Michael Kaehr*



*David Chase schmoozes with the crowd*



*Ann Chase and Tom Nee*



## Wine Tasting Update!

### Reds and Whites from "Down Under"

2:00-4:30 pm, Saturday, April 21

Wine critic and event emcee Robert Whitley says there are so many exceptional wines from the Southern Hemisphere that he would like to take this year's Wine Tasting guests on a personal tour of reds and whites from "Down Under." Taste the best from **Australia** (maybe even a Tasmanian wine devil or two), **New Zealand, Chile,** and **Argentina**, where some of the most stunning wines of the world are now being made.



Tickets are \$95 per person / \$175 per couple. Space is limited, so make your reservations early by calling **858-534-4637**.



## A new twist for Outreach ... Victoria Eicher

Music Outreach and Education in the East Room took a new turn for Beethoven's 9<sup>th</sup> concert weekend. In the absence of the coffee cart, we took it upon ourselves to provide coffee and refreshments to our patrons for \$1/item. Judy Gaukel procured free coffee from Starbucks for both concerts while I schlepped water, cookies and accessories from Costco. We netted a profit of \$153 for the weekend – not bad for a first try! The proceeds are divided between Outreach and General Operating accounts. Thank you to Jeanne Saier and Pat Bromberger for helping to set up the tables and display. Thank you also to Michael Latz (yes, one of our season concert sponsors!), Rhoda Forrest (Joan's mother), Benjamin Eicher (my tall, handsome 8<sup>th</sup> grader!) and Hunter Gaukel (Judy's gracious young gentleman-son) for hosting the tables.



Outreach highlight of the month: The opportunity for a young 'future music director candidate' to conduct a symphony orchestra on stage. The boy's name? Ondrej, the son of Odile Richart, one of our LJS violists!



## Article Watch

**From Susan Taggart:**

*The Los Angeles Times, Tuesday, 14 November, 2006, Music Review*

"Master Chorale's reverent 'Vigil'"

by Chris Pasles

<http://pqasb.pqarchiver.com/latimes/access/1161634741.html?dids=1161634741:1161634741&FMT=ABS&FMFS=ABS:F&T&type=current&date=Nov+14%2C+2006&author=Chris+Pasles&pub=Los+Angeles+Times&edition=&startpage=E.7&esc=MUSIC+REVIEW>

In November, the LA Master Chorale performed the Rachmaninoff "Vespers", the piece our Chorus will be performing in April. The full review not only covers the performance, but gives a good description of the music as well.



If you find an interesting, music-related article or Web site, send the information about it to me at [barbara@peisch.com](mailto: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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