

Spring ... Choral Director David Chase



Ah, spring! The very thought of it conjures happily restless thoughts and, for those of us of a certain age, a momentary sense of youthfulness! There is an abundance of delightful art related to the astronomical period between the vernal equinox and the summer solstice, and every now and then we have the opportunity to celebrate it in concert form. The perfect meeting of poetry and music on this subject is Benjamin Britten's *Spring Symphony*.

Spring Symphony is unlike any choral-symphonic work I know. The 35-year-old Britten had been commissioned for a work that might have been on a Latin text until he hit upon an extraordinary concept: a vocal symphony-

shaped work of four "movements," constructed of 13 disparate poems that trace the progression of the season from beginning to end. As large a concept as it is, and as large an orchestra as it uses, the music never overwhelms the poetry. Texture and orchestration change constantly from one setting to the next, creating chamber music at times, band music at other times, and always supporting the clear declamation of the poetry. The result is both fresh and masterful.

The arc of the work begins in the very first bars with the "thousand-coloured light" of the sun, which melts and cracks winter's ice. "*Shine out, fair sun, with all your heat.*" What poetry; what music! It culminates in London's raucous May Day celebration, a boozy party that celebrates the end of spring. This is an "everything-but-the-kitchen-sink" musical finale, including a cow horn, a tenor-cum-Maylord, lots of dancing, plus children singing "Sumer is icumen in." The 13th century "Sumer," the oldest known round in western music history, is a fitting climax to this exhaustive survey of all things vernal.

Having conducted this unique piece twice before, in 1980 and 1996, I have felt that it somehow changed me, made me feel I'd found *my* piece. I was 33 when I first learned it, and it seemed to me an authentic expression of youth in every way. I've been astounded since then that the work is not more popular. My colleagues mostly "know it and like it but haven't programmed it yet."

So why have I chosen to do it a third time? La Jolla Symphony Chorus has been invited to perform a single major work at Carnegie Hall this spring, and this is the *only* piece I could imagine doing for such an auspicious, and rather daunting, occasion. It is an opportunity for me to conduct in New York buoyed by Britten's most disarming work while surrounded by old and new chorus colleagues and the wonderful children of the North Coast Singers.

Performing *Spring Symphony* first with La Jolla Symphony gives us the opportunity to pair it with two orchestral perspectives on the musical expression of spring. We begin with another fresh, young work, written by the 31-year-old Robert

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Schumann in 1841. This "Spring Symphony" is his Symphony No. 1, his youthful first venture into the symphonic world that Beethoven had made so daunting for his successors.

Like Britten, Schumann was a mature musician and an erudite student of poetry. Unlike Britten, his goal was to follow the purely symphonic form of his predecessors. In this, he was fortunate to have a model in the Great C Major Symphony of Franz Schubert, as well as the friendship of the brilliant Felix Mendelssohn. That combination protected him from the fear of comparison with Beethoven's symphonies, a fear that immobilized his friend Johannes Brahms before his First Symphony.

The result is a serious but ebullient work that reflects a true "springtime of life," when he was newly wed (having circumvented his angry father-in-law!) and advancing in the world of soon-to-be-immortal German musicians. The emotional demons that would lead to his sadly early demise 15 years later are nowhere to be seen.

To begin this spring-themed program, we have the decidedly Norwegian world-view of a slightly older and considerably less mercurial composer, Edvard Grieg. His two beautiful "elegies" present his personal, folk-inspired style. Written for string orchestra, they have a very "choral" feel, replete with the rhythmic inflections of his native tongue. The second of the pair is "Last Spring," which gives our program a reflective introduction to its otherwise exuberant theme.

There is something spiritual in our reverence for this favorite of seasons. The return of the sun, the sowing of seeds – and the frisky flirtations of youth – are all here in our musical celebration. Enjoy it while you may: *Sumer is icumen in!*



News from the Executive Director ... Diane Salisbury

The 2012-2013 season was announced to the public at the March concert, and over 40 orders for subscriptions were taken that weekend. A large mailing of the Early Bird flyer is scheduled to go out before the end of April to 5,000 subscribers, donors, and first-time concert-goers, as well as members of our ensembles. In the meantime, the flyer is available on our website. Early Bird subscriptions for ensemble members are just \$110 for all 6 concerts (\$55 for student members). The \$110 rate applies to subscriptions for the ensemble musicians as well as to their first-time subscriber family or friends (if purchased by the ensemble member). The Early Bird price ends on June 11. Single tickets for our concerts will go on sale in late August. So sign up now for the best price and best seat selection! [Early Bird Flyer](#).

Endowment News

As endowment committee members meet with individual donors over the next several months to secure major gifts, I will report regularly on the progress of our *Sostenuto* campaign in *Tutti*. As of this issue, we have secured pledges and cash of \$146,500 toward the endowment. Some of our donors have found creative ways to make a larger gift than they may have thought possible, such as giving appreciated stock (you avoid paying capital gains and can claim a tax deduction for full value of gifted stock), taking advantage of employer matching funds (doubling or tripling your gift's value), donating cash-value life insurance, withdrawing a gift from your IRA (no penalty if donor is 59+, and tax deduction for donation), and pledging a gift that can be paid annually (or even monthly like a monthly bill) over the 5 years of the campaign. As always, consult with your financial or tax advisor to determine the giving vehicle best for you. If you have questions about a gift you're considering, please give me a call (858-822-3774) or email me at dsalisbury@lajollasympphony.com. Also review our [Endowment FAQs](#) on the LJS&C website.



Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

Ted Bietz

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David Chase

Steve Dale

Walt Desmond

Beda Farrell

Andy Helgerson

Jean Lowerison

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Eric & Pat Bromberger depart Orchestra, but not our hearts

After a combined 45+ years in the violin section of our orchestra, Eric and Pat Bromberger have left San Diego for a new home in Los Osos and are dedicating their time to adventures and good works abroad. In addition to his many years in the orchestra, Eric enthralled audiences as our pre-concert lecturer, served on the Board of Directors and on various committees, and continues (though from afar) to lend his efforts to the Endowment Committee as we work on our recently announced campaign. The Brombergers' last performance with the orchestra was this February. We will miss them both, but they promise to stay in touch, return for an occasional concert, and not forget about their friends at LJS&C. Eric supplied the following note and photos of their current trip. – Diane Salisbury

News from Eric and Pat

We've long wanted to shake up our lives, blessed and civilized as they were, so we set out to challenge ourselves in a number of ways. Pat has for years wanted to work in foreign settings for extended periods, and this year she's going to do that. We spent the fall in Vietnam, where she visited newborn nurseries, went on rounds, and lectured from one end of the country to the other; I went along and spoke to English-language classes at medical colleges and secondary schools. The project for 2012 is Ghana. Pat is now in Ghana's second-largest city Tamale (pronounced "TAH-mah-lay") where she's helping to set up a new neonatal unit and establish procedures for taking care of newborns; I'll help by editing the hospital's publications and the articles the staff would like to publish. Current plans are that we may go back to Vietnam in 2013 and are considering a longer-term commitment in Mozambique. As part of all these life-changes, we've satisfied a longtime desire to live on California's central coast and have bought a house that offers a breathtaking vista out over Morro Bay and the Pacific. The part of San Diego we miss most is the orchestra, of course, and we encourage our friends from the orchestra and chorus to stop by and see us in Los Osos when they're driving north.



Pat with a crocodile in Paga, which is in the far north of Ghana, near the border with Burkina Faso

You can view *Tutti* online!

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

www.peisch.com/tutti





Ghanaian children learn how to balance loads on their heads beginning at an early age



Music of the Americas – A big success ... Evon Carpenter

A lovely Sunday afternoon, March 11, was made even better by a cappella music sung by the La Jolla Symphony Chorus. The "Music of The Americas" concert, held in the beautiful sanctuary of St. Elizabeth Seton Catholic Church in Carlsbad, began with 17th-century Peruvian music, and made its way through music from Canada, USA, Venezuela, Mexico, and Colombia. The chorus demonstrated its versatility through the various styles of music on the program.

The audience was especially intrigued by *The Vision*, a piece written by Dale Jergensen, with text from *Big Fat Hairy Vision of Evil (Part I)* by Lawrence Ferlinghetti. Ferlinghetti is an American poet, painter, liberal activist, and the co-founder of City Lights Booksellers & Publishers. Seven soloists from the chorus began the work from the stage with the words *evil evil evil evil world is evil life is evil. Chorus members were arranged around the audience and were actively whispering evil, evil, evil. It was different and very demonstrative of the life and times in San Francisco in the 1960s.*

Several chorus soloists were featured throughout the program, including Karen Johns, Sean McCormac on guitar, Myles Mayfield, Rebecca Ramirez, and Penny Steinman. This group also included former La Jolla Symphony Young Artists competition second-place winner, baritone Michael Blinco. He sang *Lark*, a poem by Genevieve Taggard set to music by Aaron Copland. Michael recently performed John Adams' "Wound Dresser" with La Jolla Symphony.

Need to contact the LJS&C?

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All in all, this was a beautiful concert in a beautiful venue and seemed even more special with the motion of the sun shining through the skylights onto various chorus members' faces throughout the performance.

The concert at St. Elizabeth Seton was the second performance of the chorus' "Music of the Americas" program. The first performance was one week earlier, on March 4, when the group was hired by the Fallbrook Music Society to perform a benefit concert for their educational outreach program.

Support your musical colleagues by attending the off site concerts planned for the chorus next season.



Meet Andy Helgerson ... Evon Carpenter

The orchestra is fortunate to have new member Andy Helgerson playing in the violin section. Andy recently moved to San Diego from Washington, DC. He began playing instruments when he was six years old, but started the violin at age ten and has focused on it since high school. He minored in violin performance at the Blair School of Music at Vanderbilt University, playing solo, chamber, and orchestral music. His serious playing was given a break while he served on active duty in the Navy's submarine force. But during that time he did play select concerts with the Bremerton Symphony Orchestra in Washington and the Piedmont Symphony Orchestra in Virginia.

Andy auditioned for the La Jolla Symphony Orchestra because he came upon the audition information online and it seemed a perfect fit for him. He is quoted saying, "The leadership, performers, concerts, and attitude of the entire group are fantastic! Passionate people and inspiring leadership make playing with this group a highlight of my schedule every week."



The Norwegian Hammer

Andy can often be seen at rehearsals dressed in a suit, as he comes directly from his work as a government consultant supporting the U.S. Navy. On those evenings he doesn't exactly look like he fits his nickname, "The Norwegian Hammer." He enjoys golf, Frisbee, exploring different types of music, serving in the Navy Reserves, eating salt 'n vinegar chips, watching the Packers and Brewers, and craft beer.



Good News on the Grant Front ... Diane Salisbury

LJS&C received an unexpected gift of \$5,000 from the office of Councilmember Sherri Lightner (District 1). We were notified by her community liaison that this gift will be added to our \$30,000 City grant (Commission of Arts and Culture), and is the result of Ms. Lightner being able to expand her arts and culture funding this year and wanting to recognize our artistic contribution to the La Jolla community. Our outreach program, directed by former orchestra member Victoria Eicher, also received good news that its request to Qualcomm for two years of support (\$8,000 total) of the City Heights Music School has been awarded.



The LJS&CA Board

(Board representatives to the ensemble in bold)

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



Summary of online survey ... Diane Salisbury

THE RESULTS ARE IN!

We had 155 responses to our Ensemble Survey that ended Friday, April 20. That is a fantastic response rate. For those of you who helped out, your thank-you gift of a LJS&C refillable mechanical pencil will be sent to you in about two weeks. Below are a few survey highlights. More information will be available once all of the results are tabulated.

Who responded?

73% community members, 12% UCSD faculty/staff, and 15% were our student membership. Chorus responses slightly outweighed orchestra responses: 85 to 70, respectively.



Other ways in which you support LJS&C?

59% purchase tickets for friends and family, 49% purchase season subscriptions, 39% donate above and beyond dues, and 25% attend our fundraisers.

Who reads *Tutti*?

Most of you! 87% read *Tutti* every issue or occasionally. But 9% don't know what *Tutti* is.

Usefulness of Ensemble Log-in?

58.7% of you found the Ensemble Log-in on our website moderately to very useful. But 36% of respondents were completely unaware that the Log-in exists!

How do you promote our concerts?

Word-of-mouth (89%) continues to be the predominant method of spreading the word, followed by e-postcards (44.9%). Posting to your Facebook page was also strong (26.5%).

Interest in promoting LJS&C by performing in small ensembles?

Nearly 83% of you are interested or would consider performing in a small group ensemble at others' events to help promote our organization!

Where does our funding come from?

The majority of respondents (53.9%) got this right: Individual Contributions.

The passing of Bill Lindley

The office received a call on Friday, April 20, letting us know that former Orchestra member William Lindley passed away. Some of you may remember Bill when he played viola with the La Jolla Symphony Orchestra. We believe he was an original member of the La Jolla Civic/University orchestra prior to Tom Nee being the conductor.

The executor of his estate, Patrick Brown, said there will be a memorial service on May 12th from 4-6pm at the LGBT Center at 3909 Center Street (Hillcrest neighborhood), and anyone interested in attending is welcome. As there will be food served, he asks that guests please RSVP to him at cosmoloca@yahoo.com or by phone at 858-454-7346. Mr. Lindley also left the LJS&C a bequest of \$5,000.

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!)



Thanks, La Jolla Symphony and Chorus! ...

Steve Dale

What percentage of music that we listen to is actually played by living, breathing people in front of us? This question is one that I seem to continually wonder about as I see people of all ages constantly plugged in to their iPods, creating their own internal worlds; completely customized for their own personal enjoyment. I wonder about this as I sit in traffic, and come to the realization that for the past week, most of the music I've heard, has happened through bass-booster speakers, stuck in a dense, tar pit of cars.

Such instant, accessibility to music is like the lure of a box of girl scout cookies; it's far too easy to consume, and far too difficult to avoid for the healthier alternative. With music, technology has given us access to whatever music we want to hear, whenever we want to hear it (that is, as long as it can be converted to a standardized format). So, where does this leave actual living breathing music? As it turns out, La Jolla!

I have been extremely lucky to have a friend in the symphony who buys an extra pair of season tickets each year to give away, so my girlfriend and I have been able to come and experience some epic performances that have happened this season. Since I'm right out of college, and somehow more broke than when I was in college, this year I probably wouldn't have been able to make it otherwise.



I can't say how many times I've heard Beethoven's 1st Symphony, analyzed excerpts of it in college, and discussed how Beethoven's

music had an unparalleled impact that spanned the entire breadth of western music history, (chin lifts) etcetera, etcetera. One thing I had not done, is actually experience his 1st LIVE! In a live performance, you can feel the energy of the performers, the raw power of the full orchestra colliding against your skin, the subtlety and delicacy of the dynamics, and tumbrel intricacy in the orchestration. We all know Beethoven is an extremely important composer, but hearing this music live gives us a chance to experience it on another level; not as simply a soundtrack to our own lives, but rather something that is alive and bigger than ourselves.

I'm also lucky because La Jolla Symphony and Chorus, doesn't *just* program Beethoven, Brahms and Mozart. In La Jolla, you can expect to see some amazing 20th century pieces, premieres, and even contemporary compositions by, believe it or not, composers who are still alive! The La Jolla Symphony and Chorus isn't afraid to program a piece simply because it doesn't have a pretty melody, because they are steadfast in their vision of participating in musical experimentation, and committed to stretching the public's preconceptions of music.

This season the La Jolla Symphony and Chorus has helped me increase the percentage of real music in my life, happening in real time, and performed by real people. Thank you!



What exactly is The Board of Directors? ...

Evon Carpenter

The Board of Directors of the La Jolla Symphony and Chorus is a working board that meets six times a year. In addition to adopting and monitoring the strategic plan and operating budget of the organization, the Directors work continuously to introduce friends, family, and colleagues to the organization and bring people to concerts and events. Board members represent LJS&C in a positive manner to the community and assist in identifying and recruiting volunteer leadership.



Committees are an important part of the Board of Directors and make the Board more efficient and effective. There are four standing committees: Governance, Nominating, Finance and Development and ad hoc committees such as Special Events, UCSD Relations and Marketing. All of the committees may include non-Board members as well as Board members.

A typical Board meeting agenda includes reports from the ensemble conductors, an Executive Director's report, updates on the strategic plan, committee reports, and miscellaneous other business.

You can read about the individuals who currently serve on our Board of Directors at www.lajollasympphony.com. Click on "About LJS&C" and select Board of Directors from the drop down menu.



Article watch

From Tom Peisch:

"Robot Quadrotors Perform James Bond Theme"

<http://www.youtube.com/watch?v=sUeGC-8dyk&feature=youtu.be>



From Jean Lowerison:

Andy Ihnatko's Celestial Waste of Bandwidth, March 2, 2012
"Rachele Gilmore's 100 MPH Fastball"

An amazing performance of "The Doll's Song" from Offenbach's *Tales of Hoffmann*, performed by stand-in Rachele Gilmore.

<http://ihnatko.com/2012/03/02/rachele-gilmores-100-mph-fastball/>



From David Chase:

The New York Times, March 8, 2012
"Getting to Carnegie's Podium With Little Time to Practice"

By Anython Tommasini

Now that almost all of us know Beethoven's *Missa Solemnis*, we can appreciate this story of the Tanglewood Festival Chorus singing it from memory for their brilliant director, who has seldom had the opportunity to be on the podium.

http://www.nytimes.com/2012/03/09/arts/music/the-boston-symphony-led-by-john-oliver-at-carnegie-hall.html?_r=2



From Barbara Peisch:

The San Diego Union-Tribune, March 18, 2012
"Schick the conductor meets Schick the percussionist in LJ Symphony program"

By James Chute

A review of our last concert.

<http://www.utsandiego.com/news/2012/mar/18/La-Jolla-Symphony-Schick/>



From Walt Desmond:

Eric Whitacre's Third Virtual Choir performance

<http://www.ericwhitacre.com/the-virtual-choir>

Virtual Choir 3, 'Water Night', received 3746 videos from 73 countries around the world, combined and launched on April 2nd 2012 at a live event at Lincoln Center, webcast on Lincoln Center.

and

"Benjamin Britten's Spring Symphony – A Descriptive Analysis"

by Jeffrey Baxter, for the ASO Chorus, May 17, 2011

www.asochorus.org/Britten_Spring-Symphony_Essay_2011.pdf



From Beda Farrell:

NPR, April 15, 2012
"Violins Of Hope: Instruments From The Holocaust"

By Julie Rose

<http://www.npr.org/2012/04/15/150645417/violins-of-hope-instruments-from-the-holocaust>



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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