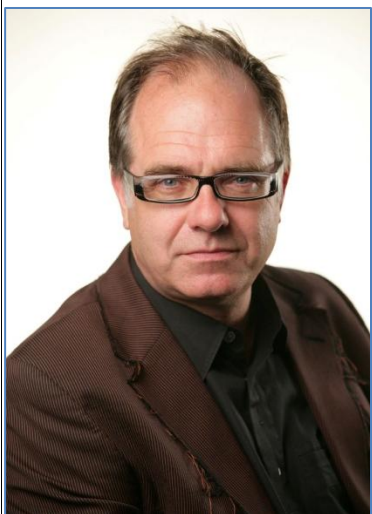


Inside/Outside ... Music Director Steven Schick

As a pedagogical provocation I often asked my Freshman music appreciation classes how big the space was within which a given piece of music existed. They asked in response, "What do you mean, how big?" I said, "Big, you know, how big is this space?"

We usually went around like that until someone said something like, "It's loud, so it must be big." That line of argument never really worked for me and I tell them so, citing Morton Feldman's soft-to-the-point-of-inaudible *The King of Denmark*, which seems to occupy a large emotional, if not sonic, space. Or, on the other end of the spectrum there are Glenn Branca's works for electric guitar, which are earsplitting but because the pick-up "listens" to the string from a distance of centimeters, the sonic space seems compact, about the size of a walk-in closet. A very loud closet.



About this moment I tell the students a story about an art exhibition I saw in New York not too long ago. I am sorry I don't remember the name of the artist. Upon entering a large suite of empty rooms, all of different sizes and all painted top to bottom in a sort of non-descript grey, a viewer is given a small penlight like the kind you might have on a key chain to find a lock in the dark. You wander in the space as the light casts just enough illumination to keep you from running into the walls or other patrons, but

never enough to see how large the room is. Soon enough you realize that you can only tell how big a darkened space is by tuning in to the echoes of your footfalls and breathing. The experience quickly turns into an exercise in acute listening, and by extension in managing the anxiety that results from not knowing where you are. Very odd feelings arise: sitting in the middle of a large space and being unsure whether it's 300 or 30,000 square feet produces a peculiar moment of claustrophobia. On the other hand small rooms feel ample because echo-location makes the entire space usable.

This concert, "Inside/Outside," explores just this issue of space. How big is it and how do we know where we are? In our season-long touchstone work of fiction, "Angle of Repose," space was usually pretty clearly divided. Forgetting for a moment that Oliver's "outside job" was often in the cramped depths of a mine, inside was usually small and outside was large. Issues of musical space are rarely that clear. With sound, a greater amount of echo (or reverberation or distortion) usually signals a larger space. But space has metaphorical, and by extension emotional, components as well. Artistic meaning often results from a disparity in scale between material size and emotional impact. Enormous musical forces can provide very intimate experiences. Mahler offers any number of these. And for true grandeur listen to the hushed "Cavatina" from Beethoven's late string quartet, Opus 130 in B-flat major.

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Our upcoming concert enjoys a similar array of meaningful contradictions. Some things seem clear. Luciano Berio's enchanting *Folk Songs*, sung here by Jessica Aszodi – brilliant soprano, rising rock star of the vocal world, and winner of our 2012 Young Artists Competition – are intimate and, well, small. The full orchestra is used rarely, and Berio often returns to mini-combinations of instruments within the larger group. A duo for violas for example, often in combination with harp, provides a sonic center within the instrumental sound. Occasionally there are subtle percussive sound effects, quarter-tone slides in the strings, and other small-scale musical gestures. The result is that the voice seems well framed by its instrumental context. Both the means and the message of the eleven short songs are intimate, the stories of life's small miracles and losses.

Ralph Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* is justifiably well known in the repertory for string orchestra. And, truly, the soaring arcs of melody make for some beautiful moments. But our interest here is also in its telescoping sense of scale. The ensemble consists of three groups: a large orchestra, a much smaller second orchestra that often echoes the bigger statements, and the smallest version of all, a solo string quartet, played beautifully here by our principal string players. It's a musical version of Russian dolls: inside the big one is a smaller one, and inside that a smaller one yet. This allows Vaughan Williams to shape-shift the piece and simultaneously create grandness and intimacy, near and far, perhaps even inside and outside.

Carl Nielsen's *Third Symphony* offers a further set of poignant contradictions. The subtitle, "Espansiva," alludes to the wide-open spaces of Scandinavia. And indeed some of that is represented here. The opening two minutes of the work are grand, explosive, and magnificent, just as you would expect. But for me the most telling passages of the piece are the small ones, moments of intricate rhythmic combinations among the sections of the orchestra, and a beautiful, hushed start of the second movement. Then there's the very size – or lack of it – in the work. It's certainly large enough, but by the date of its composition in 1911 the standard romantic orchestra was huge. See again the works of Gustav Mahler, along with Stravinsky, Scriabin and the young Arnold Schoenberg. The "Espansiva" has a robust brass section, but it's not huge, and there is no percussion beyond timpani, no off-stage winds, and no chorus. It's a full-length work, but shorter than Beethoven's *Third Symphony*, which was composed more than a hundred years earlier, and less than a third the length of the middle Mahlers. It's as though – and this is exactly the point – size is not a precise measurement of space but a state of mind, a quality of perception. Nielsen is telling us that, no matter how long or large the piece is (or is not), he wants us to "listen big." We are invited to imagine the music as it echoes off cliff faces and ice shelves. And, at the same time we are asked to take account of our own smallness.

The manipulation of scale is often thought to be the visual artist's tool, but here in music we see the profound effects of judging the music to be smaller than we are – as it often seems to be in *Folk Songs* – and to dwarf us as it sometimes does in the Nielsen. And since scale is a quality of perception that cannot exist outside the presence of a third-party observer, much about the amplitude of an artistic experience is what we make of it. We first create the yardstick and then we use it to locate ourselves.

So, the correct answer to my question, "How big is this space?" would have been, "As big as we want it to be."



Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst Ed.

David Chase

Walt Desmond

Victoria Eicher

Ellie Elphick

Jean Lowerison

Tom Peisch

Diane Salisbury

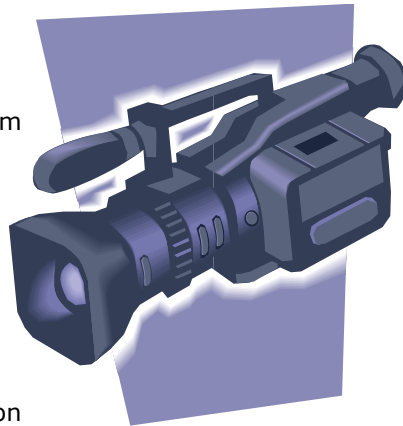


News from the Executive Director ... Diane Salisbury

As the New Year begins, we have several items of good news to report. Our December concert was an artistic tour de force for both orchestra and chorus, drawing near-capacity (94%) crowds and media praise. Messiah Sing saw possibly its biggest crowd ever at St. Elizabeth Seton Catholic Church in Carlsbad the following Sunday. And our annual fund campaign in December did very well, raising \$17,200 for LJS&C, and exceeding our goal by 7%. Thank you to all of you who participate in making LJS&C a success on so many levels – by inviting family and friends to attend concerts and events, by contributing financially, and by making a commitment to delivering outstanding concert performances that keep our audiences coming back.

Planned Gift Received

Long-time orchestra members may remember Bill Lindley from his many years in our ensemble as a violist. Last year, when Bill passed away, LJS&C was notified that Bill had made accommodations for LJS&C in his will. We recently received Bill's gift of \$5,000, and we will be honoring his memory at our March concert with an in memoriam concert sponsorship.



Video Concert Previews

Have you checked out our concert preview videos? These short video segments featuring Steven Schick or David Chase speaking about an upcoming concert are posted on the LJS&C's YouTube channel. You can access them by clicking on the Video Previews logo on our website (www.lajollasympphony.com) on the 2012-2013 Season concert page or on the Multi-Media archive page.



Losing our heads over Haydn ... Choral Director David Chase

No composer in history is more associated with humor and good-natured surprises than Franz Joseph Haydn. And Haydn may never have been treated with more good-natured fun than he will be in Rick Burkhardt's new composition for LJS&C, "Haydn in Plain Sight." The work is a kind of deconstruction of Haydn's oratorio "The Seasons" and it humorously chronicles the composer's fascinating life, from waif-like choir boy to the grandest composer of Europe.



Esterhazy Palace

The performance is part of an effort to offer an alternative choral universe to our public, something out of the usual concert fare, something that may take our fans by surprise and may sweep into our sphere an audience who would never have come to our regular Mandeville concerts. The

piece is written specifically for the Natural History Museum ("The NAT") in Balboa Park, with its four balconies around a huge central atrium. Can you imagine the Symphony Chorus – along with an intrepid group of our Symphony players – spread up and down those balconies?

From the outset, I was sure that the man to write this piece was UCSD PhD grad Rick Burkhardt. As the 2002 Nee Commission recipient, he wrote "The Rattler's Narrative," one of the funniest works of LJS&C history. He happily signed on and quickly produced a dryly-witty libretto from which the whole develops.

You can view *Tutti* online!

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

www.lajollasympphony.com

Look for TUTTI NEWSLETTER on the right side of the home page.



The composer's quirky requests soon began, and were all honored: Can we have a string quartet, percussion, a few brass and a flute, all able to play Haydn at one moment and 21st century complexity the next? How 'bout a boy soprano? How many ukuleles could we get? And he also wrote parts for various smaller ensembles, including the "goofy high school madrigal ensemble" and the "Prince Esterhazy's Retinue." And so it goes.

Ultimately, we hope to create a "non-concert choral event," which will actually begin with our singers busking in the park to gather a crowd, and then leading the public to the steps of the NAT. Rick's piece begins when the crowd is ushered into the museum. No performance tickets, no expectations. Just a fun afternoon in the park.

You can follow the fun between now and then on Facebook and Twitter. Please help us - "like" us and re-tweet our tweets! (Did I say that? No. It must have been Papa Haydn. It seems he's *lost his head!* Hm. That's another part of the story... Performances will be on Saturday and Sunday, March 2 and 3 at 3:00 p.m.



Meet Carol Rothrock ... Asst. Editor Evon Carpenter

This outstanding musician shares her talent with the orchestra in the position of principal oboist. She joined the ensemble in 1997 and is a role model for fellow musicians. She reliably prepares and makes us all very proud when she plays the many solo parts required of her so beautifully.



Carol began her study of the oboe in fifth grade. She received her undergraduate musical education at Baldwin-Wallace College and earned an MA at Eastman School of Music. While living in east Texas, she performed with the East Texas Symphony, the Marshall Symphony, The Shreveport Symphony and the Shreveport Civic Opera. Prior to moving to San Diego, Carol lived in the Boston area where she performed with the Lexington Sinfonietta, the North Shore Philharmonic, the Civic Symphony Orchestra of Boston, and the New England Wind Quintet.

When asked what she likes about being a part of LJS&C Carol says, "After participating in community orchestras in East Texas, Boston, and San Diego, I feel that the La Jolla Symphony is one of the best in the country. In the La Jolla Symphony I am surrounded with talented and committed musicians. No matter what their day jobs are, LJS&C musicians put in the time, the heart, and the sweat to pull off top-notch performances that enrich the community."



Carol moved to San Diego from Boston in 1997 in order to work for Intuit where she works as a Group Manager, Marketing Data Analytics. As well as enjoying music and working on software, she is also a tennis buff.



Need to contact the LJS&C?

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Diane Salisbury,
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City Heights Music School ... Victoria Eicher

Happy New Year! The City Heights Music School had a fun holiday recital at the City Heights Rec Center on December 8. The voice and guitar classes performed a few Suzuki method songs together, the West African drum students beat out the rhythms of Moribayassa, Djole, Macru, and Kuku with great enthusiasm, and the voice class performed a selection from 'Yes, Virginia, there really IS a Santa Claus'. Renee Calvo, our CHMS voice teacher and previous Young Artists winner, will be on leave to sing with the San Diego Opera during our winter and spring sessions. In her place, Ayanna Hobson will teach a combined 'Voice and Keyboard' class. Ayanna teaches through California Music Studios, as does our guitar teacher Chad Tuthill. It is very exciting to offer the 'Voice and Keyboard' class as we have so many requests for piano lessons, but we also want to keep our current voice students engaged. A new 'Rock/Songwriting' class is also creating a buzz as we steer in the direction of intermediate guitar students creating their own compositions and songs. The winter session began on January 26. Check us out on www.cityheightsmusicschool.com!

[ed. The City Heights Music School (CHMS) has been an educational outreach program of the La Jolla Symphony & Chorus (LJS&C) since 1998. With continuing emphasis on music that is relevant to the community, the variety of classes offered through CHMS is unique and appeals to students of all ages and cultures. Its multi-generational classrooms demonstrate a positive dynamic between grandparents, parents, and children as they learn the violin, guitar, or drums together. LJS&C violinist Victoria Eicher, the school director says: "I love the diversity and vitality of City Heights. With the challenges and social issues faced by its residents every day, an opportunity for connection and expression through music is imperative. And that's what we provide - opportunity!"]

Something to "Tweet" about ... Diane Salisbury

Help make our first coordinated social media campaign a success! We want to generate tremendous "buzz" around the premiere of our "non-concert" choral event - "Haydn in Plain Sight" - happening in Balboa Park on March 2 and 3 (See David Chase's article in this issue of *Tutti*). Social media efforts will be focused on **Facebook** and **Twitter** as they are the most common media tools used by our membership. If all 200+ of us start making noise, we will get noticed! Here's how to help.

"Like" us on Facebook:

- Click on the Facebook icon on the LJS&C home page (www.lajollasympphony.com). On our Facebook site, click on the LIKE button (upper right portion of site). Hover your cursor over the LIKE button to see the drop-down menu: select "Get Notifications" and "Show in News Feed" to receive LJS&C messages, event information and updates.
- When you see LJS&C posts, Like them, Comment on them and/or Share with friends.
- When notified of upcoming LJS&C events, click on "Join" if you plan to attend.



"Tweet" about it:

- If you have a Twitter account, "follow" LJS&C on Twitter (see link on www.lajollasympphony.com) and also follow Haydn_ps, which is a Twitter account created specifically for this event. Haydn_ps will keep you posted as this event unfolds. To see all Haydn_ps posts, go to hash tag: #haydninplainsight



The LJS&CA Board

(Board representatives to the ensemble in bold)

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David Chase
Diane Salisbury
Steven Schick



Upcoming events



The Chorus in Balboa Park – Saturday and Sunday, March 2 and 3 at 3:00 p.m.

The Chorus performs "Haydn in Plain Sight," the premiere of a LJS&C-commissioned work. This all-ages choral event begins at the Bea Evenson Fountain, east end of El Prado. Free.

Wine Tasting – Saturday, April 27, 2013, 2:00 -5:00 p.m.

Mark your calendar for our annual fundraiser directed by syndicated wine columnist Robert Whitley. This year's theme is "Wines of Italy."



2013 Young Artists Competition results are in ... Diane Salisbury

With a field of 26 contestants in vocal and instrumental categories, 9 winners were chosen to receive monetary awards in the LJS&C's 53rd Annual Young Artists Competition, held on January 26th. Judges at this year's event were Mary MacKenzie and William Hatcher (vocal), and Marlin Owens and Jerri Owens (instrumental). The winners are:

INSTRUMENTAL DIVISION

Chair: Jeanne Saier

1st Place: Annelle K. Gregory, violin
2nd Place: Todd Moellenberg, piano
3rd Place: Jasmine Wang, violin
Most Promising: Claudia See, clarinet
Encouragement: Harold Reeves, violin

VOCAL DIVISION

Chair: Ann Chase

1st Place: Anthony Whitson-Martini, baritone
2nd Place: Chelsea Seener, soprano
3rd Place: *not awarded at judges' discretion*
Most Promising: Alexandra Rodrik, mezzo-soprano
Encouragement: Kianna Bell, mezzo-soprano



Article Watch

From Barbara Peisch:

[U-T San Diego, December 9, 2012](#)

"La Jolla Symphony & Chorus concert is cathartic"

By James Chute

A review of our December concert:

<http://www.utsandiego.com/news/2012/dec/09/La-Jolla-Symphony-Schoenberg/>



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!)



From Tom Peisch:

[U-T San Diego, January 6, 2013](#)

“Genius Grant’ winner blazing a new trail – Claire Chase co-founded the International Contemporary Ensemble, which has premiered more than 500 pieces of new music”

By James Chute

<http://www.utsandiego.com/news/2013/jan/06/tp-genius-grant-winner-blazing-a-new-trail/>



From Ellie Elphick:

“Landfill Harmonic film teaser”

Landfill Harmonic is an upcoming feature-length documentary about a remarkable musical orchestra in Paraguay, where young musicians play instruments made from trash. For more information about the film, please visit www.facebook.com/landfillharmonicmovie.

<http://vimeo.com/52711779>



From Jean Lowerison:

“Charlene and Brenda in the Blogosphere”

Another review of our December concert:

<http://charleneandbrendaintheblogosphere.blogspot.com/2012/12/brendas-classical-gas.html#!/2012/12/brendas-classical-gas.html>



From Marty Hambright:

“Glass Duo”

A musical duo that gives amazing performances on a glass harp.

www.glassduo.com

Be sure to go to their YouTube link at the top to see some amazing videos.



From Walt Desmond:

[San Diego Uptown News, January 4, 2013](#)

“San Diego Opera’s winning hand”

By Charlene Balbridge

This article covers the San Diego Opera’s 2013 season.

<http://sduptownnews.com/san-diego-operas-winning-hand/>



If you find an interesting, music-related article or Web site, send the information about it to Barbara at barbara@peisch.com or Evon at ecarpen@san.rr.com. For Web sites, send us 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 we can find it online. Or you can bring it to rehearsal and hand it to one of us or snail mail it to Barbara at:

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