

Hidden in plain sight ... Music Director Steven Schick



For a while it seemed like I every time I was in San Francisco I walked by the Palace Hotel. It was mid-way between Brenda's office at the Trust for Public Land and my new digs with the Contemporary Music Players. I'd pass the front of this venerable art deco building, first built in the 1870s and then rebuilt after it burned in the 1906 earthquake. But when I looked in I didn't think about the 19<sup>th</sup> century titans of industry and rail travel who dined there, or, years later, the many diplomats who hammered out the finishing touches of the United Nations charter in the Palace's opulent meeting rooms. No, when I peered into the grand lobby of the Palace I always thought of Lou Harrison, who as a young and nearly penniless composer worked there as an interior decorator and floral designer.

Harrison lived in San Francisco and worked at the Palace in his formative years when he and another Californian, John Cage, were feverishly redesigning the American avant-garde. What golden dreams and grand plans he must have had as he delivered bouquets of cut flowers to tables under Maxfield Parrish's celebrated "Pied Piper" mural. But there he was, one of the great composers of the 20<sup>th</sup> century, hidden inauspiciously in plain sight.

I take comfort when I think of Harrison at the Palace – that not all of the great music comes from centers of culture. Some of it defies expectations.

But wherever we go in music it seems we run up against expectations. In these concerts, for example, we are embracing the most durable expectation of our genre: that classical concerts shall consist of an overture, a concerto, and a symphony. But, as you might expect with the La Jolla Symphony & Chorus, there is a twist.

To start with we'll present the works out of their usual order by starting with the overture and symphony on the first half and finishing with the concerto. This, I hope, will refresh things a bit. But the true experiment is the combination of two of the most stalwart staples of the repertoire – Hector Berlioz's Roman Carnival Overture and Brahms's 4<sup>th</sup> Symphony – with Lou Harrison's Piano Concerto.

The Berlioz and Brahms works are justly famous. The crooks and slants of the Berlioz, where oblong phrases give his form a whirling uncertainty, combine well with Brahms's asymmetrical phrases and formal patterns. I'll confess here that I devoted perhaps an unhealthy amount of time listening to the Brahms Fourth Symphony when I was a student. Coming back to it now many decades later feels a little like opening my childhood bedroom and seeing the Sgt. Pepper's cut-outs just where I had left them. It's both reassuring and alienating as I evaluate just how much I have, and in many ways have not, changed.

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The symphony itself is an autumnal essay. But far from rejecting the turbulence and high emotion of his early works, Brahms infuses it within his masterful textures. Beneath the sometimes placid-seeming surface are wicked cross-rhythms and sometimes bewildering metric alignments. Believe me, what you are tapping your foot to is probably not the downbeat! Unexpected shifts in harmony sweep you off your feet with the power of riptides and by extension the traditional forms derived from these harmonies are stretched to their limits. My very favorite of these vertiginous moments comes with the changing bass harmony just before the end of the second movement. Massive!

But what's really very funny is that Brahms was thought to be the conservative in his own time. It was Liszt and especially Wagner who were the progressives. And with no lack of respect for these great composers, it was Brahms who was the true radical of his day, though this is apparent only when you look beneath the handsome and very agreeable surface of his music. Brahms shows us the yeoman as radical. By the way, the word "yeoman" is related to our modern English "young man." Aside from amusing thoughts about how the history of popular music might have been different had the Village People been linguists, Brahms offers us a heartening example: The older he got the more fearless he became.

Like Brahms, Lou Harrison was also misunderstood. As an American experimentalist in a day when progressive music showed its *bona fides* through thorny rhythms and screeching dissonance, Harrison found another path, influenced by the modal patterning of the *gamelan* and a beautiful melodic sense that was all his own. For Harrison, experimentation lay in the creation of new sounds, by inventing new instruments, and later in his life through the exploration of alternative systems of tuning. The Piano Concerto is composed in a special tuning called Kirnberger 2, named after the 18<sup>th</sup> century musician (and student of Bach's) Johann Kirnberger. There's no simple way to describe it, but in short this tuning allows a method to close the circle of fifths so that when one arrives at the starting pitch after navigating the circle one is at the exact pitch of the departure. (With normally tempered tuning one overshoots the original pitch by a few cycles.) Whether that makes any sense to you or not, the main point is that the intervals in Kirnberger 2 feel "truer" than they do with standard equal temperament. Harrison himself had his personal piano tuned this way because it gave him joy and a sense of well-being. If you agree we'll hook you up with Joe Garrison, our expert tuner for these concerts.

What I most love about this music is the way that the true voice of each piece is not immediately evident – Brahms' radicalization of form, and Harrison's of tuning. These works don't seem like revolutionary firebrands. But that's just what they are. Placed in the midst of the orchestral repertoire they are truly hidden in plain sight. If we lean in close enough, putting our ears right up against the music, we'll be able to hear the hidden songs of an aging firebrand like Brahms. Or, thinking of Lou Harrison, we'll take heart in seemingly insignificant young men with golden dreams.



## News from the Executive Director ... Diane Salisbury

On January 18<sup>th</sup> we held our 54<sup>th</sup> annual Young Artists Competition to great success. The all-day event at Conrad Prebys Music Center attracted 20 contestants in instrumental and vocal divisions. The next day, ten award-winners performed at a lovely afternoon Recital at the home of Nancy and Michael (chorus member) Kaehr before an audience of 90 guests. The Recital was followed by a reception where guests could meet and mingle with the young performers. Thank you to orchestra and chorus members who provided sweet and savory dishes for the reception, to volunteers who helped out at the Competition and at the Recital, and to the sponsors of our awards and this event. For a list of award-winners, see Evon Carpenter's article in this issue of *Tutti*.

## Contributors:

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Jean Lowerison

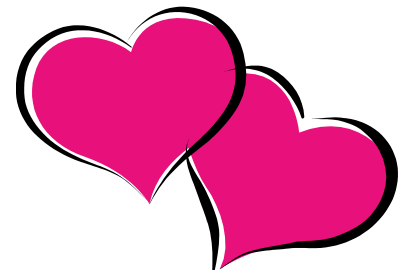
Marc Madison

Tom Peisch

Diane Salisbury

Steven Schick

Susan Taggart



**Annual Fund Report:** Our Annual Fund campaign launched immediately after the December concert succeeded in bringing in \$17,400 in donations for the Association. That's \$200 more than in the previous year. If you made a gift during this year-end campaign, thank you very much for helping us reach our financial goals this season.

**Coming Up:** We are looking forward to welcoming February's guest artist, pianist Sarah Cahill. Did you know that the Lou Harrison Piano Concerto that Sarah will be performing with us was written for jazz pianist Keith Jarrett? To hear Jarrett's performance of this exciting concerto, go to

[http://www.youtube.com/watch?v=3d85BW\\_ZUs0](http://www.youtube.com/watch?v=3d85BW_ZUs0)



## LJS&C Endowment reaches milestone ... Walt Desmond

*Sostenuto*, the endowment campaign for LJS&C, has raised \$577,552 as it nears the completion of its first phase. This is more than one-third of the way to our goal of \$1.5 million. Income from the endowment is intended to provide support in perpetuity for our music and choral directors – key to continuing the artistic success and financial stability of LJS&C. Many thanks to our friends who have gotten us this far! The campaign will now expand to our ensemble members and by next year – our 60<sup>th</sup> season – to the general public and all those interested in sustaining our organization for the next 60 years! To receive a brochure or find out more about how you can participate, please contact Diane Salisbury at 858-822-3774.



## Meet Marc Madison ... Evon Carpenter

Each time I sit down to write these ensemble bio articles I am impressed with the caliber of the members we have in our groups and what genuinely nice people they are. Marc is one of those people and I first met him at our Gala event in October and enjoyed conversing with him and his wife. He is in his fourth year as a member of the baritone section of the chorus and has lived in San Diego for twenty years. Prior to San Diego he hails from Orange County and Illinois.



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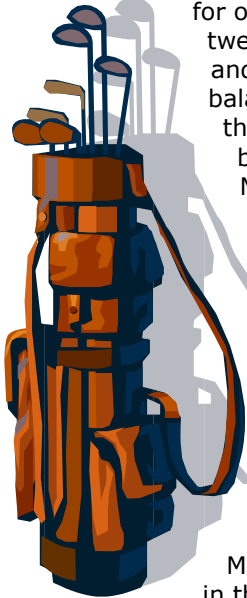




Marc has been active in musical groups since grade school. He sang in church choir, swing choir, jazz choir and concert chorus from junior high through college. Not only did he sing throughout his school years, he also played baritone horn. He attended Western Illinois University and Cal State Long Beach and after college he spent a year as a member of the Orange County Master Chorale.



When asked why he chose to audition for our chorus Marc answered, "After twenty years of starting a business and a family, I wanted to bring a balance back to my life. I felt a void in the creative, artistic side. I enjoy the challenge of learning and then becoming proficient in the performance of our unique repertoire." Marc is President of Madison Appraisal Services, Inc., and he and his lovely wife have two beautiful children.



Playing golf, especially with son Alec, basketball, exercise, dancing with daughter Sydney, cooking and travel occupy Marc when he is not working. He is beginning his ninth year performing father/daughter recitals at the Carlsbad Dance Club and is learning some hip hop moves in preparation for a Bruno Mars number. (Maybe we'll be seeing them on So You Think You Can Dance!)

Marc's favorite choral memory was performing in the 1984 Summer Olympics opening ceremony. He was singing in the last row near the aisle as Rafer Johnson carried the Olympic flame torch by him the last few steps to the cauldron located atop the end of the Los Angeles Coliseum.



Thank you Marc for being part LJS&C!

## Young Artist winners ... Evon Carpenter, photo by Vanya Russell

Thank you to all of you ensemble members who helped make our Young Artist concert a success. The following musicians were the winners:

	<b>Instrumental</b>	<b>Vocal</b>
<b>First place</b>	Andrea Fortier, viola	Alexandra Roderick, mezzo-soprano
<b>Second place</b>	Jasmin Wang, violin	Jennifer Wu, soprano
<b>Third place</b>	Richard Xu, violin	Kiersten Ashley Wiest, soprano
<b>Most promising</b>	Omar Gaidarov, flute	Krista Wilford, soprano
<b>Encouragement award</b>	Oksana Germain, piano	
<b>Honorable mention</b>	Noah Bailyn, bass	

A very special thank you to YAC Committee co-chairs Jeanne Saier and Ann Chase, who do a wonderful job of heading up this event and making it very special for young artists and audiences. We all appreciate your hard work!

## Need to contact the LJS&C?

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Winners of the Young Artists Competition. Not shown: Andrea Fortier and Richard Xu

## The LJS&CA Board

(Board representatives to the ensemble in bold)

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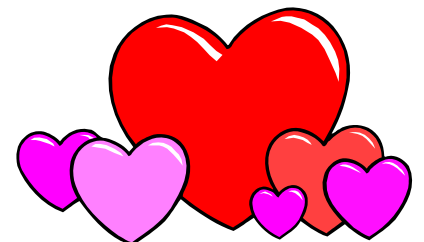
## Major gift announced at Winners Recital

At the Young Artists Winners Recital on January 19<sup>th</sup>, LJS&C Executive Director Diane Salisbury announced a major gift from the family of Joan Forrest. The gift will endow, in perpetuity, performance fees for the Young Artists Competition (YAC) first-place winners who perform on our subscription concert series. The **Joan Forrest Young Artists Performance Fund** will first be recognized at the May 2014 concert for funding the performance fee of 2012 YAC instrumental winner saxophonist Chika Inoue, who will perform *Saxophone Fantasia* by Heitor Villa-Lobos. We are very grateful to Joan's family for recognizing Joan's years of dedication to La Jolla Symphony & Chorus and her passion for performing in the orchestra with this gift.

## Save these Dates!

If you haven't already marked your calendar for upcoming events this year, please make a note of the following:

- **Annual Wine Tasting** ("When in Rhône"), Saturday, April 26<sup>th</sup> at 2pm. Private home in Rancho Santa Fe.
- **60<sup>th</sup> Anniversary Gala**, Saturday, October 11<sup>th</sup> at 6pm. The Westgate Hotel.



## Save paper and go green ... Barbara Peisch

Most of us can receive and read *Tutti* online, either via e-mail from Ted Bietz or Mea Daum, or by going to the archive site at <http://www.peisch.com/tutti>. For that reason, I don't print many paper copies. Please help reduce paper and printing costs and don't take a paper copy if you can read *Tutti* online.



### Article Watch

**From Jean Lowerison:**

*Classic FM, November 1, 2013*

"Opera singing nine-year-old wins Holland's Got Talent"

<http://www.classicfm.com/composers/puccini/news/amira-wilighagen-hollands-got-talent-video/>



**From Marty Hambricht:**

*KPBS, December 5, 2013*

"La Jolla Symphony & Chorus Celebrates Life and David Chase"

By Megan Burke, Alison St John

This is the radio interview with David

<http://www.kpbs.org/news/2013/dec/05/la-jolla-symphony-chorus-celebrates-life-and-david/>



**From Tom Peisch:**

*U-T San Diego, December 7, 2013*

"Too much from the La Jolla Symphony"

By James Chute

A review of our December concert:

<http://www.utsandiego.com/news/2013/Dec/07/la-jolla-symphony-hembree/>



Have some news  
to report?

Let the editor  
know!

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(Be sure to mention *Tutti* in  
the subject so I know it's not  
spam!)



**From Susan Taggart:**

*U-T San Diego, January 3, 2014*

"3 faces to watch in classical music in 2014"

By James Chute

One of the people featured in this article is LJS&C alumna Priti Gandhi, who will be taking on the role of Artistic Administrator for the San Diego Opera this year.

<http://web.utsandiego.com/news/2014/Jan/03/faces-watch-2014-classical-gerdes-teyssier-gandhi/2/>



**From Tom Peisch:**

*Los Angeles times, January 25, 2014*

"Thirty Pieces,' at last"

By Mark Swed

A music review of the St. Louis Symphony's U.S. premiere of John Cage's "Thirty Pieces for Five Orchestras."

<http://www.latimes.com/entertainment/arts/culture/la-et-cm-thirty-pieces-st-louis-review-20140125,0,6149583.story#axzz2rTLcHPWk>



**From Diane Salisbury:**

The New Yorker, February 3, 2014

"Weather Man – A percussion virtuoso patrols the outer reaches of sound"

By Alex Ross

An interview with Steven Schick

[http://www.newyorker.com/arts/reviews/2014/02/03/140203goli\\_GOAT\\_classical\\_ross?mbid=social\\_tablet\\_e](http://www.newyorker.com/arts/reviews/2014/02/03/140203goli_GOAT_classical_ross?mbid=social_tablet_e)



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