

Berlioz the headbanger ... Music Director Steven Schick

Hector Berlioz's *Grande Messe des Morts*, or what we more commonly refer to as "The Berlioz Requiem," is many things. Outside of Mahler's "Symphony of a Thousand," it's the largest and most ambitious work ever written for chorus and orchestra. It's an early treatise on modern orchestration and textural invention; and a throwback to the antiphonal music of Gabrieli. It's a love letter to Paris, and an early 19th century benchmark that the musical world was bending away from the clarity of the Viennese classicists and towards the romanticism of sensitive young men like Berlioz.

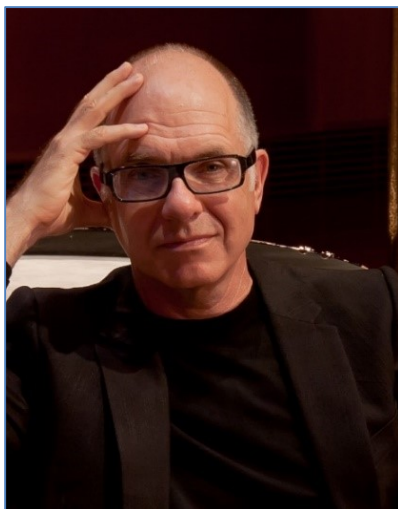


Photo: Bill Dean

But what is often left off of the list of attributes of this astonishing work is, for me, perhaps its most compelling quality. The Berlioz Requiem is the first example of Heavy Metal.

Yes, I know. Right about now both sides of a musical divide are rising in protest. The lovers of Berlioz and classical music in general are sniffing that such a comparison is both false and demeaning. True Metalheads are also howling. After all, Heavy Metal is a musical arena with more sub-genres than Meryl Streep has accents. So exactly to what am I comparing the Berlioz? For the record, I have in mind mainstream Metal from the 80s and early 90s. I am thinking more of

Iron Maiden or Sabbath than say, speed metal or (that infamous 'Nu metal' Iowa band) Slipknot.

There will be objections to my theory, but having lived and worked on both sides of the rock music/classical music divide, I find the comparison apt. Like Heavy Metal in its heyday, the Requiem is frequently self-absorbed and humorless, often redundant. It is also intense, weirdly personal, and freakishly powerful. Like Metal, it relies on leveraging the most sentimental bits of a well-known story in the service of exaggerated emotional impact. (You'd have to admit that neither the liturgy for the dead nor the lyrics of the average power ballad contain many surprises; yet, you'd also have to say that both can be very moving.) And like Metal, the most powerful moments of the Berlioz Requiem are titanic. Colossal waves of sound roll over an audience from all corners of the concert hall during the *Tuba Mirum*, and *Rex Tremendae* has the musical horsepower to back up its title. Power chords and decibels are hard to beat, no matter what the century!

Both also skew towards the masculine side of the spectrum. Not many girl bands were featured on MTV's Saturday night Metal show, *Headbangers Ball*. (Were there any?) And Berlioz relies heavily on men's voices along with the massed sonorities of multiple percussionists and squadrons of brass players stationed around the hall like military sentinels.

In this issue...

- Berlioz the headbanger
- News from the Executive Director
- Meet Peter Clarke
- Soprano Abigail McKee appointed as first BCSD Executive Director
- The Chorus thanks our collaborative ensembles
- The loss of Warren Hoffer
- Invitation to San Diego Sings!
- A perfect day for Young Artists Winners recital
- "Pursuit of Pinot Perfection!" wine tasting
- Congratulations Jessica and Sean!
- Article Watch



And, oh, the power! One of the fondest memories of my student days found me playing the lead timpani part in a performance of the Requiem. Only a few years removed from a youthful turn as a drummer in a touring rock band, I was a new, and oh-so-serious, student of classical music. My musical tastes drifted towards the modernists and my social skills towards the blunt. I made it no secret that I thought that Berlioz was an overwrought and under-skilled composer. I wanted *desperately* not to like the Requiem! Yet, for all of its romantic excesses, the Requiem won me over. And when, in the midst of the *Tuba Mirum*, I began a timpani crescendo that would soon be answered by a colossal explosion of drums and trumpets, I was moved, begrudgingly, to tears.

For all of the muscle it flexes, I now see the Requiem as a predominately soft and introspective piece. There are many moments of pure beauty. (Wait for the tenor solo in the *Sanctus*.) And there are acoustical oddities so captivating that listening to them feels like a hike through a musical version of the Galapagos. The repeated swells of chords, scored solely for low trombones and high flutes that open the *Agnus Dei*, seem precarious and intimate as more than three hundred musicians sit on stage and listen to these few players. In a brilliant gesture that foreshadows artificial reverb, Berlioz extends the cut-off of a super-loud brass chord by a soft viola tremolo.

I'm still blown away by the brass bands and the percussion explosions – I mean, who wouldn't be? But what haunt me most now are the voices: the sopranos as they plead *Salve Me*, the druidic proto-chant of the men intoning, *Kyrie eleison*, the glorious voicing of the *Amen* as the strings spool forth their fluid triplets and a regiment of timpanists answer in soft benediction. Maybe I have become the old man whose favorite Zeppelin tune is no longer *Kashmir* but *The Rain Song*.

Maybe.

It's true that I am too old to be a groupie of either Metal or Berlioz, but too honest not to understand how much music there is to be found in both. The genres have lost their singularity; the selves have merged. The young timpanist with long hair has become the aging conductor with no hair. And along the way we've lost the distinctions and gained the music.



News from the Executive Director ... Diane Salisbury

New Season

The Board of Directors met on February 10 and approved the 2015-16 Season. Maestros Schick and Chase shared the line-up with ensemble members at rehearsal on March 2, and we will announce the new season to our patrons at the March 13-15 concert. That concert weekend also starts our "Early Bird" subscription drive. My, how time flies.

Young People's Concert Funded for 2015

After a presentation to Kiwanis Club of La Jolla on February 20, I received a check to pay for videotaping of next season's Young People's Concert, scheduled for October 30th. This is Kiwanis' second year of sponsoring the event and will be our third annual Young People's Concert.

LJS&C in the News

Our February concert received an excellent review from *San Diego Jewish World*, and *UT San Diego* ran a feature on our September 27 performance in Balboa Park at the Japanese Friendship Garden as part of the centennial celebration. You will be hearing more about the latter event this spring. See "Article Watch" in Tutti for links to both stories.

Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst. Ed.

David Chase

Bill Dean

Mea Daum

Beda Farrell

Sean McCormac

Vicki Heins-Shaw

Carol Manifold

Tom Peisch

Diane Salisbury

Steven Schick



Keep Shopping

We received our first donation from Smile.Amazon.com as a result of items purchased by folks designating LJS&C as their charity of choice. Thank you! If you shop Amazon and have not designated LJS&C as the recipient of this charitable program, please consider it. To participate, enter Amazon through the following portal: <http://smile.amazon.com/ch/95-1962652>



Meet Peter Clarke ... Evon Carpenter

Peter has been a member of the La Jolla Symphony for nineteen years and currently serves as co-concertmaster for the group. His tenure with the orchestra began when he was an undergraduate student at UCSD and a violinist who was looking to play large orchestral works.

He was born in Mississauga, Toronto, Canada and came to Thousand Oaks, California in 1990 when his dad accepted a new job. Peter began university at UCSD and now holds a degree in electrical engineering with a minor in music from UCSD. Upon graduation he took a job with Peregrine Semiconductor, where he is a staff engineer in the modeling group and does computer modeling of semiconductor devices. He chose to become an engineer because both his dad and brother are engineers, and he has always enjoyed electronics.

Music has been part of Peter's life for thirty years and he has played in several orchestras including the Debut Orchestra, the Colburn Chamber Orchestra, and the Toronto Conservatory Orchestra. He attended the Royal Conservatory of Toronto and the Colburn School for Performing Arts. His family had a string quartet going before Peter was born. His brother and mother were the violinists, his sister played viola, and dad was the cellist. Being seven and ten years younger than his brother and sister, he naturally wanted to be a part of the band. He chose to play the violin in order to eventually replace his brother in the quartet. Peter also briefly played trumpet and had a once in a lifetime chance to be a part of the Disney Young Musicians Orchestra playing trumpet on *An American in Paris*. He gave up the trumpet, against the wishes of his band director, because he didn't want to march with the band and the violin was his main all-weekend job.

When asked what he particularly likes about the La Jolla Symphony he responded, "We perform interesting, rare, challenging, large, modern, awesome orchestral pieces with great people and musicians of all sorts and we enjoy post rehearsal/concert beers."

Peter and his wife, Megan, a dentist, will celebrate their tenth anniversary this year. They have two children, Evelyn who is four, and Avery who is two. Evelyn studies violin and is in a ballet class at California Ballet at Liberty Station. They expect Avery will follow in Evelyn's footsteps as she generally wants to do everything her sister does, and more.



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.



Peter really likes being a dad. He says, "Music is a large part of my life and I'm glad to share it with my family. My kids are getting to the point where they are having gigs of their own." After Evelyn's recent ballet performance she said to him when he was leaving for a Messiah performance, "Daddy, you have a good performance too!"

When not working and making music, Peter enjoys the active life. His hobbies include skiing, surfing, hiking, running and biking.



Soprano Abigail McKee appointed as first BCSD Executive Director ... posted on the BCSD web site and submitted by Vicki Heins-Shaw



Abigail McKee

"I'm thrilled to be joining Bach Collegium San Diego's stellar administrative and artistic team. BCSD is an excellent example of how a labor of love can grow into a major player in the cultural landscape. In a time when we often hear about the struggles of the arts, BCSD demonstrates that vibrant programming is not only alive and well, but is thriving in Southern California. I am so excited to be part of BCSD's next chapter."

Get to know Ms. McKee

Widely recognized as an innovative arts producer, Abigail McKee specializes in imaginative programs that build visibility

and expand, captivate, and inform audiences. Ms. McKee provides creativity, vision, and infrastructure to projects that transcend boundaries and promote the long term sustainability of the arts, including the recent concert filming of American Bach Soloists' *Messiah* production, the premiere and international tour of a new cantata by composer Gregory Spears for baroque instruments and vocal quartet, and the commission and creation of visual artist Anne Patterson's *Graced With Light* installation in San Francisco.

As Director of Cultural Events at San Francisco's Grace Cathedral from 2010-2014, Ms. McKee curated and produced arts and cultural programming, launching new initiatives including the Artist in Residence program, and collaborating with artists including actor and playwright Anna Deavere Smith, artist Anne Patterson, cellist Joshua Roman, playwright and activist Eve Ensler, the Choir of New College Oxford, Presto Interactive Opera, the Bay Brass, American Bach Soloists, and others. Prior to her time at Grace Cathedral, Ms. McKee designed outreach and education programming at Stern Grove Festival and worked in development at San Francisco Ballet.

Ms. McKee is an accomplished flutist who has been awarded fellowships and prizes by the Presser Foundation, Music Academy of the West, the Aspen Music Festival and School, the Sarasota Music Festival, Rice University, the John Philip Sousa Foundation, and the University of South Carolina Honors College. She holds degrees in flute performance from the San Francisco Conservatory of Music (Artist Diploma), Rice University's Shepherd School of Music (MM), and the University of South Carolina (BM), where she was a McNair Scholar. She sings in the La Jolla Symphony Chorus and serves on the board of the Encinitas Friends of the Arts.



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.lajollasympphony.com

Diane Salisbury,
Executive Director



The Chorus thanks our collaborative ensembles ... David Chase

The singers of LJS&C welcome colleagues from the San Diego Gay Men's Chorus (RC Haus, artistic director), who join us for the Berlioz *Requiem*. This is the second ensemble collaboration of the season; the first was with the SDSU Chamber Choir (Patrick Walders, director).

These collaborations not only reinforce our ranks in order to meet the extraordinary demands of works like the *Requiem* and Beethoven's *Ninth Symphony*, but they also bolster community relationships among the musical organizations throughout the county.

The guys from the SDGMC have turned out to be both enthusiastic and gifted. Rehearsals with them have been serious and efficient, and the sound of this self-selected group of 70 (from a huge ensemble of well over 150!) is an inspiration.

In the case of the *Requiem*, Berlioz wrote for a chorus that simply doesn't exist, one with a preponderance of male voices (not to mention that he imagined a chorus of 700!). With the addition of the SDGMC men, we will have an approximation of the proportions he had in mind, in a chorus of 180 voices . . . it will be challenge enough to fit them all on stage!

We are also using a brand new edition of the choral score by Adrian Horn, which re-voices aspects of the original in order to enhance the sound of Berlioz' intent.

Thank you, Gay Men's Chorus, for making this performance possible!



The loss of Warren Hoffer ... David Chase

We lost one of our extended LJS&C family in November, when tenor Warren Hoffer died of a complex of cancer-related conditions. Ann and I were able to go to a recent memorial gathering and to provide one of the many examples of his delightful wit and flawless singing: a video clip of the Tweedledee and Tweedledum duet from our 1993 production of *Boojum!* (See photo, from the video!)

Over a thirty-year period, Warren often came to San Diego from Phoenix, where he taught at Arizona State University, to sing large works with us: first Vaughan-Williams' *HODIE*; most recently Stravinsky's *OEDIPUS REX*; somewhere in the middle, Wesley-Smith's indomitable *BOOJUM!*



Warren, left, and his "twin," Mike Morgan

Vicki Heins-Shaw said it all:

"He brought so much to so many – beautiful singing, collegiality, and that beatific smile and wicked humor!"

Especially the wicked humor!



The LJS&CA Board

(Board representatives to the ensemble in bold)

Stephen L. Marsh, President
Paul E. Symczak, Vice Pres.
Jenny Smerud, Treasurer
Evon Carpenter
(Orchestra), Secretary

BOARD MEMBERS

Mark Appelbaum
Gordon Clark
Pat Finn

Peter Gourevitch (Chorus)

Ida Houby
Catherine Palmer
Brian Schottlaender
Arthur Wagner

EX-OFFICIO

David Chase
Diane Salisbury
Steven Schick



Invitation to San Diego Sings! ... Mea Daum, Carol Manifold

The La Jolla Symphony Chorus is featured in the San Diego Sings! Choral Festival coming up at Balboa Park on Saturday, March 21. This exciting, free event brings together 20 local ensembles celebrating the joy of choral singing at the Spreckels Organ Pavilion beginning at 11:00 a.m.

Highlights include 1,000 singers from all participating choirs joining together at 1:00 p.m. for a massed performance of *How Can I Keep from Singing* by local composer Brad Nelson. This work was commissioned by the Choral Consortium of San Diego, the festival organizer.

The La Jolla Symphony Chorus, led by Choral Director David Chase, takes the stage at 3:45 p.m. with a memorable, a cappella performance of the Bach chorale *Come Sweet Death*.

Following the La Jolla Symphony Chorus is the San Diego Gay Men's Chorus, then a performance by Ken Anderson and the Martin Luther King Jr. Community Choir. Everyone in attendance will be invited to join a gospel sing led by Anderson as the festival finale at 4:30 p.m.



March 21, 2015

Spreckels Organ Pavilion, Balboa Park
Performance Schedule (subject to change)

10:55 am	Welcome
11:00	Choral Club of San Diego
11:15	La Jolla Presbyterian Church Chancel Choir
11:30	San Diego Children's Choir
11:45	San Diego Mannskor, Norwegian Male Chorus
Noon	First Unitarian Universalist Church of San Diego Women's Chorus
12:15 pm	Pacific Coast Harmony – Men's Barbershop Chorus
12:30	Escondido Choral Arts Children's Chorus
12:45	Escondido Choral Arts Center Chorale
1:00	Combined choirs with organ and audience, conducted by Dr. Patrick Walders
1:30	San Diego Chorus, Sweet Adelines
1:45	San Diego North Coast Singers
2:00	San Diego Women's Chorus
2:15	Peninsula Singers
2:30	San Diego Sun Harbor Barbershop Chorus
2:45	SACRA/PROFANA
3:00	San Diego Chinese Choral Society
3:15	Encore Vocal Ensemble of San Diego
3:30	Pacific Women's Chorus
3:45	La Jolla Symphony Chorus
4:00	San Diego Gay Men's Chorus
4:15	Martin Luther King, Jr. Community Choir of San Diego
4:30	Community Sing led by Mr. Ken Anderson
5:00	Close



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!)



"Pursuit of Pinot Perfection!" Wine Tasting: April 25

Our annual wine tasting is coming up on Saturday, April 25, from 2-5pm. This year's event will again be held at the beautiful Rancho Santa Fe home of Don and Julie MacNeil, and the theme is California pinot noirs. Syndicated wine columnist Robert Whitley will lead guests on a "tasting tour" of pinot noirs from California's best pinot-growing regions so you can compare and find your favorite regions. The event begins with tapas and wines from around the world, and concludes with a raffle of fine wines from private cellars. Buy your tickets now, and look for your invitation in the mail soon. This is a great way to support LJS&C!



Congratulations Jessica and Sean!

Sean and Jessica McCormac are proud new parents! Seamus Malcolm McCormac was brought into the world on February 27th at 12:11 in the afternoon after 28 hours of labor, weighing in at 8 lbs 11 oz., 21" in length, and a crown circumference of 14.5".

He was delivered at home by the same midwife who delivered Jessica!



A perfect day for Young Artists Winners recital

On Sunday, February 15th, nine winners from our January 17th Young Artists Competition performed for a packed audience at the home of Michael and Nancy Kaehr. It was a pitch-perfect day in every way: talented young performers, a lively and varied program, and gorgeous weather for the post-recital reception outdoors. Thank you to June Allen and Jeanne Saier for arranging for volunteers to bring appetizers and desserts for the reception and to help set up and clean up. The event was flawless thanks to our volunteers. And special thanks to our hosts, Michael and Nancy, for lending us use of their beautiful home.



Article Watch

From Beda Farrell:

Astrid's blog, January 20, 2015

"Developing The Growth Mindset: How Yale Music Entrepreneurs Embrace Growth and Change"

By Astrid Baumgardner

<http://astridbaumgardner.com/blog/entry/the-growth-mindset-reflections-from-yale-entrepreneurs.html>



From Tom Peisch:

U-T San Diego, February 10, 2015

"Sila' performance set for Balboa Park - New work by John Luther Adams co-commissioned by La Jolla Symphony & Chorus"

By James Chute

<http://www.utsandiego.com/news/2015/feb/10/la-jolla-symphony-adams-sila-balboa-park/>

and

Los Angeles Times, February 12, 2015

"Tales of obsession and perfections: The musicians of the L.A. Phil"

By Jeffrey Fleishman

<http://graphics.latimes.com/la-phil-2/>

and

Los Angeles Times, February 15, 2015

"The Los Angeles Philharmonic faces up to a daunting future"

By Jeffrey Fleishman

<http://graphics.latimes.com/la-phil-4/>



From Diane Salisbury:

San Diego Jewish Times, February 19, 2015

"Israeli cellist performs music from S. America, Asia"

By Eileen Wingard

<http://www.sdjewishworld.com/2015/02/19/israeli-cellist-performs-music-from-s-america-asia/>



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 evon.carpenter@gmail.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:



Barbara Peisch
1717 Calle Platico
Oceanside, CA 92056

