

Rodrigo Ruiz, up close and personal ... *Evon Carpenter*

Rodrigo Ruiz has conducted an international array of orchestras including the Berliner Sinfonietta, Mexican Orchestra of the Arts, University of Michigan Symphony Orchestra and Symphony Orchestra of University of São Paulo to name a few. He began his music education at age seven at the State Conservatory of Baja California in Tijuana and received a bachelor's in piano performance at Lawrence University and master's in orchestral conducting from University of Michigan under Kenneth Kiesler.

Rodrigo currently splits his time between residences in Rome and San Diego.



We are fortunate to have Rodrigo as our guest conductor. He is an excellent musician and has a kind and pleasing manner on the podium. In order for us to get to know him a bit more personally, he willingly answered some interview questions.

Q: What is the reason for you splitting your time between Rome and San Diego?

A: Currently several music projects keep me in both places. They include the recording of my debut album as a composer, a doctorate in composition with Maestro Francesco Telli, students, conducting work and family.

Q: Do you conduct an orchestra in Tijuana?

A: I have conducted the Orchestra of Baja California (the state orchestra), as well as the Ticuan Symphony Orchestra, as a guest conductor over the years.

Q: Are you interested in teaching?

A: Yes, I currently teach piano, composition, and conducting in the U.S., Italy and Mexico.

Q: What is your ultimate goal musically?

A: To touch hearts with the power of music through my composition and conducting so that the seed of the Spirit blossoms from them.

Q: Tell us about your family.

A: My immediate family includes both of my parents, José María and Dominique, and my younger sister, Pilar, who is twenty-six. I'm the only musician in my immediate family, but there have been many artists in the family including my maternal grandmother (painting), my paternal grandmother (poetry, guitar, piano and voice), a paternal aunt (pianist) and many others. I also have a beautiful girlfriend, Maritza.

In this issue...

- Rodrigo Ruiz, up close and personal
- Note from the Executive Director
- Que Syrah, Shiraz – wine tasting
- Article Watch



Q: What hobbies do you enjoy?

A: I love to spend time in nature and in contact with the beautiful and sublime through literature, poetry, drama, sculpture, and painting. I am fascinated by mythology and the world-view of the ancient cultures, as well as with the teaching and wisdom contained in them.

Q: What is one thing people would be surprised to find out about you?

A: I love cooking! Every weekend my friends and I get together to cook at home and to spend some quality time together. We love to go on walks at the park, or at the beach, and get gelato afterwards.

Q: What is the best advice you ever received?

A: To always choose Love and Light above all else.

Q: What other information would you like ensemble members to know?

A: I am currently recording my debut album as a composer, which explores music for the piano and violin. The underlying theme is a sunny morning as an analogy for the light that dawns constantly within our hearts. The tracks will be recorded in June in London and the album will be available for sale on iTunes and other digital stores in the fall.

I also give a series of conferences titled "The Sacred Mystery of Music" where I share my view and practical experience of music and offer a way to hear and live music in a new and different way, which allows us to live a better, more fulfilling life.

Q: Please give us a remark or opinion about your experience conducting this concert.

A: I love being able to talk to orchestra members before and after rehearsals and during the break. It feels like a big family where everyone has so much to add and bring to the table. It's a beautiful feeling!

The vision of the orchestra as a pioneer for new music and composers is something I can identify deeply with, being a composer myself. Working with the people in the ensemble is truly a heart-warming experience. I can honestly say I look forward to rehearsals and that I am always positively surprised by the amount of effort and love that these wonderful musicians pour into the music. I hope that the La Jolla Symphony Orchestra and I may continue to make music together for many years to come!



Note from the Executive Director ... Diane Salisbury

It's April, and that means budget time for LJS&C. Recently an ensemble member asked me a few questions about our budget. Upon learning what things cost, she suggested others in the organization might be interested to learn more about how the Board budgets each season. So here it goes...

The budgeting process begins in January by assembling the direct costs of putting on the proposed new season, not including staff or artistic salaries. Direct costs vary season to season depending on the programming, but typical expenses look something like this: Mandeville Auditorium rental (~ \$52,000); music rental (~ \$15,000 - \$20,000), guest artists fees and travel expenses (~ \$22,000); instrument transportation (U-Haul), parking and signage (~ \$5,000-\$6,000); concert program design and printing (~ \$9,500); etc. In recent years, the direct costs for a season have ranged from \$115,000 to \$125,000. (Note: When artistic salaries, marketing and other program-related costs are added in, total "program costs" account for 75% of the budget, per LJS&C's most recent audited financial statements.)

The artistic budget and proposed season are presented for Board approval in February. Early Bird subscription prices are also determined at this time so that the new season can be launched at the March concert.

Contributors:

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Diane Salisbury



In mid-April, the Board's finance committee convenes for a budget session to flesh out the rest of the operating budget. We first look at what income can be expected from fundraising events, concert sales, grants, and donations. This includes a review of our subscription and single-ticket pricing and event pricing. We compare year-to-date income from the current season's concerts, fundraisers and contributions against actual income of previous fiscal years, and project what is realistic to budget for the new season. The expense side of the budget is tackled in much the same way, accounting for new and/or increased expenses based on the organization's goals as well as looking at how expenses are tracking year-to-date and compared to actual expenses for past seasons. The draft budget is presented to the full Board for discussion, review, and adjustment at the late April board meeting. The final budget is approved by the Board in June.

We budget to break even or end with a small surplus. There are always a lot of variables, and sometimes a concert or fundraiser doesn't meet budget goals. But for the past several years we have been more successful than not in bringing the budget in on target.



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Article Watch

From Jean Lowerison:

Charlene and Brenda in the Blogosphere

"Seminar, Stravinsky and Chaperone"

By Charlene Baldrige

Scroll down to "Stravinsky at Mandeville" to read the review of our last concert.

<http://charleneandbrendaintheblogosphere.blogspot.com/2016/03/seminar-stravinsky-and-chaperone.html>=



From Diane Salisbury:

San Diego Jewish World, March 20, 2016

"Multi-media 'Gotham' well received in La Jolla"

By Eileen Wingard

Another review of our last concert.

<http://www.sdjewishworld.com/2016/03/20/68329/>



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:

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