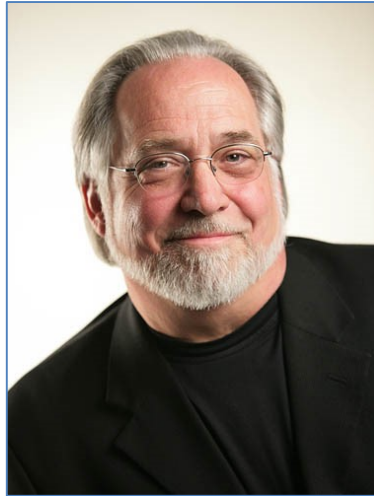


## A great work with a personal connection ... Choral Director David Chase

We finish the concert season with a performance of an important American work, a work written by a German. It is *When Lilacs Last in the Dooryard Bloom'd*, written by the noted German composer Paul Hindemith, in the year he attained American citizenship (1947). And it is a setting of perhaps the greatest poem of that most American of poets, Walt Whitman; a eulogy to his slain president, Abraham Lincoln.

### Of Whitman, Hindemith and Shaw

It was Whitman's genius to "blurt out" what mattered and make readers *feel* it. His poetry *feels* musical, with expostulations and exhortations that jump off the page. In the poem, his deep love of Lincoln and his grief at the shocking assassination is generalized, without diminishment, to all the American citizenry. Lincoln's name is never mentioned. In the beginning, he chooses the three symbols – the lilac, the Western star, the gray-brown bird, with "Song of the bleeding throat" – and by the end, he has eulogized all the dead soldiers and, more poignantly, the thousands of living they left behind.



Hindemith's genius was to set all of this – over 2000 words – with Bachian clarity and a musical reserve that makes the emotion all the greater. His setting is so natural that the soloists seem to be speaking extemporaneously and the chorus conveys the weight of the *turba* (the crowd scenes) in the Bach *Passions*.

What brought about this Whitman/Hindemith intersection was the brash and ambitious 27-year-old Robert Shaw, who sought out Hindemith as a new émigré from war-torn Germany with a reputation as one of those world-class composers (think Stravinsky, Bartok, Schoenberg) looking toward the US as the face of the future. Shaw had the pluck to ask the composer, 20 years his senior, for a new work for his Collegiate Chorale, which was an all-amateur group (like LJS&C!) that he referred to as a "melting pot that sings." He offered \$1000 (which, it appears, came from Shaw's own pocket), and Hindemith accepted.

This alliance of renowned composer, emerging conductor and amateur performers is not as odd as it seems at first. Hindemith loved amateur music-making and was often skewered for writing *gebrauchsmusik*, music for every instrument and every level of performer, as well as his acclaimed works. (He once said, "I write so much music because so much of it is bad!") Hindemith knew – as we do – that music is best experienced from within the making of it.

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- Meet Nathan Daum
- Did you know...
- Wine Tasting recap
- Endowment fund update
- Article Watch



The composer was in the process of becoming an American citizen, so this was a chance to make a gift of his music to America. Furthermore, Franklin D. Roosevelt had recently died – another fallen president whom he had admired. Finally, Hindemith felt the loss of so many in the war, whom he wanted to eulogize. Whitman’s poem covered it all: fallen leaders, masses of war dead, as well as a belief in the ultimate good of America.

To this, he added one more layer of symbolism. He was moved by a small Jewish melody called “Gaza” with the text, “Requiem for those we love,” which he incorporated in movement eight when the soloist sings:

*And I knew Death, its thought, and the sacred knowledge of death.*

What follows is the “Death Carol,” the emotional crux of the work:

*Come, lovely and soothing Death,  
Undulate round the world, serenely arriving*

... the modern answer to J.S. Bach’s stunning chorale, “Come, Sweet Death.”

With that, we finally have the explanation, not only for the origin and nature of the work, but also for its extraordinary title: *When Lilacs Last in the Dooryard Bloom’d; A Requiem “For those we love”* (and a dedication to Roosevelt, which is omitted).

#### **The Personal Nature of This Performance**

This work has haunted me most of my life, just as Mr. Shaw (as he preferred to be called) has hovered around my musical sensibilities since I was a kid. The piece itself, though not often performed, is revered in the choral world (especially in the Mr. Shaw choral world). My desire to conduct it “someday” came to a head when my son Darren was in college and getting serious about singing, around 1995. Without proclaiming anything publically, I procured a full score and determined that the pinnacle of my conducting life would be the day when Darren and I would do *this* music together.

Darren will be singing – not just as a favor to the Old Man, but because he has fallen in love with the piece.

Oh, most fortunate father!



#### **Note from the Executive Director ... Diane Salisbury**

Wow. This year has zoomed by. As we enter the home stretch, I’d like to extend my congratulations to all of our musicians for an excellent season. Last concert’s guest conductor, Rodrigo Ruiz, was thrilled to work with our orchestra (and hopes to be invited back), and our June concert with chorus will be a treat on many levels – not the least of which is having David Chase’s son, Darren, back with us as soloist. Expect a wonderful cap to the season.

#### **Gala 2016 “Arts Angel” Announced**

Our 2016 Gala Committee is in full swing and I am pleased to announce that former San Diego Union-Tribune classical music writer Jim Chute has accepted our invitation to be honored at the Gala as this year’s “Arts Angel.” Jim and his wife, Hollis, will attend as our guests at the Saturday, October 1 event. The Committee is creating a tropical theme for the Gala, and flutist Lori Bell and her Latin jazz ensemble, “Trio de Janeiro,” will return for after-dinner music. Look for save-the-date cards and more information in the mail soon.

### **Contributors:**

Barbara Peisch, Ed.

Evon Carpenter, Asst. Ed.

David Chase

Nathan Daum

Walt Desmond

Karen Erickson

Beda Farrell

Jean Lowerison

Diane Salisbury

Susan Taggart



### "Early Bird" Subscription Deadline: June 17

Our Early Bird subscription campaign is off to a strong start, with close to 300 subscriptions sold for what is shaping up to be a popular 2016-17 season. The Ensemble rate is \$120 (just \$20/concert) through June 17, after which subscription rates increase. Our March 2017 performance of Verdi's *Requiem* will be offered at a premium single-ticket price (up to \$39 per ticket), making subscribing an even greater value. Sign up today and tell a friend! The Ensemble subscription flyer can be found on the LJS&C website on the Ensemble Log-in page. Or call the office at 858-534-4637, and Adam Perez will set you up.

### "Like" LJS&C Facebook Page

LJS&C executive assistant and event support staff member, Meg Engquist, is actively posting to our Facebook page several times a week. Many of you are also participating, and we're up to over 900 Facebook "likes." Watch for Meg's weekly "Throwback Thursday" posts to see fun, archival photos.



## Meet Nathan Daum ... *Evon Carpenter*

I first became acquainted with Nathan on the LJS&C chorus trip to Mexico in 2007 and was lucky to experience his verve again on the tour to Spain last summer. Nathan is a person who enhances any organization he is part of and brings wonderful enthusiasm and talent to our group. He is a free spirit who displays an ethic of caring and wanting to help others while



simultaneously enjoying life to the fullest. He has a great sense of humor and I have decided to once again use the question and answer format so you can experience it in his own words. Thank you for all you do for LJS&C Nathan! *[Editor's note: Nathan is Chorus Manager Mea's son.]*

**Q:** We all know you as Nathan. Do you have a nickname?

**A:** I have many nicknames; the most common are Zeus, Peter Pan, and Kitty.

**Q:** How long have you been in the chorus?

**A:** My first event was the Mendocino Music & Arts Festival in 2005. I've been off and on with the group, as I've been away for my undergraduate and graduate schooling and various travels.

**Q:** Which part do you sing in the chorus?

**A:** I sing tenor, however, my voice type is best described as baritenor'ish.

**Q:** How long have you lived in San Diego?

**A:** I was born in Havre de Grace, Maryland and we moved to San Diego when I was six months old. Apart from that, I've lived in San Diego for all of my life except for a few years in Los Angeles while doing my undergraduate work and Boulder, Colorado for grad school. Colorado was wonderful but doesn't have an ocean so I had to clear out.

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**Q:** Tell us about your education.

**A:** I've been a student at pretty much every public college in Southern California. I hold a bachelor's degree in Music-Vocal Performance from CSU Northridge. I am willing to bet that I have more college credits than any other member of the ensemble but have only the one degree.

**Q:** Where do you work and what does your job entail? What made you choose your current job?

**A:** I recently began my first "desk job" as the Operations Manager for Genesis Digital, an internet marketing and e-commerce company. I took the job because I was in between projects and the COO of the company made me an offer that was too good to turn down. My income before that was



earned from a blend of music (opera and singer/songwriter), photography, and special event work. Historically, when people ask what I do I describe myself as a "general specialist". I enjoy that I get to telecommute and take frequent advantage of the situation to take some time off midday when the surf is good. I also take

advantage of the telecommuting aspect to enjoy working vacations. The best one of those, so far, was spending a few weeks in Kauai balancing work and play. I have an expansive list of other previous jobs, including but not limited to, bouncer, bodyguard, martial arts instructor, research assistant, travel agent, resident advisor, FedEx driver, and gondolier.

**Q:** How long have you been involved in music?

**A:** I played trumpet when I was growing up. I switched to classical guitar until I plateaued due to pre-existing nerve damage. When I was 20 or so my mom convinced me to take a group voice class and I suddenly had an entirely new focus for my life.

**Q:** Why did you choose to audition for our ensemble?

**A:** I was recruited by Dr. Chase many years ago when I was a student and he was in need of tenors (and movers of heavy objects) for the Mendocino trip. My mother was hired as the manager of the chorus shortly thereafter so I have technically been with the chorus longer than she has! Fun!

**Q:** What do you like about being a part of LJS&C?

**A:** I enjoy the wide variety of people who have chosen to assemble into our motley crew. We have a very diverse group that has a wealth of stories, experiences, and perspectives. I enjoy the music that we sing, in that it isn't always the "standard repertoire" and helps open my eyes to new ideas and perspectives. I adore the trips that we take. The opportunity to travel with such a diverse group of amazing people is a wonderful gift...to be able to make music with them as well...priceless! I have written songs about each one of the overseas LJS&C trips that I've been fortunate enough to go on, Mexico, Ireland, and Spain.

**Q:** Are you married?

**A:** No, but I like long walks on the beach, cooking, books, and cats...ladies (winks).

## 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](http://www.lajollasympphony.com)

Diane Salisbury,  
Executive Director





**Q:** What hobbies do you enjoy?

**A:** Surfing, swimming, snorkeling, sailing, gardening, reading, picking up heavy things and putting them down again, hiking, camping, backpacking, carpentry, cooking, making music, photography, travel, and building crazy things.

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

**A:** The question here is what I am willing to talk about in a publication that will be read by my mother. My most recent cool escapade was being in Scotland (Edinburgh) after the Spain tour. One of the managers that used to get me a lot of singer/songwriter gigs in Colorado was a big part of booking artists for the Edinburgh Fringe Festival so I ended up getting to play some gigs in my singer/songwriter persona (The Barefoot Life, Songs of Life, Love, and Skinny Dipping). It was pretty cool!



### Did you know...

Ken Fitzgerald, our principal trumpet player, will be playing the "Taps" theme in Movement 10 of the Hindemith. This involves Ken switching parts for the one movement as "Taps" is not in the first trumpet part. Rachel Allen will be playing the first trumpet part for Movement 10 so that Ken may slip off-stage to play "Taps."



Ken has a personal connection with "Taps." He plays it regularly at veterans' funerals around San Diego as a volunteer for Bugles Across America which has made it quite meaningful and important to him.



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## The LJS&CA Board

(Board representatives to the ensemble in bold)

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David Chase  
Diane Salisbury  
Steven Schick



## Wine Tasting recap ... Diane Salisbury

### Que Syrah, Shiraz!

This year's annual Wine Tasting fundraiser was held on Saturday, May 14 at the lovely home of Ms. Dennie Smith. The event was attended by 70 guests and raised over \$7800 for LJS&C. Wine journalist Robert Whitley led guests on a tour of Syrah wines from three continents in a blind tasting followed by a raffle of 20 rare and fine wines and three auction items. Special thanks to volunteers Marianne Schamp and Satomi Saito for their adept work in the kitchen preparing a tasty repast, and to event chairs Gordon and Lauren Clark for helping promote this year's event.

"Blind" tasting wines:

Yalumba Patchwork Shiraz (\$20)

Bugalugs Shiraz (\$24)

Leeuwin Shiraz (\$35)

Copain Syrah Tous Ensemble (\$22)

Ojai Syrah Bien Nacido (\$46)

Jean Luc Colombo Cornas (\$60)

Guigal Cote Rotie (\$79)



*Seven Syrah/Shiraz wines bagged, numbered and ready for the blind tasting*



Have some news  
to report?

Let the editor  
know!

[barbara@peisch.com](mailto:barbara@peisch.com)

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





Guests await the "reveal" on the blind tasting wines



## Endowment fund update ... Walt Desmond

**\$955, 175.79**

That is the total at this moment contributed by generous friends and members of LJS&C to the Sostenuto LJSC Endowment Fund.

As we think about going to a wider community to contribute to OUR endowment, that number is a reminder of several goals:

1. It's less than 5% away from a million dollars: wouldn't that be an impressive accomplishment to brag about?
2. That million dollars would still be only 2/3 of our ultimate goal of \$1,500,000. Remember that achieving that goal will provide a permanent, independent source of income for salaries for our two musical directors.
3. Because this goal will benefit us musicians, as well as the broad community, wouldn't it be great to see huge support from the ensembles themselves? About 25% of our musicians have contributed to date...can you add to this participation rate?

In the hopes that the answer to that last is "YES!!!!" from many ensemble members, LJSC will be making a special effort over the summer to contact all members—to hear that "yes!"

If you would like to help us right now to reach all three of those goals above, please contact one of the Endowment Committee members in the chorus or orchestra, find details on the LJS&C website, or contact Executive Director, Diane Salisbury ([dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com), 858-822-3774) – to get answers to any questions or to make that donation!



## Article Watch

**From Beda Farrell:**

*The New York Times, May 4, 2015*

"How Whitman Remembered Lincoln"

By Martin Griffin

<http://opinionator.blogs.nytimes.com/2015/05/04/how-whitman-remembered-lincoln/?smid=fb-share&r=0>



**From Jean Lowerison:**

*Royal Opera House, June 12, 2015*

"Get them while they're young: Opera for toddlers"

By Rachel Beaumont

<http://www.roh.org.uk/news/get-them-while-theyre-young-opera-for-toddlers>



**From Susan Taggart:**

*Huffduffer, May 12, 2016*

"How Yo-Yo Ma gets a Galician bagpipe and a violin to make beautiful music together"

This article first appeared on Public Radio International but appears to be unavailable. Instead, use the link, below:

<https://huffduffer.com/abrin/330170>

and

*Youtube.com, May 19, 2010*

"Zadar, Croatia has two amazing things to enjoy, the sea organ and "a salute to the sun" two very unique art/engineering [sic] pieces. This is my video about them."

By Fernando Ayuso

<https://www.youtube.com/watch?v=LBhk5KFwLVc>





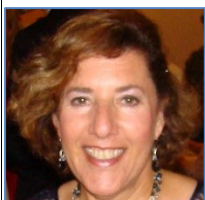
**From Karen Erickson:**

*The Washington Post, May 16, 2016*

“An amazing way to go’: Jane Little, world’s longest-serving orchestra musician, collapses and dies performing ‘There’s No Business Like Show Business’”

By Geoff Edgers and Fred barbash

<https://www.washingtonpost.com/news/morning-mix/wp/2016/05/16/what-an-amazing-way-to-go-bassist-jane-little-worlds-longest-serving-orchestra-musician-dead-at-87-after-collapsing-while-performing/>



If you find an interesting, music-related article or web site, send the information about it to Barbara at

[barbara@peisch.com](mailto:barbara@peisch.com) or Evon at [evon.carpenter@gmail.com](mailto: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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