



## Songs of Experience ...

David Chase

Let me assure you that I'm no expert on William Blake. However, the English poet, engraver and visionary does seem to follow me around.

Long-time LJS&C folks will remember that, back in 2001, we did quite the dog-and-pony show on Handel's *L'Allegro ed Il Penseroso*, an amazing piece that set poems of John Milton. The real incentive to create that evening of poetry, projected images and exquisite music was my chance discovery of the series of water-color paintings of

-- you guessed it -- William Blake, interpreting the Milton poems. (If you find this confusing, perhaps the chronology will help. Milton wrote the poem *ca.* 1632; Handel set it to incomparable music in 1739; Blake painted the images around 1816. So far I know, they were all presented together in 2001!)

The whole *L'Allegro* experience was "cosmic." Briefly described, it began with bumping into the Handel score for the first time in the University of Michigan music library; serendipitously finding the book of paintings in a used bookstore three blocks from Copley Symphony Hall; going with my wife, Ann, to the Pierpont Library in NYC to view, by appointment, the *original* Blake paintings (unframed, pulled reverently from their drawer); and finally putting the whole thing together with my great colleagues in La Jolla and performing with my son, Darren, as the featured tenor soloist in the performance. All this is heady stuff.

So it seemed like "déjà vu-all-over-again" when Ann gave me a Christmas present a year and a half ago: the newly released recording of William Bolcom's settings of William Blake's *Songs of Innocence and of Experience*, beautifully recorded by Leonard Slatkin, conducting the massive performing forces of the University of Michigan. Here was yet another confluence of things and people I hold dear; here was yet another piece of music that LJS&C should do -- no one else in San Diego would.

William Bolcom is a professor of composition at the University of Michigan. I never met him in the year I was in residence there (I think he was on sabbatical), but his aura was around. (Actually, that department has numerous "auras!") But I knew about him not only as an acclaimed composer and a professor but also as the pianist half of the amazing husband-and-wife duo, Bolcom and Morris. They've made over a dozen albums of American popular songs -- famous and forgotten songs -- and Ann and I have seen them several times on their many tours.

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*It feels like summer...*



It's the combination of his quirky interest in "low-brow" music and his ability to write successful orchestral music and opera (three operas commissioned and performed in a twelve-year period by Chicago Lyric) that make him a good candidate for setting a collection of poems like the Blake *Songs*. As you might imagine, he touches upon all kinds of styles in the process: The score includes dense brass dissonance and a cappella madrigals; stentorian baritone arias and folksy music hall songs; a children's choir singing with mandolin and a "rock singer" entering on a reggae riff that ultimately infects all 250-or-so performers . . . and so it goes.

We won't be able to do the entire work – it's two and a half hours long, and we have four weeks of rehearsal! But we'll do most of the second half of the piece, the *Songs of Experience*.

Of course, we'll have William Blake with us every step of the way. Beda Farrell is preparing projections of the colorful and fascinating engravings in which he produced these famous poems, as well as super-titles of the poems themselves. (Yes, they're in English, but they're dense and chock-full of symbolic language.) The audience will sit in darkness, as befits a truly theatrical experience. The nine different vocal soloists and four different choral forces will appear in special lighting cues. Something for everyone!

Tell all your friends. It's *Showbiz with Great English Literature!*



As I write this to my colleagues in the chorus and orchestra, we've had only one reading rehearsal with both groups, and it's a long way (though a short time) until we put it all together. I feel the need to thank you all for following my lead into these uncharted waters. This is what we do in La Jolla, but it still amazes me how disciplined -- and optimistic! -- you are when we wade into something so new.



## About the Image On Our Poster ... David Chase

People have been asking how we came by the flaming image on our poster, and I'm glad to tell them. The artist, Mark Adams, has done a number of illustrations for the Performing Arts Department at Palomar College. They have been invariably stunning, and I was determined to bring him into this Bolcom/Blake project.

I was glad to discover that he loves Blake, but I gave him a difficult assignment, inspired by the intersection of Bolcom and Blake: "Think Blake and a new, young audience at the same time." What follows is Mark's description of his experience:

*I was intimidated to update and contemporize Blake's imagery, but compelled to express my own interests in mysterious spirituality and naked humanity, fire, passion, motion, intent, the elements. After a brief chat over the direction to take, I sent David a series of work-in-progress files over the course of a week and didn't hear from him.*

*Finally, I got a message from David. He liked "the green blotchy one."*

*All files I'd sent were predominantly yellow and blue, in fact not a pixel of green in a single one. Much dismay on my part followed.*

*He finally got me a copy of the file he was seeing. The whole image was inverted, a negative -- garbled in transmission! But there was undeniable richness and beauty to the palette, so I took this mystifying mistake and ran with it to turn the piece into an interplay of vivid jewel-like color and texture.*

## Contributors:

Barbara Peisch, Ed.

Ted Bietz

Eric Bromberger

Stephanie Boegeman and  
Chris Lewis

David Chase

Mea Daum

Marc Dwyer and Cynthia  
McGregor

Victoria Eicher

Beda Farrell

Max Fenstermacher and  
Nancy Swanberg

Sharon Jones

Anne Merkelson

Amee Wood



Hopefully, the image's velvety, gentle/fierce embrace and call to motion is there for everyone to experience....but I am grateful to have let the process be a journey that urged me on beyond what I was headed for....

Mark H. Adams,  
Illustrator

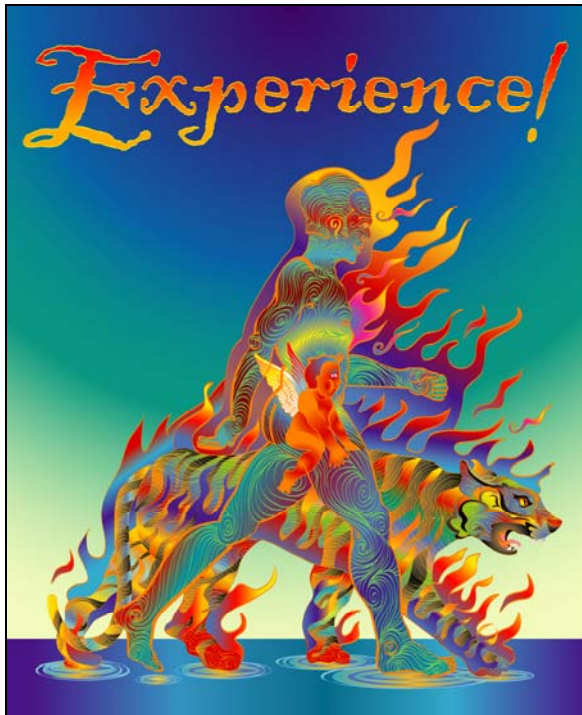


Image created by Mark Adams for the publicity poster



## Outreach update ... Victoria Eicher

LJS&C Music Outreach is taking a new direction for students in City Heights and surrounding communities. The Latin American Music Project (LAMP) brings music, instruction and instruments directly to students in City Heights through newly formed City Heights Mariachi and Afro-Cuban Ensemble classes. Classes began on April 15 with a combined enrollment of 12 students. Four weeks later, the enrollment is up to 32! The classes meet every Saturday and are taught by Jeff Nevin (Director of Mariachi Champaña Nevín) and Manny Cepeda (Founder of Ritmo Caribe) at the City Heights Park and Recreation center. The program is the result of collaboration between La Jolla Symphony & Chorus, Mariachi Champaña Nevín, Ritmo Caribe, the City Heights Performance Annex and City Heights Park and Recreation. Qualcomm and Sempra Energy provide funding for the LAMP. We also thank Bertrands Music in Rancho Penasquitos for their generous donation of two Conga sets and two guitars. We are awaiting a response from Tito Puente, Jr for additional donated instruments (our connection to Tito is through Manny Cepeda, the Afro-Cuban Ensemble instructor).

The outreach program in Encinitas, a series of five school performances, began in May. On May 23 and June 6 Jeff Nevin leads a Mariachi ensemble at Park Dale Lane and Flora Vista elementary schools. On June 5 and 6 Victoria Eicher leads a flute, violin and cello program at Capri and Ocean Knoll elementary schools. And finally on June 9th "Synergy", a duet formed by Cathy Blickenstaff (LJS flute) and her husband,

Order tickets online  
at the ensemble  
price until July 30!

Go to:

<http://www.lajollasympphony.com/internal/chorus>

or:

<http://www.lajollasympphony.com/internal/orchestra>

and follow the link to  
subscribe!



Colin (guitar), performs at Paul Ecke Central elementary. Additional grants are being written and submitted at this time to continue and expand the outreach programs in City Heights and Encinitas. Received to date for Music Outreach: \$8000 from Qualcomm, \$2500 from Sempra Energy, \$1500 from the Encinitas Arts Commission and \$2000 from the James S. Copley Foundation. A total of \$14,000 plus a few individual donations on the side! Hats off to the Gaukel-Brown-Eicher volunteer grant writing team (Judy Gaukel and Susan Brown, that is, violinists in LJS). I hope to include vocal outreach ensembles in the Fall (hint, hint chorus!).

If you are interested in joining the LJS&C Music Outreach program as a performer, volunteer or sponsor, please let me know ([outreach@lajollasympphony.com](mailto:outreach@lajollasympphony.com) or call (858-695-0719)! Visit our Outreach page at [www.lajollasympphony.com](http://www.lajollasympphony.com) for pictures and program updates.



## A Biblical story - Part 2 ... Amee Wood

And so it came to pass that the dues program was launched by the Board. There were announcements and charts and pleas and articles requesting musicians to participate in the program. And the musicians pondered these requests; they looked into their hearts and their bank accounts and weighed whether they could help the LJS&C.

And lo! Many musicians came forth and gave of themselves to the organization. They gave checks, cash and credit cards, they bought tickets for friends and students, and they worked many volunteer hours. The Board rejoiced at how responsive the musicians were: a majority of the ensemble members participated. Dues netted the LJS&C approximately \$12,800, and more than 30 people volunteered. Some musicians donated money and time. The Board hopes all the musicians know how much their contributions are appreciated, and sends many thanks to the ensemble members. The Board hopes it may even be able to replenish The Endowment, and looks forward to increased solvency next season.

And God looked down and saw all these things. He saw how many musicians loved the LJS&C and were willing and able to help the struggling organization. And because God loved good music, He thought "Maybe I will send forth a Major Donor..."

So be on the alert for any major donors, and if anybody sees some, send them our way! Thank you all for your generosity of time and money - your support is truly making a difference in our budget and morale.



## Love in the Symphony - Part 6

### Max Fenstermacher and Nancy Swanberg

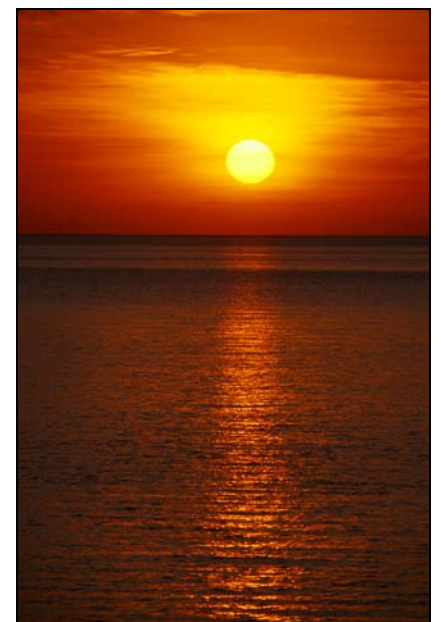
Max (assistant principal cello) and Nancy (assistant principal viola) have been playing in orchestras together for over 25 years, having met in an orchestra at the University of Michigan in 1980. A classic story of meeting by accident, they were at a second rehearsal of the "non-music-majors" orchestra in the U of M music school one night, just after the results of the recent auditions had been announced. As a result



## Tutti is online!

Thanks to Sean Peisert, you can download this and previous issues of *Tutti* from:

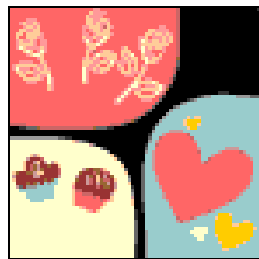
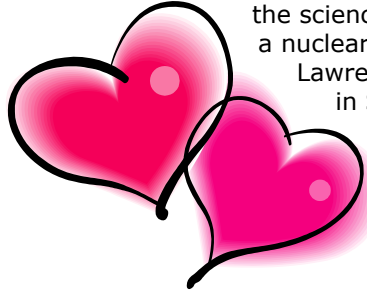
[lajollasympphony.com/download/tutti](http://lajollasympphony.com/download/tutti)



of the auditions Max was principal cello and Nancy was principal viola. During the rehearsal break a cellist yelled something about being interested in finding a violist who wanted to play some chamber music. Nancy did not notice which cellist had made the request, and so asked Max if he was the one interested in playing chamber music. Max admitted that he had not made the request, but was certainly interested in chamber music. A quick calculation told Nancy that probably the cellist who had made the request was not quite as good a player as the principal cellist she was talking to, and so a duet was born out of a miscommunication. It took two performances together, the Beethoven Eyeglasses Duet and a Hindemith Duet for viola and cello, before they decide maybe they should try a date.

In addition to music, Max and Nancy share a love for science. Surprisingly however, the science specialties they love are completely different. Max is a nuclear physicist working on fusion energy research for the Lawrence Livermore National Lab in northern California. He is in San Diego because there are only 3 substantial fusion experiments doing the type of research that he is pursuing in the country and one is in Sorrento Valley, just north of the university. General Atomics operates the experiment for the US Department of Energy. Nancy's first career in science was in remote sensing for forestry applications. This involved analysis of aircraft data and satellite imagery to detect deforestation in the Amazon. After graduating from Michigan, she spent several years working for the Canada Center for Remote Sensing in Ottawa before returning to the US to work at NASA Ames in the San Francisco area. These days she is fully immersed in her second career in science as the science teacher for the Del Mar Hills Academy of Arts and Sciences. During the course of the year she leads about 400 students in grades K - 6 through dozens of science experiments of all kinds as well as teaching violin and co-directing the school chorus.

Max and Nancy have enjoyed many, many of their experiences with the La Jolla Symphony and Chorus. One of the highlights was joining a group of the singers and a few other instrumentalists for the tour of the Czech Republic and Poland in 2001. The final night's concert to an absolutely packed audience in the only church of the Warsaw ghetto that remained standing after WWII is a memory that they will never forget. And singing into the wee hours of the morning after that concert in the hotel bar with the other La Jolla members and an outgoing Polish bar guitarist, while their children were having a wild game of Uno at a table in the corner, is just another of those La Jolla Symphony memories that are priceless. The first 12 years with this orchestra have produced some great experiences and they're looking forward to the future.



**Stephanie Boegeman and Chris Lewis**

Chris and Stephanie met as freshmen at Harvey Mudd College in Claremont, California. Though they had several classes together, what really caught Chris's attention were the jazz songs Steph could be heard singing to herself wherever she went. Unfortunately, at a school with three men for every woman, Steph was quickly snapped up by another guy, forcing Chris to bide his time.

**Need to contact the LJS&CA?**

La Jolla Symphony & Chorus Assoc.

9500 Gilman Drive

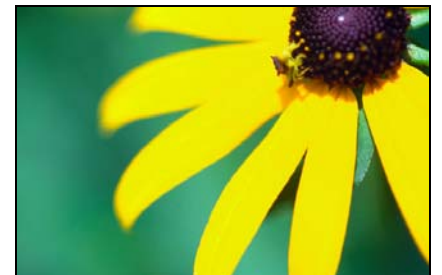
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Anne Merkelson,  
Executive Director  
[amerkelson@ucsd.edu](mailto:amerkelson@ucsd.edu)





In the meantime, Chris decided to join the Claremont Colleges Concert Choir. Chris had been heavily involved in instrumental music in high school in Seattle, playing the trumpet in marching band and piano in a few jazz groups and musical productions. But in all that he had never thought about singing. In college, he decided to join the Concert Choir after finding out that several of his new friends (including Stephanie) were in the group. After singing his first choral concert (Poulenc's Gloria) he was hooked.

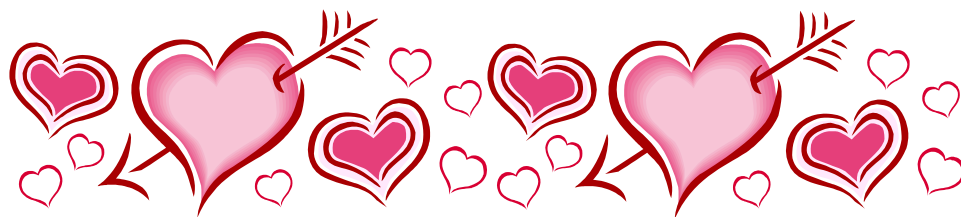
After two years at college, Steph became available and this time Chris managed to ask her out before anyone else. They continued dating through college, but upon graduating in 1999 (Chris with a degree in Computer Science, and Stephanie in Chemistry), moved to different parts of the country and eventually decided that a long distance relationship wouldn't work out. Chris got a job with a dot-com startup in Boston, and Steph spent two years doing community service with Americorps in Washington, DC and Jacksonville, Florida.

In 2002, Stephanie decided to return to school to study music and graphic design. She chose SDSU for its combination of affordability and a fantastic world music program. Upon hearing this, Chris, in a fit of romantic idealism, decided to give up his life in Boston (his favorite city) and moved across the country to live with Steph in San Diego.

Immediately upon getting settled in San Diego, Chris looked up local choirs and auditioned with LJSC, and he's been singing there since. A year later, Stephanie joined as well.

Chris's risky heart-over-head move across the country resulted in a happy ending; in 2004 the couple became engaged, and they were married on May 29, 2005 in Sacramento. They honeymooned in a small town called Mendocino, just weeks before LJSC took their summer tour there!

This will be Chris and Steph's last concert (for now!) with LJSC. On May 16, Steph accepted a position with the Japan Exchange and Teaching (JET) program, a long-running Japanese government program that hires people from the US and other English-speaking countries to be assistant English teachers in Japanese public schools. The couple will be moving to the city of Noshiro at the end of July, for a period of at least one year, after which they will most likely return to San Diego.



Have some news to report?  
Let the editor know!  
[barbara@peisch.com](mailto:barbara@peisch.com)



### Marc Dwyer and Cynthia McGregor

Cynthia and Marc joined La Jolla Symphony just over a year ago in fall 2004. They both auditioned for the symphony two weeks after moving to the San Diego area from Chicago, where they lived for about 10 years.



Marc originally hails from St. Louis and Cynthia from Walnut Creek, California (east of San Francisco) but they both met at Northwestern University when they were graduate students in music.

Marc received his Masters of Music degree in trombone performance in 1996 from the Julliard School of Music. Cynthia received her Masters of Music degree in horn performance in 1995 from Oberlin Conservatory in Ohio, and her PhD in Music Theory in 2001. If it weren't for Marc, Cynthia may not have finished her doctoral dissertation. In December of 1999, when Marc *finally* proposed, Cynthia agreed under one condition: she had to finish her dissertation first. She was so anxious to get hitched, this was one way she knew could discipline herself to complete that project. Sure enough, on June 15 2001, Cynthia became Dr. McGregor, and one week later on June 23, they became husband and wife.

In Chicago, both Cynthia and Marc performed professionally and taught private music students. While in graduate school and before they dated, Marc founded the Lakeside Brass of Chicago, a quintet comprised of fellow Northwestern students. When their horn player left, Cynthia stepped in (really this was just Marc's way of trying to get a date with her). Lakeside Brass played regularly at Chicago's Navy Pier, was a resident performing group at a church in Evanston, and did a lot of freelance work including weddings and other celebrations. Lakeside Brass stayed together until Marc and Cynthia moved to California.

Both Cynthia and Marc were involved in other groups as well. Cynthia played with the Green Bay Symphony, Rockford Symphony, and had the honor of performing under Sir Georg Solti, Daniel Barenboim and Pierre Boulez while in the Civic Orchestra of Chicago. She was also principal horn of the Northbrook Symphony (conducted by Sam Magad, concert master of the Chicago Symphony) and Lincolnwood Chamber Orchestra. Marc played in Millar Brass, Chicago's finest brass ensemble, South Bend Symphony, Rockford Symphony and subbed with several other local symphonies.

Marc and Cynthia have both been music teachers since before they met, but it used to be that teaching was a supplement to their performance careers. Now it's the other way around. In 2004, Marc received his second Masters degree, this time in Music Education with certification to teach in the public schools. Cynthia had about 25-30 horn students, and was also on faculty at Northwestern's School of Music coordinating and teaching their sophomore musicianship (music theory and aural skills) curriculum.

Cynthia's new job at Southwestern College – a community college in Chula Vista – is what brought the couple out from the Midwest. At Southwestern, Cynthia teaches music theory, sight singing, and music appreciation. Last fall she performed a faculty horn recital, played with the Tijuana Opera's production of Romeo and Juliet, and also played in a trio at the La Jolla Athenaeum as part of their noon concert series. Marc is the music director at Kroc Middle School, teaching choir, band, orchestra and music appreciation. Outside of teaching and playing, they enjoy hiking with their two Labrador Retrievers and taking road trips...that is, when they have time!



### Missing friends

The LJS&C expresses its deepest sympathies to the family of James McNally. The former chorus tenor passed away on April 19 after a brief struggle with pancreatic cancer. His ex-wife, Mary, may be reached by e-mail at [MCallag520@aol.com](mailto:MCallag520@aol.com) or on her cell phone at 760-815-6845.

The LJS&C expresses its deepest sympathies to Edwina Johnson and family upon hearing of the passing of David Johnson, one of our former usher captains.

The Board and chorus bid a fond farewell to Bev McGahey. Bev has been a chorus member for several years and a Board member for one. We thank her for her innovative ideas and many volunteer hours. We wish her well in her new "smart" community in Bloomington, Indiana, where she will pursue her music, be near her family and enjoy the changing of the seasons.



## Automatic pilot? ... Ameer Wood

On Monday nights, most of us pack up our instruments, or vocalize a bit, and arrive at Mandeville Center by 7 PM, ready to rehearse. We sing, play, laugh, count, commiserate and work hard. By 10 PM we're beat, and head for our nice, warm beds and a good night's sleep.



We may - or may not - look at our music during the week, and, barring any unforeseen circumstances, we're back at it the next Monday night. And most of us think that is all there is to this organization.

I have news for you. Any ensemble member who comes only on Monday (and Wednesday) nights, is missing a whole lot of action.

The action this season has been - well, I can't come up with just one adjective. The ones that flood my mind are exciting, nerve wracking, thrilling, overwhelming, touching, stumbling, heart warming, tumultuous, loving, halting, anxiety ridden, hopeful, complicated and triumphant. We started the season with many new, key people. Anne Merkelson, our Executive Director, Veronicah Roolz, our Operations Manager and Hanna Choe, our student intern, became our office staff. They learned, innovated, made mistakes and worked overtime to turn around a sinking number of subscriptions and ticket sales, and to increase revenue. They brought hope and new energy to the LJS&C. Mea Daum joined us as Chorus Manager, her style full of warmth, humor, stellar organization and caretaking. Ted Bietz, unflappable and good humored, managed the orchestra without a Music Director, providing consistency and stability while conductors rotated through rehearsals and concerts. Many long term Board members retired; dedicated ensemble members filled the ranks of the Board, a bit hesitant at first, but gathering energy and ideas as the season progressed.



Although not new, Tom Nee generously came out of retirement to help maintain continuity and to remind us of our musical foundation and promise. Without his guidance and advocacy, this season may not have attained the excellence it did. And also not new, was our Choral Director, David Chase, the standard bearer for our mission and the tradition from which we grow. He managed to straddle both rehearsal rooms in Mandeville, supporting the orchestra and guest conductors, while giving tirelessly of himself to the chorus, leading us in another season of soul-satisfying singing, and deepening our sense of community. The chorus could not have held together as well as it did without two not new (I hesitate to say "old") people: our accompanist Vicki Heins-Shaw and Assistant Conductor Ken Bell. These two seamlessly took over for David when he was unavailable to rehearse the chorus, and kept him in line when he was available.



In addition to the people already mentioned, there are many who support this organization. Some we are aware of, some we are not. Some are paid, most are not. Below is a list of those people we have come to rely on and to whom we extend our heartfelt thanks. Please forgive any inadvertent omissions.

**Concertmaster** - Peter Clarke

**Assistant Concertmaster** - David Buckley

### **Orchestra Principals**

Christine Allen - Bass

R. Theodore Bietz - Trombone

Ryan Beard - Horn Co-Principal

Gary Brown - Second Violin

Susan Collado - Clarinet

Kathryn Croom - Flute

Victoria Eicher - Second Violin Assistant

Peter Farrell - Cello

Max Fenstermacher - Cello Assistant

Annette Grieshaber - Percussion Assistant

Cynthia McGregor - Horn Co-Principal

Danlee Mitchell - Timpani

Jeff Nevin - Trumpet

Sean Peisert - Percussion

Carol Rothrock - Oboe

Michael Schaffer - Bass Assistant

Tom Schubert - Bassoon

Nancy Swanberg - Viola Assistant

Daniel Swem - Viola

### **Chorus Staff Singers**

Christine Chong - Soprano

Rebecca Ramiriz - Alto (1<sup>st</sup> half of the year)

Sue Lutz - Alto (2<sup>nd</sup> half of the year)

Max Chodos - Tenor

Ken Bell - Bass

### **Chorus Section Leaders**

Fran Castle - Soprano

Ameer Wood - Alto

Walt Desmond - Tenor

Stew Shaw - Bass

**Orchestra Librarian** - Uli Burgin

**Chorus Librarians** - Marianne and Dennis Schamp

**Orchestra Production Assistant** - Ben Sabey

**Chorus Facilities Manager** - Stew Shaw

**Ex-Officio CFO** - Jim Goode

**Controller** - Howard Bresner

**Computer Support** - Steve Fink

### **Superstar Volunteers**

Eric Bromberger - Chair, Conductor's Search Committee

John and Mary Benbow, Rob Drake - Usher Captains

Chuck Carver - Chorus Caterer

Kathryn Croom - Press Release Editor

Victoria Eicher - Outreach and Special Events Coordinator

Barbara Peisch - Tutti, Editor-in-Chief

Jeanne Saier, Ann Chase - Co-chairs, Young Artist Competition

Marianne Schamp - Office and Special Event Worker, Potluck Coordinator

Jeannie Stutzer - Chorus Dress Maven

Diane Salisbury Whitley - Consultant



### Invaluable Volunteers

June Allen  
Lerina Barczys  
Gary Brown  
Alison Cleary  
Greg Cooper  
Walt Desmond  
Sandra Encalada  
Clair Friedman  
Annette Grieshaber  
Felicia Halim  
Marty Hambright  
Vicki Heins-Shaw  
Karen Johns  
Peter Jorgensen  
Karen Kakazu  
Joe Korogy  
Richard Manning  
Sean McCormac  
Mona McGorvin  
Nancy Moore  
Debby Park  
Ray Park  
Carol Rohan  
Satomi Saito  
Bobette Sherman  
Steve Shields  
Jenna Timmons  
Mary Ellen Walther  
Janet White  
Shae Lynn Zastrow  
Families and Friends

### Ushers

Former Captains  
David and Edwina Johnson  
Janet Anderson  
Mary Arana  
Catherine Billy  
Peggy Billy  
Rose Braude  
Rhea Campbell  
Mildred Cleveland  
Judy Dolan  
Susan Gardner  
John Glascock  
Mary Lou Goessling  
Marvin Greenberg  
Herb Handy  
Betty Hill  
Suzan Hohman  
Ted Klement  
Rayleen Liebhardt  
Barbara Lohne  
Gerald and Carole Newall  
Mike Nowak  
Sue Nowak  
Jean Overstreet  
Shelley Rowland  
Ellie Taylor  
Melina Walberhaug



Hilda Wynanus  
Marjorie Vinson

And you thought the LJS&C ran on automatic pilot... The Board thanks you all! See you next season.



### Want to become a better Jazz musician?

Take advantage of a rare opportunity to study with more than a dozen internationally-recognized jazz artists\* at the fourth annual UCSD Jazz Camp this summer from June 25-30, 2006!

UCSD Jazz Camp provides a unique focus on America's jazz heritage by presenting students with the chance to explore a full spectrum of jazz styles ranging from mainstream bebop to open-form improvisation. A unique program, UCSD Jazz Camp brings together an extraordinary faculty of leading jazz improvisers and educators who break down the boundaries between "inside" and "outside," presenting jazz as a continuum of options for musical expression. Students tailor a curriculum to their own interests by choosing many of their own courses. A diverse, one-of-a-kind journey into the world of jazz, the camp offers group courses and workshops, private lessons, ensemble participation, demonstrations, and exciting faculty concerts. All classes are held on the UCSD campus in the facilities of the Music Department. Residential and commuter spots are available.

\*Faculty includes (but is not limited to): David Borgo, Gilbert Castellanos, Anthony Davis, Mark Dresser, Lisle Ellis, Rick Helzer, Gerry Hemingway, Holly Hofmann, Willie Jones III, Larry Koonse, Charles McPherson, Jason Robinson, Peter Sprague, Rob Thorsen, and Mike Wofford.

Intermediate to advanced musicians, ages 14 to ADULT are encouraged to enroll. ENROLLMENT DEADLINE: June 2, 2006. Classes begin on Monday, June 26, for five full days of intensive seminars and workshops in jazz theory, improvisation, jazz history, instrumental masterclasses, ensemble performances, jazz composing and arranging, and much more.

Visit <http://jazzcamp.ucsd.edu>, email [jazzcamp@ucsd.edu](mailto:jazzcamp@ucsd.edu) or call (858) 964-1052 for more information.



## The Process of searching for a Music Director ... Eric Bromberger

### Director ... Eric Bromberger

A conductor touches every aspect of the life an orchestra, from the quality of its performances and the nature of its programming to the level of enthusiasm of the performers. Every orchestra changes its character—sometimes subtly, sometimes completely—when it takes on a new leader, and the choice of a new conductor is crucial in determining how an orchestra will grow and change.

The selection process for the new music director of the La Jolla Symphony is now entering its final—and most interesting—phase. It has proven to be a long process, but it

has also been a careful one and has involved the members of the orchestra every step of the way. The position was announced a year ago and drew applicants from all over the country and a number of applicants from abroad. From this pool, the search committee invited ten candidates to conduct

an hour of rehearsal over the course of the last season. Orchestra members filled out evaluation forms and ranked all the candidates, and on that basis the committee chose five finalists. The next step is to have all five of these candidates lead an entire subscription concert: they will plan the program and direct all the rehearsals and concerts for that program. All candidates will have the opportunity to conduct the chorus (either in concert or in rehearsal), all will be asked to lay out their long-term vision for the orchestra, and all will be asked to submit a sample season.

Steve Schick, a member of the music faculty at UCSD, led the orchestra in very successful concerts on May 6-7. His program was imaginative (music of Lang, Stravinsky, and Tan Dun), he invited an excellent soloist (cellist Wendy Sutter), his rehearsals were crisp and efficient, and the orchestra (and audience) responded to him strongly. These concerts set a very high standard, and ideally the remaining four candidates will match that level of excitement during their appearances.

Sharon Lavery, who teaches at USC and is Resident Conductor of the Thornton Symphony Orchestra there, will lead a program on October 28-29 that includes Toru Takemitsu's *Requiem for Strings*, as well as music by Shostakovich and Tchaikovsky. Karla Lemon, who is Resident Conductor of the Henry Mancini Institute and who conducts at UC Davis, will lead the orchestra and chorus on December 2-3 in a program that includes Mozart's "Coronation" Mass and music by Berlioz and Chen Yi. David Handel, an American conductor who has revitalized the National Symphony Orchestra of Bolivia and whose work in Bolivia was featured on NPR, will lead soloists, chorus, and orchestra in Beethoven's *Ninth Symphony* on February 10-11. And David Aks, a faculty member at Cal State

Northridge and director of the CSUN Opera Theater, will lead music of Beethoven, Rachmaninoff, Higdon, and Hindemith on March 17-18.

The Association hopes to name its new music director when the audition process is complete at the end of winter quarter 2007. By that point, the search will have lasted two years, and, ideally, all that time and effort will have been worth it; the search should produce a music director who will energize the orchestra—and the entire organization—and begin to stamp the La Jolla Symphony Association with his or her individual personality as well as someone who is ready to lead the La Jolla Symphony in new directions as we enter the new century.



## Finalists for Music Director

### David Aks



David Aks received his Master of Music degree in orchestral conducting at Oberlin College where he also earned a Bachelor of Music degree in cello performance. He is currently serving on the faculty of California State University, Northridge where he has been Music Director of the CSUN Symphony, and he is currently

Artistic Director of the CSUN Opera Theater and Instructor of Cello.

Mr. Aks' guest conducting appearances have included the American Youth Symphony, The Fresno Philharmonic, The Black Sea Philharmonic (Romania), The Nashville Symphony and The Antelope Valley Symphony. In addition, he has conducted the orchestras of Bogotá, Medellín and Cali in Colombia, S.A. Mr. Aks also served as Assistant Conductor to Seiji Ozawa for *Tosca* with the Boston Symphony. As cellist, Aks has played with the Minnesota Orchestra, St. Paul Chamber Orchestra, American Symphony, Brooklyn Philharmonic, Los Angeles Opera, American Ballet Theater and has toured Europe, Russia and the U.S. with the New York Pro Arte Chamber Orchestra.

### David Handel



American conductor David Handel has developed an extraordinary reputation as one of the most respected and innovative conductors in Latin America. His imaginative programming and distinctive community approach have brought record numbers of Bolivians to National Symphony concerts. Since the beginning

of his tenure in Bolivia, audience attendance has grown twelve-fold, most of the new audience composed of young concert-goers. Handel's energy and critical acclaim has made him one of the busiest conductors in Latin America and has led to his numerous invitations as guest conductor with many of the most important orchestras of the region.

First noticed by Kurt Masur, then Music Director of the Leipzig Gewandhaus Orchestra, David Handel was invited to serve as his apprentice conductor at this historic institution. Since then, he has led orchestras throughout the world, including programs for international radio and television broadcast. In 1993, David Handel was one of a few young conductors selected to conduct the New York Philharmonic in a preview of young conductors at Carnegie Hall. As a guest conductor, David Handel has performed widely in the United States, Europe, Asia and in Latin America. Maestro Handel has led numerous first performances and world premiers and has to his credit a considerable list of television and compact disc recordings.

**Sharon Lavery**



Sharon Lavery serves on the faculty at the University of Southern California Thornton School of Music as Professor of Conducting and Resident Conductor of the Thornton Symphony, Chamber Orchestra and Wind Ensemble. As Resident Conductor, a position created especially for her, Ms. Lavery has collaborated with world renowned guest conductors who have visited Thornton, including Carl St. Clair,

Sergiu Comissiona, Jorge Mester, Stanislaw Skrowacewski, H. Robert Reynolds and John Williams. She has concertized with the Thornton ensembles on many occasions, and for seven years led the Thornton Concert Orchestra as Music Director.

A native of Ossining, New York, Ms. Lavery holds a bachelor of music education degree from Michigan State University, a master of music in clarinet performance from the New England Conservatory of Music and a master of music in orchestral conducting from the University of Southern California where she was the recipient of the Leonard Bernstein Memorial Scholarship for two consecutive years.

Ms. Lavery has conducted in many concert halls across the United States, including Carnegie Hall in New York City. She currently holds the position of Cover Conductor for the Pacific Symphony Orchestra of Orange County, and has served as Associate Conductor of the Herbert Zipper Orchestra of Los Angeles and as music director of the MUSE International Music Day festival in Chiba, Japan.

**Karla Lemon**



Karla Lemon has conducted performances and recordings throughout the United States, Canada, England, France, Italy, Germany and China. She was recently named Resident Conductor of the Henry Mancini Institute bringing her into close association with the film industry and Hollywood artists and composers.

In addition to the highly acclaimed performances of standard

repertoire, Ms. Lemon's name is associated with innovative programming and a philosophy of presenting works by living composers including Joan Tower, Phillip Glass, Chen Yi, Eric Moe, and Libby Larsen. In November 2003 Ms. Lemon conducted on the inaugural series entitled "Fresh Ink" sponsored by the Kimmel Center, in Philadelphia.

Ms. Lemon's guest conducting engagements include performances with the Santa Barbara Symphony and Spokane Symphony. She has worked in collaboration with Bobby McFerrin and the Oberlin Dance Collective, the San Francisco Ballet, appeared as guest conductor with the Scotia Festival in Halifax, the "Works and Process Series" at the Guggenheim in New York and the San Francisco Contemporary Music Players. Recent highlight performances have included collaborations with notable guest artists Lorraine Hunt Lieberson, Christine Brandes, Fred Sherry, Maria Bachmann, Richard Todd, Phillip Glass, Hubert Laws and John Coigliano.

Ms. Lemon's discography includes recordings on Koch International, Albany, Innova, Vienna Modern Masters and Dorian Records.

**Steven Schick**



Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher. He studied at the University of Iowa and received the Soloists Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany. Steven Schick has commissioned and premiered more than one

hundred new works for percussion and has performed these pieces on major concert series such as Lincoln Center's Great Performers and the Los Angeles Philharmonic's Green Umbrella concerts as well as in international festivals including Warsaw Autumn, the Jerusalem Festival, the Holland Festival, the Stockholm International Percussion Event and the Budapest Spring Festival among many others. He has recorded many of those works for SONY Classical, Wergo, Point, CRI, Neuma and Cantaloupe Records. He has been regular guest lecturer at the Rotterdam Conservatory, and the Royal College of Music in London.

Schick is Professor of Music at the University of California, San Diego and Lecturer in Percussion at the Manhattan School of Music. Schick was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002. From 2000 to 2004, he served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Steven Schick is the founder and Artistic Director of the percussion group, "red fish blue fish."

In 2006, Schick will release three important publications. His book on solo percussion music, "The Percussionist's Art: Same Bed, Different Dreams," will be published by the University of Rochester Press; his recording of "The Mathematics of Resonant Bodies" by John Luther Adams will be released by Cantaloupe Music; and a DVD release in collaboration with the percussion group, "red fish blue fish," of the complete percussion music of Iannis Xenakis will be released by Mode Records in October.



## Article Watch

**From Barbara Peisch:**

*San Diego Union-Tribune, Monday, 3 April 2006, Section C, Page 1*

"Orchestras seek classical revival with downloads"

[http://www.signonsandiego.com/uniontrib/20060403/news\\_mz1b30rchest.html](http://www.signonsandiego.com/uniontrib/20060403/news_mz1b30rchest.html)

by Jeffrey Goldfarb



**From Beda Farrell:**

*BBC News Magazine, Friday, 28 April 2006*

"The Devil's Music"

[http://news.bbc.co.uk/2/hi/uk\\_news/magazine/4952646.stm](http://news.bbc.co.uk/2/hi/uk_news/magazine/4952646.stm)

by Finlo Rohrer

"The Devil is said to have the best tunes, but what do they sound like? A new film about the history of heavy metal highlights the so-called Devil's Interval, a musical phenomenon suppressed by the Church in the Middle Ages."



**From Barbara Peisch:**

*San Diego Union-Tribune, Friday, 5 May 2006, Section A, Page 1*

"Town's organ performance truly one for the ages—Piece by John Cage may span 639 years"

[http://www.signonsandiego.com/uniontrib/20060505/news\\_1n5perform.html](http://www.signonsandiego.com/uniontrib/20060505/news_1n5perform.html)

by Daniel J. Wakin



**From Barbara Peisch:**

*San Diego Union-Tribune, Monday, 8 May 2006, Section D, Page 1*

"Sound Principles—Reynolds' creative mix of music and technology will test amazing acoustics of Disney Concert Hall"

[http://www.signonsandiego.com/uniontrib/20060508/news\\_lz1c08reynold.html](http://www.signonsandiego.com/uniontrib/20060508/news_lz1c08reynold.html)

by Valerie Scher



**From Sharon Jones:**

*The New Jersey Times, Monday, 15 May 2006*

"Prelude to perfect pitch"

<http://www.nj.com/living/times/index.ssf?base/living-0/114768077884000.xml&coll=5>

by Kate McCartin

This article explores the phenomenon that children who learn a language like Mandarin, which requires correct notes be used as opposed to general inflection, have a much higher occurrence of perfect pitch.



If you find an interesting, music-related article, send the information about it to me at [barbara@peisch.com](mailto:barbara@peisch.com). 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 I can find it online. You may also hand me the article during rehearsal or mail it to me at:



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