



With a Russian Flair ... Sharon Lavery

In honor of the 100th anniversary of Dmitri Shostakovich's birth, we will begin the concert with his vibrant and highly demanding *Festive Overture*. I envision the La Jolla Symphony's powerful brass section in the majestic opening, soon to be followed by a furious flurry of running notes in the agile woodwinds and strings. Then after the dust settles, we move to something quite the opposite: an intense, meditative *Requiem* by the renowned Japanese composer, Toru Takemitsu, who, in

1981, served as a visiting professor at the University of California, San Diego. An elegant and understated homage to life itself, the *Requiem* will reveal the poetic beauty and lushness of the LJSO string section. Takemitsu was profoundly influenced by the music of Claude Debussy, and partially in recognition of that legacy, we will end the first half of the concert with Debussy's *Petite Suite*, a set of character pieces which evoke the grace and charm of a French water color. For the finale, we will present one of the great masterpieces in the orchestral repertoire, the *Fifth Symphony* of Peter Illyich Tchaikovsky. While frequently performed, the Tchaikovsky requires a virtuoso ensemble which can look beyond the notes and discover the deeper magic of the score.

I am excited about the prospect of leading the La Jolla Symphony and Chorus, and what we might do together to further advance the mission of the Association. While it is too early in our relationship to set definitive plans for the future, I have already begun to formulate some possible goals. First, I am keen to help grow the artistic standard of the Ensemble. Although I have not yet had the pleasure of working with the Chorus, it has become clear through my initial audition and subsequent rehearsals that the Orchestra is a solid, quality ensemble. I sense that the players have a strong desire for the Orchestra to continue improving, and at the same time, I am convinced that this ensemble has potential even beyond that which it has achieved. I am passionate about setting the highest possible standard for music-making and helping guide this unit to a level of artistic excellence which it so richly deserves, and which is clearly within reach. I will do this through intense and purposeful rehearsing, programming the most challenging repertoire, and making the LJS&C the primary focus in my musical life.

I believe it is essential that the Ensemble continues to expand the age range and demography of its audience. As I am sure my colleagues in the La Jolla Symphony and Chorus would agree, our aim is not just to perform for the elite and those who are currently devotees of classical music, but for the broader constituency of our region as well. Through our music, we should be connecting to people like firemen, nurses, postal workers, housewives, engineers, and retirees to whom names like Shostakovich, Debussy, Tchaikovsky and Takemitsu might be completely foreign. On a practical level, this quest is important as a means to enlarge the turnout at our concerts. On another and perhaps more significant level, we should harvest the spiritual and communicative capacity of classical music to engage and enrich the

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human mind. In the iPod era, musical tastes among the broader population have become unprecedentedly diverse resulting in an explosion of interest in all kinds of music. In that context, classical music should be a consequential force. Symphony orchestras do not need apologists but rather vigorous advocates who understand that we can make our case through the sheer power of the music itself. To that end, I would like to aggressively pursue our commitment to outreach into the local schools, perhaps even extending into other sectors of the community. I also would like to explore new and creative approaches to concert programming and format in order to enhance the appeal of our concerts to a broader audience, to make not just concerts, but *events*.

Nothing about the LJS&C inspires me more than its historical and unique dedication to music of our time. I applaud the commissioning program, which gives the Ensemble a rare and defining purpose. In fact, I have devoted much of my career as a conductor to promoting new music. I have made it my business to form close relationships with composers, to champion contemporary works, and to continually seek additional repertoire of widely varying style. The possibility of leading an organization with such a proud and distinguished history of performing new and uncommon music is especially meaningful and, in fact, resonant with my own core values. Were it the case that the LJS&C had not taken on this mission, I would be recommending it do so among my first initiatives. One of the reasons I chose to perform the Takemitsu is to establish a programming point of view in which modernity and tradition can and must be integrated into a larger conception about what it means to give public concerts. The *Requiem* is a breathtaking, powerful work of art not often performed, yet one which I am confident will make a deep connection with those who hear it for the first time. Is this connection not our sole purpose?

Finally, I am eager to do what I can to help improve the financial health of this organization. As the musical leader of this ensemble, it is my intent to actively participate in marketing and fund-raising activities, and to convince our supporters that our mission is truly worthy. In addition, I invite all of my colleagues in the LJS&C to rise to the same occasion, for if it were not for the financial support and generosity of our donors, no notes would be heard, no connections made.

I leave you with this fundamental truth: that my interest in becoming the Music Director of the LJS&C goes well beyond the obvious challenge and honor of conducting such a remarkable ensemble. I want to create a bond with the Ensemble and the community to make something special, personal, and, hopefully, enduring happen. While I love doing the music, equally compelling for me is the interaction with the people, with the members of the Ensemble who, in the end, are the caretakers of the LJS&C's legacy and who, by their ongoing devotion to the organization, provide hope for the future. I am prepared to fully invest in the planning and realization of the dreams for the next era of the LJS&C. In that spirit, I eagerly look forward to joining forces with the LJSO on October 28th and 29th as we provide what we hope will be not only superb concerts but, as well, a measure of what the future might hold for the audience and, not least, for the Ensemble itself.

Contributors:

Barbara Peisch, Ed.

Joan Forrest

Ida Houby

Sharon Jones

Sharon Lavery

Anne Merkelson

Wendy Patrick

Adam Perez

Jim Swift

Susan Taggart



Wine Tasting ... Save the date!

This year's wine tasting event will be held on April 21 at the home of Karen and Ed Mercaldo in Del Mar. Robert Whitley, noted wine critic, will once again lead the tasting.





Submitted by Sharon Jones

Tutti is online!

Thanks to Sean Peisert, you can download this and previous issues of *Tutti* from:
lajollasympphony.com/download/tutti

Love in the Symphony – Part 7

We didn't quite get all our couples into last year's issues. Here's the final one.

Evon and John Carpenter

Introducing The Carpenters! No, not Karen and Richard, but Evon and John. Evon is a violinist with the orchestra and John sings bass in the chorus. Also, they haven't... "only just begun"; they will celebrate their fortieth wedding anniversary in March, having met in a voice class as music majors in college. Evon began violin at eight years old and John was singing in church choir at age five.



After John's tour of duty in Vietnam, both of the Carpenters returned to college, this time as business majors. John obtained an MBA in finance and Evon became a CPA. After a stint in the corporate and accounting worlds, they ventured into small business ownership by buying and running a car wash. They have also both worked in construction (not the business end, the hammer and saw end) and owned several rental properties. Currently John works as a Lead QA Analyst for Intuit, Inc. and maintains a tax preparation service. Evon earned a Master's in Education and is a full time sixth grade teacher for the Del Mar School District.

The Carpenters are both California natives and live in Rancho Bernardo. They have lived in San Diego for the last nine years and before coming to San Diego lived in Long Beach, where John sang with the Long Beach Camerata Singers and Evon played with Peninsula Symphony and Cypress Pops.

Favorite endeavors for these two are sailing, dining in fine restaurants, singing and playing chamber music with musical friends in Canada, and drinking a glass of wine on the patio.



Member spotlight

One thing I've discovered from publishing the biographies of members from abroad and the couples in our group is that every one of us has at least one interesting story to tell. With this issue, I'm starting a new column that highlights what members of our ensemble do when they're not in rehearsal. I suspect this column will keep going for a long time.

Jim Swift, Bassoon

I am one of those lucky people who head off to work on Monday morning with a smile on my face. Not only do I have a career I enjoy but also I am already looking forward to my three hours in the evening with the La Jolla Symphony. Yes, Mondays are great!

So how did I become a bassoonist? I was in elementary school in Toledo, Ohio, playing a metal clarinet in a little wind group, and tasted the Big Time when I was invited to play in an all-city band, albeit in a sizeable herd of clarinets. But there was this one person--just one--with a bass clarinet. Aha! Even at that age I realized that I

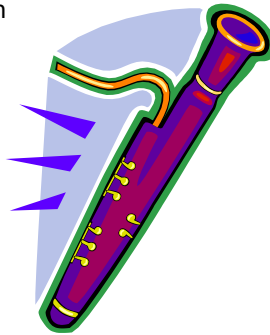


Jim with his wife, Sue

I did my undergrad work at Case Western Reserve University, in Cleveland, studying physics. One year I lived across the street from Severance Hall, where I could get cheap or even free student tickets. (Can you imagine just walking across the street to hear Rudolf Serkin performing Beethoven's Fourth Piano Concerto with George Szell conducting the Cleveland Orchestra?!)

I kept a light hand in music the next few years--an ensemble here or there, a few pick-up orchestras to accompany a soloist or a chorus. Meanwhile Big Events were transpiring, especially meeting and eventually marrying Sue, and getting started in grad school in physical oceanography at the University of Washington. When we were expecting our first child, it was obvious something had to give, and so I carefully put away my bassoon--for 16 years as it turned out. But as our two daughters grew into their teens, I could see that I might have time to resume bassoon. One lucky day for me about 12 years ago, a vacancy opened up in the La Jolla Symphony, and I got the position!

would have to be very proficient indeed to rise in clarinet-land, but if I was the bass clarinet, I was the only one. Plus I liked those low notes. So I asked my teacher about getting a bass clarinet. His reaction wasn't quite what I expected. It turned out the school district had two bassoons for pre-high-school, and he offered me one. Well, this was even better! With much help from patient teachers, I began to learn the instrument. So then I played in all-city bands, orchestras, or whatever came up, because I was the bassoonist.



Need to contact the LJS&CA?

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Anne Merkelson,
Executive Director
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So, what about my day job? I am a Research Oceanographer at the UCSD Scripps Institution of Oceanography, where I've been most of the time since 1980. My primary scientific interests are the waters and circulation of the Arctic Ocean and Nordic Seas, the global climate-scale intermediate and deep circulation, and ocean measurement and interpretation. I am very fortunate to work with one of the finest ocean measurement groups in the world, specializing in measurements of ocean temperature, salinity, and various dissolved substances. Our group's measurements are so carefully made and documented that our data can be used and understood for decades and centuries to come. So a lot of our work now comes in providing valuable data used to study the role of the oceans in global change. This is basic research, and my principal support for this comes from the U.S. National Science Foundation. My group carries out its ocean measurements all over the world, and occasionally I go with them, so I have done a fair amount of sea work in the various oceans. Tom Schubert lends me his spare bassoon for my research cruises, so like the legendary traveling garden gnome, his bassoon has traveled far and wide.

Early in my career I helped to discover that the Arctic Ocean was an active contributor to the global "deep conveyor belt" ocean circulation that helps to regulate climate, but was stymied in exploring this further by the inadequate data available. So I've worked on obtaining and interpreting ocean measurements in the far north. These expeditions are always fun, and have included the only two surface vessel crossings--using large polar icebreakers--of the entire Arctic Ocean from Alaska to Norway (in 1994 and 2005). What great experiences!

The work and opportunities I enjoy in my profession come with duties for service at the national level, so I have been on various committees and advisory groups, mostly having to do with polar research and the use of icebreakers in supporting polar research. This has meant a fair bit of travel--last year I had four trips to Washington DC in five weeks--but I try to move meeting schedules around so that I can be in town on Monday nights.

My wife, Sue, is a physical therapist for a registry, so she can take time off as she chooses. Though she has no interest in going on a research cruise, she enjoys joining me on some of my business trips in the US and overseas. Our two daughters are grown, and we also enjoy our visits with them and our families, plus we try to fit in at least one camping trip each year.

The La Jolla Symphony and Chorus is being reshaped this year, both in terms of the excitement and development which will accompany our new orchestra conductor, and also in terms of setting the stage for the fiscal and management future of our organization. No one knows this future, but I'm a very lucky person to be part of it. But I wouldn't be part of it were it not for encouragement and support from many people--my parents, my teachers and mentors, my fellow musicians, and especially Sue, without whom it's difficult to imagine that any of this would have come about, let alone so well.



Have some news to report?

Let the editor know!

barbara@peisch.com



From the Executive Director ... Anne Merkelson

Welcome back! I know that rehearsals are already well underway for our opening concert, but I hope that you still have some memory of summer. I still can't believe it's fall - I look out my window and see palm trees and wonder if the leaves will ever change.

Upcoming Season

Our summer subscription campaign is still underway. We're at 66% of last year's subscriptions sales, but expect that number will increase once we finish our telemarketing campaign and pick up subscriptions at our first concert. Please tell everyone you know what a wonderful season we have coming up and how affordable our subscriptions are!

This year we've started a "friends and family" campaign that offers a gift certificate for two to each of our subscribers. What better way to spread the word than through our loyal patrons?

Don't forget that ensemble member subscriptions are only \$90 and can be purchased online at

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

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

Staff Update

As you may already know, there have been a few changes since our last concert. Most notably, we have a new Patron Services Manager, Adam Perez. We were very sad to see Veronicah go and will miss her enthusiasm. Adam is a welcome addition to our family and is already making inroads in getting the word out about LJS&C. Please join me in welcoming Adam and feel free to call him at 858-534-4637 to say hello.

A Word from Adam...

Hello, my name is Adam Perez and I'm the new Patron Services Manager for the La Jolla Symphony & Chorus. My previous position was working for U.S Bank as a Teller Coordinator. My job required me to supervise and manage tellers. My main job was to oversee sales in the branch. I also produced a number of reports for auditing purposes. Working at the bank helped me to further develop my clerical skills. My career in banking also gave me the managerial experience needed for my current position.

I am glad to have been given the opportunity to work for an organization that involves the arts. I have been involved in the arts for 18 plus years through school. Starting in 6th grade when I could elect to take choir, I began to immerse myself in the performance arts. I was chosen to perform as a tenor in an all-state performance. What was so memorable about that experience was remembering the hundreds of kids from around Arizona coming together to sing beautiful music. We would begin by practicing in our designated

group, (i.e., bass, tenor...), but when we would all come together to rehearse as a group, I was in awe of the power created from everyone singing in unison. It would give me the chills. I also participated in many regional competitions, performing solos, duets, and trios. My freshman year I tried out for a performance group, called Pizzaz. The group was the best of the best and there were many requirements to get in. The tryouts consisted of sight reading music, sing back, choreography, freestyle dancing and a solo performance. Needless to say I got in. Our group traveled all over the United States performing and competing. After graduating high school I moved to Tucson for a few years. I then moved to San Diego in 2001.



Name that photo ... Ida Houby

What kind of a caption should go with this photo? Send your ideas to Barbara@peisch.com and I'll publish them in the next issue of *Tutti*.



Board Notes ... Wendy Patrick Mazzarella, Board Secretary

On September 19, 2006, the Board met and elected a new President and secretary. We thank Ken Fitzgerald for his year of service, and Ann Secord for her duties as Secretary. We will greatly miss their participation on the Board.

The Board unanimously elected Ameer Wood as the new President, and Wendy Patrick Mazzarella as the new Secretary.

Our current Board members are: President Ameer Wood, Vice President Sean Peisert, Secretary Wendy Patrick Mazzarella, George Anderson, Ida Houby, Judy Gaukel, Jim Swift, Tom Baze, Joan Forrest, Liza Perkins, Otto Sorenson, David Chase, and Executive Director Anne Merkleon.

Regarding our Financial Report, overall, for the 2005-06 season the association lost money but not as much as in previous years, and the balance in the endowment remained the same.

The office is working on streamlining operations and improving the Web site, and marketing has been expanded. Finally, the Young Artist Competition will be held Jan 27, 2007, with the Showcase Jan 28, 2007, and we are currently looking into a venue.



A reminder from the Editor ...

Barbara Peisch

Welcome to the new season, everyone! This should be an exciting season, with four finalists for the Music Director position giving their audition concerts.



For new members or those who may have forgotten, I print the paper copies of *Tutti* that are available at rehearsals at my own expense. I don't print enough copies for everyone because I expect only those who can't use the online version to take a paper copy. This saves me considerable

expense. So please, only take a paper copy if you really need one.



A little musical humor ... Dick Harriss via Jeanne

Stutzer

C, E-flat, and G go into a bar. The bartender says, "Sorry, but we don't serve minors." So the E-flat leaves, and the C and the G have an open fifth between them. After a few drinks, the fifth is diminished; the G is out flat.

An F comes in and tries to augment the situation, but is not sharp enough.

A D comes into the bar and heads straight for the bathroom saying, "Excuse me. I'll just be a second."

An A comes into the bar, but the bartender is not convinced that this relative of C is not a minor.

Then the bartender notices a B-flat hiding at the end of the bar and exclaims, "Get out now! You're the seventh minor I've found in this bar tonight."

The E-flat, not easily deflated, comes back to the bar the next night in a 3-piece suit with nicely shined shoes. The bartender says: "You're looking sharp tonight, come on in! This could be a major development." This proves to be the case, as the E-flat takes off the suit, and everything else, and stands there au naturel.



Eventually, the C sobers up, and realizes in horror that he's under a rest.

The C is brought to trial, is found guilty of contributing to the diminution of a minor, and is sentenced to 10 years of DS without Coda at an upscale correctional facility.

On appeal, however, the C is found innocent of any wrongdoing, even accidental, and that all accusations to the contrary are bassless.

The bartender decides he needs a rest - and closes the bar.



Article Watch ...

From Susan Taggart:

San Diego Union-Tribune, Sunday, 2 July, 2006

"Young musicians put talents to the test"

<http://www.signonsandiego.com/news/features/20060702-9999-1a02scher.html>

by Valerie Scher

This story covers the Young Artists Competition held over the summer in Escondido.



From Susan Taggart:

San Diego Union-Tribune, Sunday, 3 September, 2006

"Yoga classes hit the right note for musicians"

http://www.signonsandiego.com/uniontrib/20060903/news_1a03yoga.html

by Michael Hardy of the Boston Globe

Editor's note: Being a big proponent of yoga, I particularly like this one.



From Sharon Jones:

Scripps Howard News Service, 29 September, 2006

"The structural flaw behind tone deafness"

http://www.shns.com/shns/g_index2.cfm?action=detail&pk=TONEDFAF-09-29-06



From Susan Taggart:

San Diego Union-Tribune, Sunday, 1 October, 2006, Section E,

Page 1

"Sounds Like Home"

http://www.signonsandiego.com/uniontrib/20061001/news_lz1a01ucsd.html

by Preston Turegano

This article is about the new music hall to be built at UCSD.



... And an interesting Web site

From Sharon Jones:

Singing for Snorers

<http://www.singingforsnorers.com>

Site author is Alise Ojay

"Singing for Snorers is a complete programme of singing exercises specifically designed to reduce snoring caused by lax muscles in the upper throat."



If you find an interesting, music-related article or Web site, send the information about it to me at barbara@peisch.com. For Web sites, send me a link to the site. 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 I can find it online. You may also hand me the article during rehearsal or mail it to me at:

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