

**Passion ... Music Director Steven Schick**

The great French film director François Truffaut once said about Alfred Hitchcock that "he filmed his love scenes like murder scenes and his murder scenes like love scenes." I imagine that this accounts for the unnerving quality of much of Hitchcock, but I also believe that this odd cross-wiring produces the enormous energy and tension in his films. In this weekend's concerts, called "Passion," we are attempting a cross-wiring of our own as we present a new way to look at older music. The musical sounds themselves will be utterly classical, but by placing unusual combinations and contexts within a traditional sound world we hope to enliven the classical with the breath of the modern.



There are few more beloved works for cello and orchestra than Edward Elgar's concerto. This piece marks the culmination of a tide of romanticism in music for cello and equally provides some of the most memorable and beautiful music to be found anywhere in compositions for orchestra. The straight-forward beauty of the piece is made more poignant by its contradictions—its own brand of cross-wiring. Elgar doesn't seem to be able to give himself over to the luxury of a simple statement. The "pretty" music in the concerto is often interrupted by melancholy; moments of playfulness seem to harbor dark secrets. Maybe this is because Elgar, writing at the end of World War I, saw the destruction not just of lives but of a way of life. It was as though cannons had destroyed canons. As a result any interpretation of this concerto must find both its beauty and its sadness; its roots in history and its eyes towards the future.

This foundational view of Elgar is underscored by our decision to ask the great cellist Maya Beiser to join us as soloist. Ms. Beiser is among the most sought after contemporary cellists working in the world today. Her own background is as embedded in contrasts as Elgar's concerto. Growing up in a kibbutz in Israel, she routinely heard the call to prayer from the mosque in a nearby Arab village. She often practiced Bach accompanied by the strains of tango drifting from her Argentine father's record player. She is, more than any musician I know, capable of rendering the beauty, the intensity and the complexity of today's cultural mix. Furthermore, by asking her to bring her contemporary, cross-cultural ears and musical orientation to Elgar, we hope to hear the piece for what it really is: not simply a standard of the repertoire but a great composer's valedictory essay on the past and his tentative first steps towards an uncertain future.

The General is like-wise a cross-wiring of the old and the new. There has been no tampering with the music of Beethoven. The passages from "Egmont," "King Stephen" and others are rendered precisely as the composer wrote them. But they serve now as a setting for a text of searing and contemporary relevance. The words spoken by Philip Larson are drawn from "Shake Hands with the Devil," a book by General Roméo

**In this issue...**

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Dallaire, the Canadian leader of the UN peacekeeping mission in Rwanda in 1994. For 500 pages we read of General Dallaire's idealism and selflessness in the face of one of the most horrifying chapters in recent history. By creating a text drawn from a book about Rwanda and combining it with the music of Beethoven, author and critic Paul Griffiths has mated music of unassailable virtue with a story that plumbs the depths of human misery. "The General" leaves neither Beethoven nor Rwanda unaffected. We are asked to see that Beethoven was a product of the politics and problems of his time, and we are also asked to see nobility and even art in the least likely of places. A cross-wiring, indeed.

We are calling this concert "passion." And it is easy to see that as the title of a concert that would feature Maya Beiser playing Elgar or the stirring music of Beethoven. But inlaid here are also the seeds of doubt. Both Elgar and Griffiths (via Beethoven) speak of the dangers of misplaced passion, of unbridled, uncontained and irrational passion. I always imagined that this concert would offer us a way to think about passion, both as a statement of art and as a tool of war. But how were we to know when we programmed this concert 18 months ago that the passions and excesses of the financial world would also be on our minds now, and would provide yet another source of relevance? It is for relevance that we are searching in these concerts. We are used to seeing classical music as a lens directed towards the past, the cool, distant, barely relevant past. A past that Robert Penn Warren once described as "heat lightning": still in our mind's eye, but long absent of any real zap. What Griffiths and Beiser; Beethoven and Elgar show us is that the past often lurks just around the next corner. And it is as full of electricity as ever.



## News from the Executive Director ... Diane Salisbury

At this time of year, the Association reminds me of a racehorse; we've rounded the first three quarter posts and are making our final sprint to the end of the season – *full charge*. In addition to our last two concerts, upcoming events include:

- April 26 – Outreach Fundraiser at Encinitas Library
- April 27 -- Young Artists mini-concert at noon at Lyceum Theater in Horton Plaza
- April 30 – INFORMANCE with Maya Beiser, co-sponsored by UCSD ArtPower!
- May 16 – Annual Wine Tasting, "Under the Tuscan Sun"
- May 31 – Sacred Voices concert at St. James-by-the-Sea, La Jolla
- June 22 -- Choral concert at Balboa Park Organ Pavilion

For more information on any of these events, please contact the office or visit the LJS&C website.

I'm pleased to report that our late February donor letter campaign raised \$3,600 to help cover the shortfall from the December holiday letter mailing. Thank you to all of you who contributed to this effort.

With the announcement of the 2009-2010 season, the office has received wonderful feedback from our patrons and ensemble members on next year's line-up. We have also already received several pledges from concert sponsors for the new season. Some of you have asked if multiple people can go in on a single concert sponsorship. The answer is "YES!" If you and your friends, family or colleagues are interested in sponsoring a concert next year, please let me know in time to be included in the season brochure, which is mailed out in June. Concert sponsorships are \$2,500 for most concert days, and include a packet of 8 complimentary tickets. Please email or call me if you would like more information.



## Contributors:

Barbara Peisch, Ed.

Bill Dean

Walt Desmond

Victoria Eicher

Beda Farrell

Curtis Chan

Sam Horodezky

Diane Salisbury

Steven Schick

Janet White



## State of Affairs ... Diane Salisbury

The opening of the new music building has resulted in ooohs and aaaahs and also the occasional groan as the inevitable kinks of a new space are worked out. As we adjust to our new rehearsal environment, it reminds me that I have many times meant to use the forum of *Tutti* to communicate the extent and type of support LJS&C receives as an affiliate of the university, and most specifically from the music department.

As budget issues are very much on everyone's minds, this seems a good time to communicate these benefits. They include: our music director at no cost, David Chase's salary, no charge for rehearsal space, no rental fee when we borrow orchestra equipment, free on-campus storage, a \$2500 per-concert subsidy for the cost of using Mandeville Auditorium, and cost-sharing on travel expenses for our guest artists when they also support a department course (John Luther Adams, Ingram Marshall, and Evan Ziporyn to date). The exact dollar value of this generous support has not been articulated, but it is easily over \$100,000 and possibly as much as \$150,000 a year of costs that we would have to bear if we were not an affiliate.

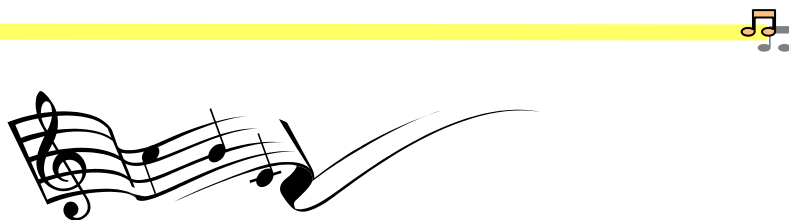
Of course, the affiliation is a two-way street, and the university benefits from having LJS&C as part of its music department as well as a top-notch symphony and chorus as a part of campus academic and social life.

This level of support from the university is no small thing, especially in the current economy. Even so, given the losses we have suffered this season (along with all arts organizations) we can expect some belt-tightening ahead. All income and expense areas are under review in an effort to perform the same due diligence that every business, non-profit or otherwise, is currently performing to assure a healthy future.

Making these tough calls and recommendations is our finance committee, which was augmented for the budget discussion by additional board and ex-officio members. Participating in the budget discussion are Board President Ameer Wood (chorus member), Board treasurer and CPA Jenny Smerud (orchestra rep), Board member and entrepreneur Gordon Clark, Board VP and lawyer Liza Perkins-Cohen, Board member and lawyer Steven Marsh (chorus member), Steven Schick, David Chase, and me.

The committee's goal is to produce a budget that maintains our performance quality while finding additional sources of revenue—such as a third performance of Bernstein's *Mass*—and making the necessary cuts to keep us in balance. Final recommendations will be given to the Board for discussion. The 2009-2010 budget will be voted on at the June Board meeting. (For those who are wondering, the artistic budget is approved in advance of the full budget, enabling us to announce and begin promoting the new season in March.)

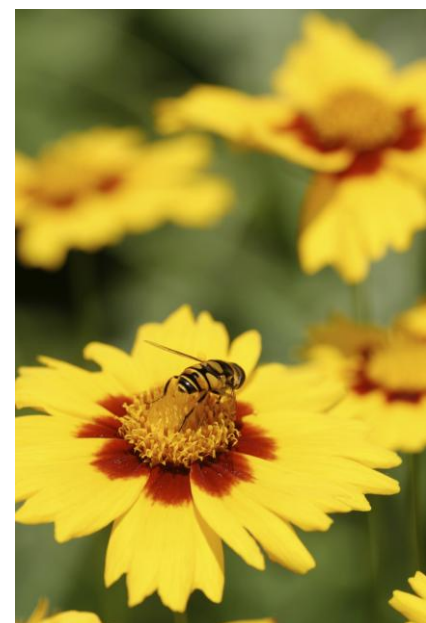
And finally, you may have noticed that the LJS&C office has not moved into the new music building. We will maintain our office in Mandeville B120 until the end of June. At that time, the office will move to temporary quarters in the Humanities and Social Sciences building (west of Mandeville and near Lot P201) before taking up permanent space in the Warren Lecture Hall next to Steven Schick's office. Save your boxes for moving day. We're going to need them!

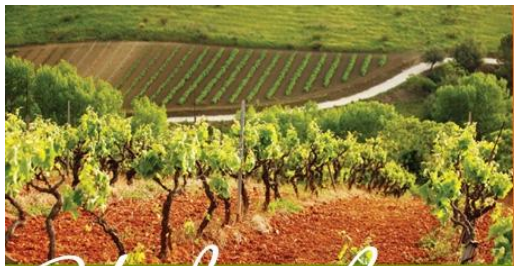


You can view *Tutti* online!

You can download this and previous issues of *Tutti* from:

[www.peisch.com/tutti](http://www.peisch.com/tutti)





# Under the Tuscan Sun



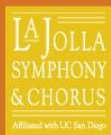
**La Jolla Symphony & Chorus**  
*8th Annual Wine Tasting & Benefit*  
*With Syndicated Wine Columnist*  
*Robert Whitley*

**Saturday, May 16, 2009**  
**2:00-5:00 PM**

Del Mar home of Robert Engler & Julie Ruedi

RECEPTION  
"BLIND" TASTING (Wines of Tuscany)  
WINE RAFFLE

\$95 per person / \$180 per couple  
After April 30: \$110 per person, \$200 per couple



Call 858-534-4637

Event limited to 100 guests



## Member Spotlight

In this issue, I'm continuing focus on the cello section.

### Curtis Chan

Born in the San Fernando Valley, near Los Angeles, in 1960, I am one of five boys who grew up in a very busy family. Making music was our norm as each of the Chan boys took lessons to master some sort of musical instrument. Our home was filled with the sounds of the piano, trumpets, trombone, and violin. To encourage the interest of my brothers who played the brass instruments, my father even learned to play the flugelhorn. My main musical interest was the piano which I began playing at age 5. When I was 9 years old, my parents took me to hear the LA Philharmonic. The sound and performance of the cello soloist for that evening and the sound of the full orchestra with all instruments playing so perfectly captivated me so immensely, that I begged my parents to allow me to learn to play the cello. I also wanted to play in a symphony orchestra. They reluctantly agreed to my desires to learn the cello, but they were concerned that I couldn't handle taking professional lessons for both piano and cello at the same time. They found me a teacher and were willing to give it a try.

I began to play cello in the 4<sup>th</sup> grade and took lessons from Edwin Geber, retired cellist from the Los Angeles Philharmonic. To prove to my parents that I could handle taking both piano & cello, I would set my alarm clock for 4:45 AM and began practicing my cello, then switching to my piano studies all before breakfast time. I truly loved learning and playing my cello, and as the years progressed I fell in love with orchestra playing. In 1973 my family moved to Frankfurt, West Germany where I spent my junior high and high school years. I graduated from Frankfurt American High School. While in Germany, my cello studies with accomplished cello teachers were limited. I was able to play in several symphony orchestras during my teen years. It was quite an experience to play amongst other cellist where German was the only language spoken. I learned in my early teen years, that the "language" and beauty of music far surpass the barriers of culture and spoken language. Although music was a big part of my life, I had strong desire to go into the health professions. The discipline I learned from learning to play the piano and cello definitely helped me in being a better than average student.

## Need to contact the LJS&CA?

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  
[dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com)



In 1978 I returned to California to begin my college studies at Claremont Men's College (now Claremont McKenna College, in Pomona). I eagerly joined the cello section of the Pomona College Symphony. My studies led me to enter dental school in 1982 where I attended Loma Linda University, School of Dentistry, near Redlands CA. Dental school was demanding and my opportunity to play my cello and even piano was scarce.

After I finally earned my DDS degree and moved to San Diego to begin my dental practice, one of my first priorities was to find a place to play my cello. I auditioned with Tom Nee in 1986. Tom recommended I continue to study the cello and he put me in touch with Mimi Farrell, (retired cellist from San Diego Symphony.) I have been with the La Jolla Symphony since then and have enjoyed every concert. The opportunity to share my musical talent and gift to this organization is golden.

Since joining this symphony, I have grown and built a very successful general and cosmetic dentistry practice. I love the outdoors and travel. I am now married to Mae, and we have 4 beautiful young children. Family now takes a big part of my life, but I'm still able to carve out time to be a part of this symphony. I'm very active in my local church and I'm still trying to perfect my golf game.

I can never thank my parents enough for giving me the opportunity to learn to play a musical instrument. The enjoyment and ability to perform music at this level is priceless. When you take into the account all the people who learn a musical instrument, very few people actually get the opportunity as I have in being a part of an organization like this. I'm so grateful to my parents and to The La Jolla Symphony & Chorus for helping me achieve my dreams.

My parents, who are now in the 80's still love to come out to hear me play. I'm sure they get a kick in remembering how their little 10 year old boy who would wake up the family with his early morning cello practice sessions now in his adult years performs with The La Jolla Symphony. I now find myself passing on the baton to my children so they will one day appreciate music and share their gift to other also.



Mae and Curtis with their children from L to R: Michelle (9), Grace (6), Jonathan (7) and Matthew (5)

## The LJS&CA Board

### OFFICERS

Amee Wood, President  
Liza Perkins-Cohen, Vice President  
Jenny Smerud, Treasurer  
George Anderson, Secretary

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(ensemble reps in bold)  
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Dr. Joan Forrest  
**Marty Hambright (chorus)**  
**Dr. Ida Houby (chorus)**  
Stephen L. Marsh  
Carolyn McClain  
Cynthia Mendez  
James R. Rosenfield  
**Brendi Rawlin (orchestra)**



Curtis says this about his kids: "2 are made in La Jolla, and 2 are made in China." We have been blessed to have been able to adopt on 2 separate occasions both Grace and Matthew. We met Grace in the Hubei Province when she was 12 months old. Then almost 2 years later I went and got Matthew in the Sichuan Province when he was just 19 months old. They have both adjusted well to our family, and totally blend in.



### *Janet White*

I started playing cello at the age of 10 – I'd wanted to learn violin but there were no open spots in the public school program, and the only vacancies were for cello. Still, I am very happy with the way things turned out – despite the inconvenience of transporting the instrument around, I love its versatility and sound. Cello is my main instrument although I also sing soprano and play recorder with the La Jolla Renaissance singers, and have been known to perform on the triangle.



I played in orchestras all the way through high school, and college at Cambridge University in the U.K. I was a founding member and principal cellist of the Dorking Chamber Orchestra from 1988 to 1992, specializing in performing Haydn symphonies, and then became principal cellist of Redhill Sinfonia, the second oldest amateur orchestra in the UK, founded in 1891. I served as Treasurer and then Chairman of the Board for many years, and my fondest memories are performances of Holst's "The Planets" for our centenary year in 1991 and of Beethoven's 9<sup>th</sup> Symphony for the millennium. When I moved from the U.K. to the U.S., leaving my orchestral "family" was the hardest thing.

These days I focus mainly on chamber music, and serve on the North American Advisory Council of the Association for Chamber Music Players, [www.acmp.net](http://www.acmp.net). I'm on a mission to

recruit you all to the delights of chamber music! Every new year I organize a Bach Brandenburg bash at my home, and I enjoy putting chamber ensembles together to read through duos, trios, quartets, everything up to nonets for various combinations of instruments, strings, piano and winds. I also perform regularly in San Diego and Los Angeles with various chamber music ensembles in house concerts, public libraries, and occasionally the Neurosciences Institute.

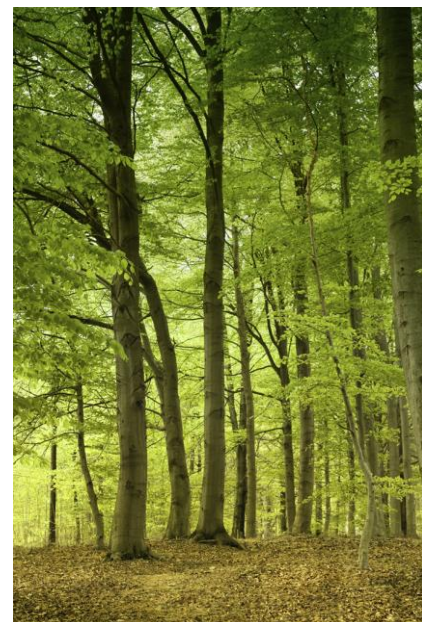
While my passion for music consumes most evenings, weekends and vacation time, my day job is in strategic planning and business development in the biotech / pharmaceutical industry. My work involves considerable business travel, which takes me away from the cello, since it's too difficult to fly with, but has allowed me to enjoy watching performances at some of the world's great opera houses – in the last few years I've seen "Der Rosenkavalier" at the Vienna Staatsoper, "Salome" at La Scala, Milan, and recently "The Queen of Spades" at the New York Metropolitan Opera. My husband of 18 years and my two dogs are mildly bemused by all this musical activity but seem to tolerate it quite well.



Have some news to report?

Let the editor know!

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



### Sam Horodezky

I am told that my mother played Beethoven's Pastoral symphony to me before I was born, and so it is fitting and not entirely co-incidental that my first performance with the LJS&C was in January 2000 with the Pastoral on the program. I have been playing with the orchestra since then, except for 3 concerts when a tussle with the INS required me return to my native Canada.



Musical education was not optional in my family, and I was required to play an instrument when I was growing up, in the same way one is forced to go to school or clean up one's room. During this time I played in several ensembles, and despite their variable quality these were the moments that I truly enjoyed -- Playing solo music was never for me. Consequently, I stopped playing the moment I entered undergraduate education at McGill University in Montreal. At McGill I attained a degree in Experimental Psychology, which brought me to UCSD to pursue further studies in Cognitive Science. A fellow grad student who was in the chorus brought to my attention that Beethoven's 6th symphony was on the 1999-2000 program, at which time I broke out my cello. As it turns out, I have not put it away since.

Probably the singular best decision in my life, I decided not to attempt a PhD and left for the telecommunications industry. In my day job I am an engineer at Qualcomm. I specialize in the study of user interfaces and how to make them more user-friendly. I mainly work on the user interfaces of mobile devices, but alarm clocks, microwaves, and DVD players also have user interfaces, almost all of which are in dire need of redesign.

I consider myself very lucky to have stumbled into the LJS&C. I had no idea what I was getting myself into. Playing with the orchestra has opened up a completely new world for me both in terms of playing and enjoying contemporary music, but also gaining acquaintance with the traditional repertoire. And although I was less than conscientious as a young musician, being with the orchestra has caused me to rediscover the cello, and to work harder and practice more for the purpose of self-reward than I ever would have imagined.



### Upcoming Events

In addition to the events Diane mentions in "News from the Executive Director":

*North Coast Singers - Joint concert with the Los Angeles Children's Choir.*

**Saturday April 25, 7:00 P.M.**

**FREE!**

The concert features sacred, secular and folk songs from around the world, and will be enjoyed by children and adults of all ages.

Good Samaritan Church  
4321 Eastgate Mall  
San Diego, CA 92121  
858-458-1501

<http://www.goodsamchurch.org/>



## Outreach ... Victoria Eicher

The LJS&C Music Outreach program is going strong! As in other areas, financial sponsorship is down, but the dedication remains high and we continue to create meaningful, musical outreach to all generations.

In City Heights, our Latin American Music Project (LAMP) is in its 3<sup>rd</sup> year. The City Heights Mariachi has renamed itself 'Mariachi Sangre de San Diego'. The students have a very high sense of ownership in the program—they work hard and have taken it upon themselves to save funds to purchase traditional Mariachi outfits. The students perform several times a year at community festivals and school events. Classes continue to meet on Saturdays at the City Heights Rec Center, and additional classes have been added for guitar, trumpet and violin instruction during the week. The Afro-Cuban Ensemble, also part of the LAMP, has attracted several new students in the past year. It's very rewarding to see the mix of younger (3<sup>rd</sup> and 4<sup>th</sup> grade) and older (high school to adult) students learning together and performing complex rhythms on congas, bongos and timbales.

Also in City Heights, I serve on the VAPA arts advisory board at Hoover High School. This fall, we had 3 senior student interns helping with the outreach program. This spring, we have one intern, Julieta Zavala, working with the chorus. It's been an excellent relationship to develop—opening the doors to more involvement with Hoover students attending our Informances, rehearsals, and dress rehearsals.

In Encinitas, the Vocal Ensemble (Ken Bell, Max Chodos, Christine Lehman, and Susan Lutz) performed at two schools this year. Their 45-minute interactive program introduces elementary kids to rhythm, melody and harmony. A Mariachi (led by Jesus Ceja, our City Heights instructor) will visit two schools in May, tying the heritage of many students to the lessons they study in school, and providing a quick guitar lesson to a few student volunteers who then perform on stage with the Mariachi.

Last month, Daniel Pate, one of our percussionists, visited a San Diego Community College (SDCC) Music Appreciation class and gave a lecture/performance on the marimba to an estimated 60, very attentive and curious adults. It was a treat to learn about the history of percussion and to see up-close how the instrument is built and played. (Matching funds for the event were provided by SDCC.) Thank you Daniel!

Premiering in a few short weeks is our 'Music & Art in the Afternoon' event (see info below). Major sponsors of the outreach program, and LJS&C in general, require a listing of 'additional funding sources' when we submit grant proposals. The Music & Art event is one way to show our efforts in generating additional funding and, just as importantly, it gives us an opportunity to showcase our talent in smaller ensembles, or individually. My heartfelt thanks go to Elena Yarritu, Daniel Pate, Ken Bell, Max

Chodos, Rebecca Ramirez, Chris Lehman, and the Studio 2<sup>nd</sup> Street artists for volunteering their time at this first event. If successful, and I'm sure it will be(!), I will schedule additional events in the summer and the fall featuring other LJS&C musicians. (Until then, please join us on April 26<sup>th</sup>!)

Lastly, our concert displays and dress rehearsal packets continue to be produced... but I'm losing a bit of steam. If any creative souls would like to help in this endeavor for the last two season concerts, please let me know.



*Young students in the Afro-Cuban Ensemble, part of the Latin American Music Project, meet every Saturday in City Heights*



*Vicente (on vihuela) joins instructor Jesus Ceja during a Mariachi performance at the City Heights Farmers Market*





*The Mariachi students range in age from 8 through college*



*The Vocal Ensemble leads the students in a rhythm exercise*



*James, Jeannie and Marina take center stage at the Farmers Market*



*Ken Bell visits with students after an outreach performance*



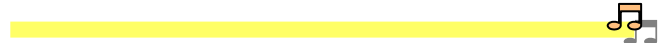
*Daniel Pate visits a Music Appreciation class offered through the San Diego Community College*

### Music and Arts

Our first 'Music & Art in the Afternoon' is at the Encinitas Library (540 Cornish Dr.) on Sunday, April 26<sup>th</sup> featuring Ken Bell (the leader of our outreach vocal ensemble), Elena Yarritu (who plays flute with our Symphony) and Daniel Pate (who is a percussionist with our Symphony).

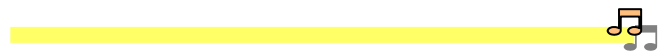
The other element on the program is art—the 'live art' is created during the event by Studio 2<sup>nd</sup> Street artists ([www.studio2ndstreet.com](http://www.studio2ndstreet.com)).

Tickets are available to purchase through the LJS&C office at (858) 534-4637.



## Ghoul crazy

Preparing the male chorus for "Oedipus Rex" took a team of helpers, as well as ghoulish assistance. The end effect was extraordinary as captured by photographer Bill Dean. Dressing room photos by Diane Salisbury.



Congratulations to Soprano Jaime Korkos on being accepted at the New England Conservatory of Music!

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## Article watch

**From Beda Farrell:**

**BBC News, Friday, March 27, 2009**

"Hidden clue to composer's passion - The French composer, Maurice Ravel may have left a hidden message - a woman's name - inside his work."

<http://news.bbc.co.uk/2/hi/entertainment/7968024.stm>



### A new type of performance

On April 15, 2009 at Carnegie Hall of the YouTube Symphony Orchestra under the direction of Michael Tilson Thomas. It will be available on YouTube.com on April 16. Orchestra members from all over the world sent video audition tapes to be chosen for this orchestra

This serious undertaking will present work composed work by Tan Dun especially for this event.

<http://www.youtube.com/symphony>



### Program notes about Lou Harrison and his Concerto for Pipa and Orchestra

This piece is scheduled during the 2009-10 LJS&C concert season.

<http://www.cso.org/main.taf?p=5,5,5,71>



### Classical Music Blog from Ann Midgette, critic at Washington Post

[http://voices.washingtonpost.com/the-classical-beat/2009/03/classical\\_901\\_an\\_introduction.html?hpid=top\\_news](http://voices.washingtonpost.com/the-classical-beat/2009/03/classical_901_an_introduction.html?hpid=top_news)



### How Handel played the markets

"A chance discovery in a ledger at the Bank of England suggests the composer George Frideric Handel may have been a smart financial operator. Handel seems to have been among the very first modern musicians not to rely on patronage of court or cathedral for his main income."

<http://news.bbc.co.uk/2/hi/business/7992395.stm>



**From Walt Desmond:**

**From the Top, March 11, 2009**

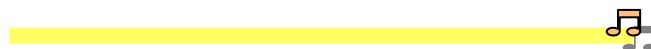
Long-time chorus member and friend, Monique Kunewalder, sent out the eloquent testimonial by Boston Conservatory director Karl Paulnack to the importance of music in our national and personal life. You can find this talk to young musicians at the From The Top website:

<http://greenroom.fromthetop.org/2009/03/11/karl-paulnack-to-the-boston-conservatory-freshman-class>



If you find an interesting, music-related article or Web site, send the information about it to me at [barbara@peisch.com](mailto: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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# MUSIC & ART in the AFTERNOON

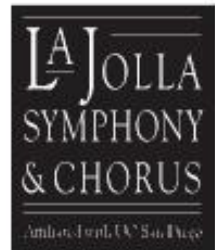
*Immerse yourself in the music...*

*...set your imagination free in the art*

**Sunday, April 26, 2009**

**2:30 pm**

Encinitas Library (Community Room)  
540 Cornish Drive (at D Street), Encinitas



## RECEPTION

Wine and light refreshments

Live Art created by Vanessa Lemen and Studio 2nd Street artists

## CONCERT

Musicians from the La Jolla Symphony & Chorus

Featured performers Elena Yarritu (flute), Daniel Pate (marimba),  
and Ken Bell (vocals)

## RAFFLE

A raffle for the artwork created during this event follows the concert.

## TICKETS

In Advance:

\$15 General • \$10 Students/Seniors

At the Door:

\$18 General • \$12 Students/Seniors

Ticket price includes two raffle tickets for the artwork created during this event.  
Seating is limited. We recommend you purchase tickets in advance.

CALL: **858-534-4637** for Tickets and Information

or VISIT: [www.lajollasympphony.com](http://www.lajollasympphony.com)

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