

There's more than just more ... Music Director Steven Schick



I was filling my car with gas the other day while watching scenes from Lindsey Lohan's latest brush with the law on a little video screen built right into the pump when the thought occurred to me: Maybe I don't need to be quite this connected.

The quest for as much information as possible, available at as many hours of the day, and through as many points of access as possible, seems to be the overriding cultural motor of our era. Crawling bands of video-info tell us, even while we're trying to relax to the soma of our favorite television show, that the stock market is up, the Chargers down, and poor Lindsay is, again, in trouble. We might try to resist, but we also seem to crave the "poly-stimulus" of simultaneous streams of information pouring down upon us as though we're riding through a thunderstorm of data in an open convertible. How

did we get here, to this place of information overflow and short attention span? I'll try to answer that question just as soon as I update my facebook.

OK, I'm back.

We are certainly not the first generation for whom saturation was a central artistic and entertainment strategy. Take classical music of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, for example. As the musical language of the mid-19<sup>th</sup> century—one based on an equilibrium between the limits of form and an expansive, entropic desire for expression—gave way to a musical language with fewer boundaries and more options, a scenario was created in which more was almost always seen as better. In essence the model changed from an agrarian one—imagine a field of finite size, with firm boundaries on all sides that strictly limited how much could be grown within it—to an urban one where more could be created simply by building up and out as the need or desire demanded.

The push for *more* at all costs peaked in the first decade of the 20<sup>th</sup> century when saturation was viewed not as an end point, but a birthright. Listen to the opening harmony of Alexandre Scriabin's *Prometheus*. The first chord itself is full to the brim, and the piece expands and opens from there. Scriabin famously pushed his palette of expressive devices beyond the realm of sound by including a "color organ." The color organ part is essentially a lighting plot written in musical notation, and produces visual effects that the composer describes in terms like "veiled," "misty," and "ecstatic." The work also features a quasi-concerto element of piano solo, the piano itself the instrument most capable of rendering acoustical saturation.

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In today's concert we pair *Prometheus* with Gustav Mahler's mighty *Symphony #1*, sometimes subtitled "The Titan." Need we say more? It's a gigantic, euphoric, *überwerk*, etched unflinchingly in the first person singular of deep expression. Mahler calls for a very large orchestra, as you might presume, but he also extends his language in stylistic ways. The work opens, in essence, beyond the confines of the concert hall with imitations of natural sounds from wind and water to the songs of birds and the rustling of leaves. And, in what was to become a Mahler trademark, he plunges into the forbidden musical territory of the vernacular, alluding to grotesque waltzes and a klezmer street band. The piece is written in an utterly saturated language—and "The Titan" is by no means Mahler's largest symphonic creation! The ecstatic excesses of the early 20<sup>th</sup> century are tempered in memory by the knowledge that the purifying floods of war and depression were just around the corner. And when the overgrowth was washed away, musical artists spent the better part of a hundred years in more austere modes of expression.

But, baby, we're back! The ark has landed. We stand tall and inhale deeply again. The realm of possibilities expands one more time. The world spins deliriously, and we struggle to keep our footing. We look around and find ourselves neck-deep again in the waters of more and more and ever more. But there is, if you'll pardon the expression, more to life than just more. Listen tonight to passages of quiet intensity in the Scriabin, or to the intimacy of chamber music that pervades Mahler and realize that within the surfeit still reside the little connections and moments that make a life worth living. Within this concert of mega-statements we also hope to offer many small and beautiful things. Grab one and treasure it. If nothing else it will make a fantastic life preserver.



## Honorary Artistic Board announced ... Diane Salisbury

We are very pleased to announce the creation of our first Honorary Artistic Board of well-known friends and artists who support our cause of presenting adventurous orchestral and choral music. You'll see some familiar names not only from the world of music but from our most recent concert seasons. Several of our honorary board members have also contributed a statement about LJS&C that can be used in our marketing efforts.

### LJS&C Honorary Artistic Board Members

**Philip Glass** is considered one of the most influential composers of the 20<sup>th</sup> century. Through his operas, symphonies, compositions for his own ensemble, and Oscar-nominated movie scores, he has had an extraordinary and unprecedented impact upon the musical and intellectual life of our times. His wide-ranging collaborations with artists include Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie.

**David Lang** is a Pulitzer Prize-winning composer who embodies the restless spirit of invention. Deeply versed in the classical tradition he is also committed to music that resists categorization, constantly creating new forms. In the words of *The New Yorker*: "Lang, once a post-minimalist enfant terrible, has solidified his standing as an American master."

**John Luther Adams** is the recipient of the 2010 Nemmers Prize in Music Composition. The biennial award honors classical music composers of outstanding achievement who have had a significant impact on the field of composition. A NEA and Rockefeller Foundation grantee, Mr. Adams has been called "one of the most original thinkers of the new century" by *The New Yorker*.

### Contributors:

Barbara Peisch, Ed.

Bobbie Bonnet

Ann Chase

David Chase

Mea Daum

Walt Desmond

Victoria Eicher

Beda Farrell

Peter Farrell

Eric Moore

Wendy L. Patrick

Tom Peisch

Diane Salisbury

Steven Schick

Vince Tedjasaputra

Mary Ellen Walther

Joyce Yin



**Wu Man** is an internationally renowned pipa (Chinese lute) virtuoso, cited by the *Los Angeles Times* as "the artist most responsible for bringing the pipa to the Western World." Born in Hangzhou, China, Ms. Wu performs regularly with Yo-Yo Ma as part of his Silk Road Project. Her touring has taken her to the major music halls of the world including Carnegie Hall and Lincoln Center.

Flutist **Claire Chase** has been praised for her "extravagant technique, broad stylistic range and penetrating musicality" by the *New York Times*. She is active as a soloist, chamber musician, curator, and arts entrepreneur as founding director of the International Contemporary Ensemble (ICE). Ms. Chase has given the world premieres of more than 100 new works for flute.

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

As I write this note, we are busy in the office preparing for our October 16<sup>th</sup> Gala. This is our third Gala year, and I'm happy to report that the event is growing. We had 100 guests last year, and our guest list this season is inching toward 120. I'll report the results in the next TUTTI.

Other good news is that early word from our annual financial audit shows us ending last season in the black. That's an accomplishment we all can be proud of in this economic climate! I thank all of you in the ensembles for creating one exciting performance after another that has obviously inspired all of us and our patrons toward greater support.

I can tell already, it's going to be another rip-roaring season. Can't wait!

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### Board meeting summary ... Wendy L. Patrick

The Board of Directors met on September 14, 2010. The following are some of the highlights:

- Subscription sales are on target.
- The board used this meeting to build upon our April retreat by developing a strategic plan to guide LJS&C over the next 3 years, with more details to come as it is finalized.
- Upcoming Gala fundraiser will be Saturday night, October 16, 2010.
- The next board meeting will be Tuesday evening November 16, 2010.

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### Changing of the guard

*From Steven Schick*

Welcome to Eric Moore, who not only has just joined the La Jolla Symphony as its principal cellist, but has also just moved to the San Diego area from the Midwest. Eric brings with him a wealth of experience but more than that, his superb musicianship, beautiful sound, and section leadership are truly wonderful. We're not saying goodbye to Peter Farrell though; just thank you. Peter has stepped down as principal but will remain in the section. His stalwart leadership for a dozen years has been a mainstay of the orchestra. Beyond that I personally owe Peter a great debt: not just for his beautiful playing in the La Jolla Symphony but for his leadership in the music department's search for a new percussionist that brought me to UC San Diego twenty years ago! Thank you, Peter. For everything.

You can view *Tutti* online!

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

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



### From Peter Farrell

I started in the Fall of 1998 at the invitation of Harvey Sollberger, who had taken over as Music Director after Tom Nee retired. I am now eighty six, and it's time for the very capable younger players to take the lead.



## Member Spotlight

### Eric Moore, cello

I grew up in Greeley, Colorado (an hour north of Denver) and come from a musical lineage: my grandfather was the bass player in the Glenn Miller Band and my mother just retired from teaching Harp and Music Theory at the University of Northern Colorado. I started piano at a young age and began taking cello lessons in 6th grade. I was fortunate to have studied with inspiring teachers including Jim Fittz and Jurgen DeLemos.



I attended the Aspen Music Festival in 2002 and immediately after, at 15, I won my first orchestral audition for the Fort Collins Symphony. The following summer at Aspen, I met Richard Aaron, with whom I studied cello during college. I transferred with him from Case Western Reserve/Cleveland Institute of Music in 2006 when he took a job at the University of Michigan. I graduated in 2008 *summa cum laude* as a triple major in Cello Performance, Music Theory and Music History.

After graduating I freelanced in Michigan, performing with more than a dozen orchestras and as principal with three. I have been on the roster of the Young Musicians Foundation of Colorado. I also performed and won awards with the Sweetwater Piano Trio (lovingly named after an Ann Arbor coffee shop). A competition with the trio in Florida last November opened my eyes to the joys of wearing shorts and purchasing cold coffee drinks in winter, so I moved away from Michigan and settled in Rancho Bernardo in July.

I teach cello in RB, Poway and Orange County. In August I founded The Cello Loft, a sheet music publication company ([www.CelloLoft.com](http://www.CelloLoft.com)). The first publication was Richard Aaron's edition of David Popper's 40 Cello Etudes. More works ranging from method books to rock songs for cello ensemble will follow. I also compose and am finishing my first film score, for the documentary "Getting Along." Outside of cello I'm a black belt in American Kenpo Karate, a chess champion and a published poet.

I have really enjoyed my time with the La Jolla Symphony so far. The enthusiasm, high playing level, fantastic people and great repertoire always keep me excited for the next rehearsal!



## The passing of Colin Bloor

As many of you are already aware, we lost a long-time tenor, Colin Bloor, on September 9. Colin died of complications from a stroke, which occurred during the summer choral tour in Ireland. Colin was not only a valuable tenor in the Chorus, but was a world-renowned cardiovascular pathologist. He was very involved in the UCSD medical school, serving as chair of the campus Committee on Academic Personnel, chair of the Privilege and Tenure Committee, Director of the Molecular Pathology Graduate Program, and Acting Chair of the Department of Pathology. He was also just an all-around nice guy. We will all miss him terribly.

## Need to contact the LJS&CA?

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Diane Salisbury,  
Executive Director  
[dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com)





Colin had a passion for photography—photo by Joyce Yin

To read Colin’s full obituary from the Vice Chancellor for Health Sciences, go to <http://adminrecords.ucsd.edu/Notices/2010/2010-9-14-1.html>.

### Outreach ... Victoria Eicher

The Outreach Committee is restructuring this season! Victoria Eicher will focus on the new City Heights Music School—offering free Saturday classes in voice, violin, guitar, mariachi and Afro-Caribbean percussion. (Check out [www.cityheightsmusicschool.com](http://www.cityheightsmusicschool.com) for more information! The fall session of classes (10 weeks) started on September 25<sup>th</sup> with an enrollment of over 60 students!) Mary Ellen Walther and Marty Hambright, both singers in the Chorus, will schedule in-school performances and dress rehearsal interactions. Contact information for outreach stays the same: [outreach@lajollasympphony.com](mailto:outreach@lajollasympphony.com) and (858) 534-4637.



### 40 Shades—July 2010 choral tour of Ireland ... Mea Daum

A chamber choir from La Jolla Symphony Chorus traveled to Ireland in July for a 14-day singing tour. The group included 48 singers, conductor David Chase, violinist Lauren Mindoro, and 23 additional family and friends who were traveling companions of the music makers.



The full group (with a few missing) at a pre-tour party at the Chase’s home—Photo by Tom Peisch

### The LJS&CA Board

(Board representatives to the ensemble in bold)

#### OFFICERS

- Amee Wood, President
- Walt Desmond, Vice President (chorus)**
- Jenny Smerud, Treasurer (orchestra)**
- Wendy L. Patrick, Secretary (orchestra)**

#### BOARD MEMBERS

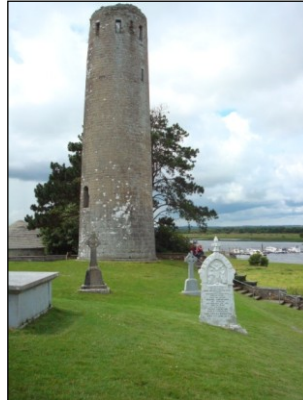
- Gordon Clark
- Peter Gourevich (chorus)**
- Dr. Ida Houby (chorus)**
- Stephen L. Marsh
- Joe Snyder



The tour started and ended in Dublin where we visited Trinity College and many other famous sites. Our travel took us to well-known cities like Galway and Cork and to picturesque villages like Roundstone, Adare, Killarney, and Kells. Two large tour busses carried us along hundreds of miles of narrow highways and were operated by Irish bus drivers with vast knowledge of Irish history and an endless supply of Irish stories.

### Clonmacnoise

Our first of many experiences with ancient ecclesiastical ruins came while crossing Ireland's midsection from Dublin to Galway when we stopped at Clonmacnoise, the site of a sixth century monastery. It strategically overlooks the River Shannon and the vibrant green valley that stretches to the horizon



*Tower at Clonmacnoise—  
Photo by Mea Daum*

### Banquet at Bunratty

A medieval banquet served with mead at Bunratty Castle (built in 1425) provided entertainment and surprises. The fun began with David and Ann Chase being crowned the new Lord and Lady of the castle.



*The "Lord and Lady"—Photo  
by Vince Tedjasaputra*

His Lordship (David) readily accepted when the Bunratty Castle major domo invited our group to sing for the banquet guests. The song turned out to be a performance of *Shenandoah* that few on the tour will ever forget . . . and it made rehearsal at the hotel the next day especially focused and energetic!

Our first performance of the tour was at Kylemore Abby. At this breathtaking Connemara venue, we sang in the Gothic Chapel, which is designed and constructed as a miniature cathedral.



*Cliffs of Moher—Photo by  
Tom Peisch*

### Cliffs of Moher

The fifth morning of the tour featured a drive through the

stark limestone plateau region known as the Burren to the famous Cliffs of Moher on Ireland's west coast. In the afternoon we drove to Ennis in County Clare where we gave a 4:00 p.m. concert in a popular theatre known simply as Glór. Our violinist, Lauren Mindoro (winner of a LJS&CA Young Artist's Competition) captivated a local violinist in the audience. As a result, we were treated to delightful fiddle music in a kind of jam session following the concert.

### Galway Finale

Before leaving the Galway environs we sang Mass at the 11:15 a.m. Sunday service in the beautiful Catholic Galway Cathedral. As the chant-like *Ave Maria* from Rachmaninoff's Vespers, and the crystalline movements of Caplet's Mass soared through the wonderful architecture, we did not realize that this would be our final occasion to sing with Colin Bloor. Following Mass, we had several hours to explore and enjoy Galway city. While our group happily scattered throughout the area, Colin was feeling unwell and had a quiet lunch and afternoon with Maxine. Though he was not able to participate in further tour activities, Colin and Maxine remained with us for two days. During a gray and rainy stop in the village of Adare, Colin was taken to a hospital in Limerick, where it was determined that he had had a stroke.

Have some news to report?

Let the editor know!

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



### Culture Sharing in a Fishing Village

After Galway, we traveled to the fishing village of Roundstone where the streets are so narrow that vehicles had to back up so our busses could deposit us at the community's only parking lot. Tour operators Brenda Montiel and Ted Kilman managed to spread us over the town in six bed and breakfasts as there was not a hotel large enough to hold us all.

We shared three memorable hours in a cultural exchange at the Roundstone Community Center. On the stage a band of young Irish musicians played excellent traditional Irish music and

from folding chairs below the chorus sang

American folk music in response.

As the evening progressed, residents of Roundstone joined in—

the oldest was an 80 year-old man who sang in Irish with a clear voice and the youngest a 7 year-old girl who demonstrated her championship steps in a River Dance-style 'broom dance.'



Music sharing in Roundstone—Photo by Tom Peisch

The next day we visited the workshop of the internationally known bodhran maker Malachy Kearns. He cheerfully showed us how he works with wood and sheep skins in the construction of Ireland's traditional hand drum known as the bodhran.



Malachy Kearns—Photo by Tom Peisch

Our next adventure was a ferry to Inishmore, the largest of the Aran Islands, and a hike to the great ring fort, Dun Angus.

### Limerick(s)

We travelled from Roundstone to Killarney. After passing the town of Limerick, our bus drivers announced that we were required to compose limericks and read them aloud over the bus audio system. There was no shortage of creative minds on this tour, and the assignment took on a life of its own. In fact, the limericks are still going around on the internet

### St. Fin Barre's and St. Columba's

In Cork we performed our concert at a beautifully restored venue known as St. Fin Barre's Cathedral. Following the concert we joined our hosts from the Cork International Choral Festival at a nearby pub where we enjoyed visiting and drinking a pint ... or two ... of Guinness.



St. Finn Barre's Cathedral—Photo by Tom Peisch

Our final concert in the tiny village of Kells was beset by a mishap when Marty Hambricht was struck by a car. Thanks to Marty's excellent physical condition, she was able to sing the concert despite being very sore. In Kells' St. Columba's Church of Ireland the deputy mayor, wearing his regalia visited our rehearsal for a personal welcome.



*The deputy mayor of Kells addresses the chorus—Photo by Mea Daum*

**In closing...**

The last nights of the tour were spent in an elegant and memorable hotel that was a converted castle in the village of Dalkey, outside of Dublin.

Colin remained hospitalized in Ireland with Maxine at his side for two weeks after the 40 Shades Tour ended. They returned to San Diego in an air ambulance and went directly to Thornton Hospital. We grieve that Colin was not able to recover from his illness, and we treasure the performances we gave together in Ireland. They were a fitting cap of Colin's three decades singing tenor in the La Jolla Symphony Chorus.



*View from the Rock of Cashel—Photo by Tom Peisch*



**The tour represents the whole ... David Chase**

A chorus tour can be a fun getaway for the individuals who are fortunate enough to go, but there's more to it than a summer vacation. The Ireland group was an exemplary performing ensemble and the story of how that came to be true is representative of the story of the entire La Jolla Symphony and Chorus.

First, there's the dedication and intelligence of the individuals. I continually rediscover the wonder of seeing our ensembles work – work *hard* and long – to make the meaningful music that we offer to our community. That amazing work ethic is matched by the group's ability to thoroughly enjoy each other when the work is done. A tour is the acid test for this system: Hours of bus-riding and sight-seeing can distract from the discipline that we count on to make good music. But that was never the slightest problem with this group. They enjoyed the tourist stuff, but when it was time to work, they *worked!*

Secondly, there's the magical mix of personalities and experience that makes LJS&C who we are: community folks and students, mature and youthful, experienced and learning. In a self-funded tour like this, help is needed to get a representation of our student constituency. How fitting that **Mike and Nancy Kaehr**, LJS&C's most faithful and generous donors, stepped in to help. They provided scholarship assistance for six students and made it possible for Lauren Mindoro, Young Artist Competition veteran, to come as our featured violinist.



The young folks made all the difference. Excellent youthful voices enhance our sound, Lauren's fine playing made possible a program that had the depth and breadth that we expect of LJS&C, and the kids were just plain fun to have on the road with us!

So the third part of this success story is about a financial support system that has grown organically within LJS&C. You probably know that Mike Kaehr sings in our bass section, and he went on the tour, too. In past tours, other members of the ensembles have pitched in to help individuals, so the Kaehrs' extraordinary support on this tour is a natural development.

Back home in La Jolla, we have observed an increase of underwriting of subscription concerts not only by our biggest donors but also by ensemble members who pool resources to support what they truly love. This is evidence of a healthy community. How fortunate we are!

So, I am happy to report that this tour had all the earmarks of our organization as a whole: dedicated performers, a healthy mix of ages, and an organic support system. I am deeply grateful to everyone, but especially the Kaehrs, for making it a rewarding success.





Mike Kaehr with the scholarship students, from left: Lauren Mindoro, Jamie O'Brien, Mike Kaehr, Joyce Yin, Sean McCormac, Vince Tedjasaputra, Kirk Garner, Jeremy Wood—Photo by Tom Peisch



Kylemore Abbey—Photo by Tom Peisch

Here are some from the parade in Galway:



A lighthearted moment—Photo by David Chase



Photo by Ann Chase



Photo by Vince Tedjasaputra



Photo by Tom Peisch



Photo by Bobbie Bonnet



Photo by Ann Chase



Sculpture near the Rock of Cashel—Photo by Tom Peisch

You can find sketches by Jeremy Wood plus plenty of additional photos at:

<http://www.peisch.com/photos/ireland>.



## Article watch

### From Mary Ellen Walther:

A quote from the fifth edition of *Dynamics of the Singing Voice* by Meribeth B. Dayme.

*"When a human being brings forth a tone or a sound, his whole organism is actually involved, and what takes place in the song...is only the final culmination of what goes on within the entire human being."*

She explains what all singers already know; i.e., that the singer's perception of the sound produced differs from that of the listener, and it is the teacher's challenge to teach a student to "sense" or "feel" the process of singing and trust in it rather than listen to or judge the sound. A gentle reminder for us all. I guess that's why we have singing teachers.



### From Barbara Peisch:

*The San Diego Union-Tribune, June 21, 2010*

"Piano project cuts through 'urban chaos'"

By Sara Kugler Frazier, Associated Press

<http://www.signonsandiego.com/news/2010/jun/21/piano-project-cuts-through-urban-chaos/>



### From Beda Farrell:

*NPR Music*

"A Musical message discovered in Plato's works"

By NPR staff

<http://www.npr.org/templates/story/story.php?storyId=128288987&sc=fb&cc=fp>

"It sounds like something out of a Dan Brown novel, but a scholar in Manchester, England, claims to have found hidden code in the ancient writings of Plato. If true, the secret messages would have made the ancient philosopher and mathematician a heretic in his day."

*BBC Mobile, October 7, 2010*

"Lost Vivaldi flute concerto found in Edinburgh archive"

<http://www.bbc.co.uk/news/uk-scotland-edinburgh-east-fife-11491307>



In case you've missed the news, the San Diego Symphony is celebrating its centennial year this season. They've been getting a lot of good publicity. See the following two articles.

### From Tom Peisch:

*The San Diego Union-Tribune, October 2, 2010*

"Symphony principals interact with uncanny chemistry"

By James Chute

<http://www.signonsandiego.com/news/2010/oct/02/san-diego-symphony-team-players/>

### From Barbara Peisch:

*The San Diego Union-Tribune, October 3, 2010*

"As symphony celebrates centennial, future deemed 'limitless'"

By James Chute

<http://www.signonsandiego.com/news/2010/oct/03/symphony-celebrates-centennial-future-deemed-limit/>



### From Walt Desmond:

Composer/conductor Eric Whitacre is at it again—recruiting for the world's largest virtual choir. Download the score and submit a video of yourself singing your part to YouTube by December 31.

<http://ericwhitacre.com/the-virtual-choir>



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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