

New Conductor/Music Director Search ... Ted Bietz

Next season the Association will begin a search for a new Orchestra Conductor/Music Director. A committee has been formed to coordinate this process. Although there are several restrictions limiting the options in the search for a new conductor, funding being the major one, this committee will begin meeting and developing a plan that will utilize the input of all orchestra members.

The initial plan is to invite candidates to be part of the 2006-07 season. Possible strategies for this process would be:

1. Compile a list of prospective candidates utilizing advertising in various bulletins nationwide
2. Paper-screen prospective candidates
3. Have prospective conductors conduct a concert series including rehearsals leading up to the concerts; conductors conduct a rehearsal or set of rehearsals, or conduct and rehearse a piece for a specific concert series.



The association has already advertised this position in the California State Symphony Association bulletin. Tom Nee has already compiled an informal list of prospective conductors. Members of the LJS&C orchestra are urged to submit names of prospective conductors to anyone on this committee. When you do submit these names, please include 1. Contact information; 2. Why you recommend this candidate; and 3. Your name.

There are many challenges, including coordinating our efforts with UCSD, and funding. The most important task is to include orchestra members in this process. There is a strong commitment to guarantee that each member of the orchestra has an opportunity to express him/herself in the selection of the new conductor.

If you have any recommendation, you can contact any member on the LJS&C Conductor Selection Committee:

Ken Fitzgerald, Chairperson CSC, Trumpet, Current Board Member LJSCA,
kenneth.fitzgerald@lw.com

Eric Bromberger, Violin, Program notes, pre-concert lecturer, former President of LJSCA, former chairperson Music Committee, ericbrom@cox.net

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Ted Bietz, Trombone, former LJS Orch President, conductor SDYS-Wind Ens., former Assistant Conductor of LJS&C, LJS&C Orchestra Manager, rtbietz@yahoo.com

Tom Nee, LJS Conductor Emeritus, LJSCA Music Advisor, Conductor of numerous professional orchestras, tom@margaratnee.com

Geoff Brooks, Timpani, LJSCA Staging advisor, former SD Chamber Orchestra Manager, former Exec. Director La Jolla Music Society, former Manager Pasadena Symphony, Co-founder-Orange Co. Pacific Sym., Athenaeum Music & Arts Library-Program Director/Grants Coordinator, gbrooks@att.net

David Chase, La Jolla Chorus director, Professor of Music at Palomar College, dchase@palomar.edu

Sean Peisert, Percussion, Vice-President LJSCA, peisert@sdsc.edu



Third Annual Wine Tasting!! ... Take a "Sideways" Tour of Fine California Pinot Noirs with Robert Whitley

LJS&CA Board Members Bob Engler and Julie Ruedi invite you to join them for an afternoon fundraiser* of wine tasting at their Del Mar home, led by nationally syndicated wine columnist Robert Whitley. Robert will lead us on a *Sideways* tour of the pinot noirs of California, including a close look at California's Central Coast, where the popular movie *Sideways* was filmed. The tasting will be accompanied by a raffle of 60 wines from private collections – featuring some of the most renowned and rare wines in the world – donated by Robert and other friends of the LJS&C. The pinot noir tasting will be preceded by a wine and cheese reception.

Attendance is limited to 60 people, so reserve early. It will sell out!

Date: Sunday, May 15, 2005
Time: 2:00 PM – 4:30 PM
Ticket Price: \$95/person, \$175/couple

To reserve your tickets, please call Alison at (858) 534-4637.

* All proceeds benefit the La Jolla Symphony and Chorus



Happy Cinco de Mayo!



Contributors:

Barbara Peisch, Ed.

Sandra Alexander

Ted Bietz

Ying-Ja Chen

Beda Farrell

Jeff Nevin

Diane Whitley

Our Multi-National Association (Part 5)

Ying-Ja Chen - Chorus Soprano



I am a graduate student in UCSD studying bioengineering. I joined the La Jolla Symphony Chorus two and a half years ago when I entered UCSD for graduate studies. Before that, I went to school in Taiwan and spent most of my life in Taipei.

Believing in the Chinese saying, "Children who learn music will not become bad," my parents let me learn the piano in elementary school. Everyone in my family loved music. The best family event was to have one

person play the piano, and everyone gathered around the piano to sing.

I joined my school's chorus in fifth grade. We had a good music teacher who conducted our chorus and taught us how to sing with the breath taken to the stomach. He not only taught us many voice techniques, but also how to sing diphthong vowels so that they could be heard clearly. We sang children's songs in Chinese and some English folk songs. Although we did not win in the Taipei city elementary school choral contest, we had lots of fun and learned a great deal.

In high school, I joined the school's marching band and learned to play the trombone. Our school's marching band and honor guard was a prestigious group that only students with the best grades were allowed to join. This was to ensure that the students maintained good grades with the intense practice schedule. We performed at various occasions, including parades, opening ceremonies of sports games, and marching band competitions. At the end of our performance season, we were invited to Japan to perform in the Ginza Festival Parade. In addition to performances, we got to tour around in Japan. It was a wonderful and memorable experience for me.

Besides the marching band, which highly emphasized appearance, I was also in the concert band, which is a smaller group that emphasized only music. Our conductor was much tougher on us than on the bigger marching band group. He demanded that no one in the whole group could be absent from any rehearsal, so almost none of us ever missed a single rehearsal. He insisted on this because if one person was absent, the balance of each part would be different, and that is unacceptable. I learned a lot about classical music from different periods and their styles through those rehearsals. We held a concert at the end of the year. The first half of it was mostly popular musical pieces and the second half was Dvorak's "The New World" Symphony.

I did not continue with band in college because I did not want to buy a trombone. Instead, I chose to do chorus. There were four chorus groups in my college. The one I joined is the biggest consisting of 70-90 students. We had chorus rehearsals twice a week and public concerts every semester. We sang mostly classical music with different features in different concerts. A few that I have done are "Baroque," "Swingin' in America," "Romantic German Songs," and "Mozart's Requiem". This group served as both a student organization and a public performance group. Besides the public concerts, we did several small performances at the University as part of the University's events, and performed a musical that was directed solely by student members every year. It was a very fun and exciting group to be in.

Tutti is online!

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

lajollasympphony.com/download/tutti

The La Jolla Symphony & Chorus is a new but not all that different experience for me. It is the first time that I have sung with a symphony rather than piano accompaniment, and two concerts every quarter is a lot. The classical pieces that we do are what I am used to doing, but there are many modern pieces and some commissioned pieces that I never heard or thought about before. For example, the Snow Queen that we did two years ago is a totally new form of music, out of my vocabulary. I also found that the music that people listen to is not quite the same for Americans and Taiwanese. Maybe because many Americans go to church, Americans seems to enjoy the slow and peaceful church music more than Taiwanese do. However, the pop music in America is generally louder, more rhythmic, and the singers are not shy to express their feelings boldly, while more pop music in Taiwan is softer melodies. I enjoy trying different things and being part of this group.



Choral Notes ... Sandra Alexander & Beda Farrell

Another new arrival for Sandra and Steve Alexander

Sandra Alexander, a former chorus soprano, gave birth to her second child on March 2 at 7:28 PM. Shara Lynn Alexander weighed in at 7 pounds, 3 ounces and measured 20 inches. Congratulations, Sandra and Steve!



Peter Gourevitch wins a Guggenheim

Chorus Bass Peter Gourevitch has just been awarded a Guggenheim Fellowship and other important awards! Here's the scoop:

<http://ucsdnews.ucsd.edu/newsrel/international/Gourevitch.asp>

Former soprano Christine Rousseau has her first

Soprano Christine and husband Jean-Michel Rousseau are proud parents of Eva Christine, born March 4 in San Diego. Christy hopes to return to the chorus next fall.



Need to contact the LJS&CA?

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Sylvia Grace,
Executive Director
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Do one brave thing today... then run like hell!

Photo submitted by Beda Farrell



Mariachi News ... Jeff Nevin

Something to Celebrate

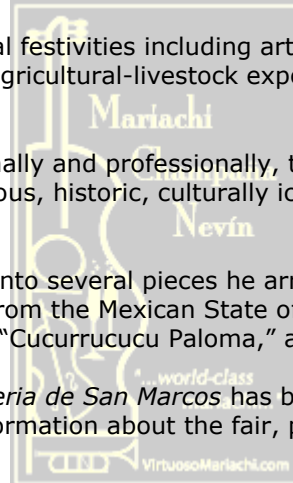
LJS Orchestra trumpet lead Jeff Nevin has recently returned from Mexico where he performed with the Aguascalientes Symphony Orchestra before a crowd of more than 10,000 people. Jeff conducted and soloed with the Aguascalientes Orchestra on April 17 in the city and state of Aguascalientes—site of the *Feria de San Marcos*, or National Fair of San Marcos, a legendary season of carnival in México which mariachi music made world-known with the classic song “Pelea de Gallos.”

The outdoor concert was part of a series of annual festivities including art expositions, music concerts, theater, Mexican rodeos, bullfights, a gambling casino, industrial-agricultural-livestock expositions, outdoor festivities and pageants that is being held from April 15 to May 10, 2005.

Jeff says, “It’s such an honor for me, both personally and professionally, to have been invited to participate in—let alone direct—this concert that is part of such a prestigious, historic, culturally iconic festival as this, and in the true heart of Mexico.”

Jeff integrated his background in classical music into several pieces he arranged for both the Aguascalientes Orchestra and invited guests, Mariachi Imperial de Nochistlan, from the Mexican State of Zacatecas. Jeff’s arrangements for the evening performance included the classics “La Estrellita,” “Cucurrucucu Paloma,” and “La Malagueña”.

Initially begun as a livestock expo in 1604, the *Feria de San Marcos* has become a Mexican national favorite. Today the fair attracts 250,000 visitors each year. For more information about the fair, please go to the website (in Spanish) <http://www.feriadesanmarcos.com>.



Upcoming JND Productions Events

Jeff Nevin will solo with the Colorado Symphony during its Cinco de Mayo concert, featuring Mexican soprano Monica Abrego and a local mariachi group, in Denver, Colorado, on May 5, 2005.

On May 7, 2005, Jeff will direct and solo with members of the La Jolla Symphony and Mariachi Champaña Nevín on Sinfonia Mexicana’s annual Mother’s Day concert in San Bernardino that will also feature Mariachi Vargas de Tecalitlán.

Please contact Jeff Nevin, Artistic Director of Mariachi Champaña Nevín, at (619) 888-9509 or Perlita R. Dicochea, Director of Media Relations, at (619) 787-9458, for more information.



Editor's Corner ... Barbara Peisch

The Psychology of Music and Sound

Before anyone says anything, yes, I know I need a new photo since I got my hair cut a lot shorter. I haven't had a single photo since January. Any volunteers with a camera phone out there? Okay, on to the real point of the editorial...



A few articles have been brought to my attention recently that seem (at least to me) to have something of a common theme. They use or view music and sound in a way we don't usually think of—its psychological effects rather than pure entertainment.

First is an article I found in the San Diego Union-Tribune's Personal Technology section from November 15, 2004. The title is *Beeps, blips and bleeps ring true for gadgets*, with a subtitle of *Sound science behind voices of digital devices*. The article discusses how demand is increasing for "sound designers" similar to the increase in the demand for graphic designers with the advent of graphical interfaces on computers a couple of decades ago. Everything from TiVo to ring tones for mobile phones is using sounds of all kinds, not to mention video games. What you may not realize is how carefully some of these sounds have been designed, especially in the case of TiVo, where the sounds not only make it easy to program without having to look at the screen, but "to meld function with audio and make said product synonymous with its sound". Who knows? Maybe some of us could earn a little money on the side by becoming a sound designer.

Next is an article found by baritone Steve Shields in Scientific American, November 2004, called *Music and the Brain* by Norman M. Weinberger. It can be found online at <http://www.sciam.com/article.cfm?articleID=0007D716-71A1-1179-AF8683414B7F0000>

We've all seen articles about what goes on in our ears and brains mechanically when stimulated by sound, but this article goes further, exploring the physiological effects of music as opposed to ordinary sounds—something that was not possible until newer technology was available. Some very interesting points of this article include how certain parts of the brain are more developed in musicians than in non-musicians.



Third is an article that alto Susan Taggart found in 13, 2005, with a title of *Halt, or I'll play Vivaldi!* used as a repellent for criminals everywhere stops. It points out how music has been and cites mythical examples like Homer's Muzak for calming purposes in transitional new use, however, is quite disturbing to from attracting new, younger audiences to commentary on society's view of classical Public areas where classical music is played Why? Some speculate it's because classical perpetuate crimes don't want to hang out in



Haydn

the Los Angeles Times' Calendar section from February This article focuses on how classical music is being from 7-Eleven parking lots to London underground used throughout history to alter social behavior, Sirens and real life examples like the use of spaces like hotel lobbies and train stations. This many, and I have to agree. The change in focus classical music to using it as a repellent is a sad music. And what's worse is that it's working. have shown a 20% to 33% drop in crime rates. music is "uncool," and the kind of people who areas associated with something so "uncool".

I've been on hold with the IRS a lot lately, Hmmm...are they trying to send a message?

and they play classical music while you're holding.

