

ALLARGANDO

VOL. I NO. 1

MARCH 1, 1989

Annual Young Artists Competition



*Felix Fan, 1988 winner,
Young Artists Competition.*

The opportunity to play with a full orchestra is rarely given to aspiring young musicians. The Young Artists Competition has offered just such an opportunity for the last 21 years. This year's competition will be held on Saturday, April 8, and Sunday, April 9.

Jeanne Saier, chairman for the last four years, has only exciting and enthusiastic things to say about the competition, its performers and the volunteers who make it possible. In the end, about 20 people generously give their time and talents to bring about this weekend event which culminates in the final concert of the La Jolla Civic/University Symphony season where each winner gives a solo performance.

The competition, which was started by Dr. Thomas Nee, the symphony's music director, has earned an outstanding reputation. It draws entries in five categories—piano, strings, woodwinds, brass/percussion and voice. Some years, up to 60 musical hopefuls have competed, quite a handful for one weekend. Beginning two years ago, instrumentalists were required to memorize an entire concerto rather than just one movement and this has had the effect of narrowing the number of applicants while raising the quality of music.

Many former winners have gone on to strong music careers. Nicholas Grant is currently the assistant concertmaster of the San Diego Symphony, Gregory Allen is professor of music at the University of Texas, Austin, Lori McKan placed first in the 1988 Metropolitan Opera competition and Ken Bookstein has a large local following and is currently studying at New York University. Jose Medina recently performed a small role in "Norma" starring Joan Sutherland with the Opera Pacifica.

Judges represent a cross section of the music community, distinguished professional people with excellent qualifications. They often are performers themselves, critics or professors.

"We welcome an audience at the competition as well as the June 4th performance," said Jeanne Saier, chairman. "An audience provides encouragement to the performers and adds professionalism to the experience."

The awarding of prizes, \$500 to

(Continued on page 4)

A Happy Marriage

How often do we see community and university residing happily side by side in a mutually beneficial and enjoyable endeavor? Well, it certainly is happening here as the University of California, San Diego Music Department and greater San Diego musicians bring us some of the best music around.

Cheryl Brown, Music Department Manager, filled us in on some of the details of this happy marriage.

When conductor Tom Nee was appointed to the UCSD Music faculty in 1967, the La Jolla Civic Orchestra and Chorus were invited to affiliate with the campus. This brought talented community musicians to the campus on a regular basis and enabled the fledgling Music Department to offer students two new courses for credit: symphonic orchestra and symphonic chorus. That in a nutshell is the crux of this relationship. Going one step further, the University also provides facilities for the orchestra—practice rooms, a performance hall, office space, some instruments and administrative services such as accounting and public relations. It also provides that all-essential ingredient—money—salaries for the symphony and chorus conductors and rehearsal accompanists. Symphony programs are included on the University's events calendar as part of the Music Department's programs.

As in every relationship, both sides must contribute their talents and abil-

(Continued on page 4)

President's Message...

It was very good fortune to become association president at a moment when La Jolla Civic/University Orchestra and Chorus was beginning a major transformation. Sometimes a single donor can make a significant difference in the development of a young arts organization. This was certainly the case when we became the beneficiary of a \$475,000 legacy from a long-time friend and supporter, Theresa Hearst. The income from this endowment has allowed the association to hire a professional manager, to explore professional public relations and promotion and to engage in community outreach activities designed to strengthen youth music in San Diego. Greater resources and access to professional services have brought major changes to our organization. We are now sold out for almost every performance. Our operating budget has almost doubled in the last two years. We now live in a world of serious bookkeeping, outside audits and payrolls. While we are still an organization of volunteer musicians, our size, style of management and programming is comparable to most moderate-sized professional musical organizations in California.

So, where do we go from here? We intend to continue to be a fully amateur organization, and we will continue to search out strange and wonderful programs for our audiences. We plan to extend our reputation beyond the La Jolla region, with outreach concerts to East County, North County and Tijuana. Our chorus has already taken a giant step forward with last summer's concert tour through Germany and Austria. In the next year or so, the orchestra hopes to join them for a concert tour outside

of Southern California.

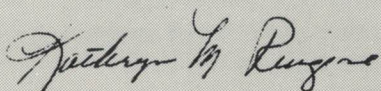
We continue to be deeply committed to supporting the training of young musicians in San Diego County, and most of our outreach funds are directed toward this goal. Yet there never seems to be enough money to fund all the worthy projects that are brought to us. As April and our Young Artists Competition approaches, I want to urge all our members to consider underwriting an award for one of our young musicians. In past years, awards have recognized both individual and corporate donors.

Our music committee has almost finished its plans for the 1989/90 concert season. Watch for an announcement at our next concert. This coming season will be the best yet. I promise. Again, I hope association members will offer suggestions about corporate or individual concert sponsorship. If you can help us, please call the office at 534-4637 or call me at home at 481-9276.

There is nothing as exciting as attending a live concert where serious music is performed well, and it is our intention to make such concerts affordable for the entire family. With your help and prudent fiscal management, we plan to continue to offer subscription tickets at modest prices.

Finally, my personal thanks to all of you, our subscribers. No matter how hard we work to create the best music we can, the real heart of our organization is the audience we serve. We play for you, and your applause makes it all worth while.

Sincerely,



Unable to attend?

If you call your seat assignment into the symphony office by noon on the day of the concert, you will receive a tax credit form and the association will be able to

resell your ticket. This is particularly important when we have sold out concerts and more people standing in line to buy tickets. Let's make sure there are no empty seats. The office phone number is 534-4637

Program Notes

The Association's next pair of concerts takes place on the weekend of May 13 - 14, when the orchestra and chorus present a varied program. On the first half, Music Director Thomas Nee leads a pair of twentieth-century works, and on the second Choral Director David Chase directs Mozart's final work, the *Requiem Mass*.

The two modern works differ sharply. One of the outstanding composers of the Polish avant-grade, Krzysztof Penderecki wrote his *Threnody for the Victims of Hiroshima* in 1960. Scored for 52 solo string players, the *Threnody* uses aleatoric (random) pitch sequences. This is not program music, but music that attempts to generate a particular atmosphere—it is understated, beautiful, and finally very haunting.

By contrast, Igor Stravinsky's *Symphony in Three Movements* is extroverted, brilliant, and colorful. Written in 1945 on commission from the New York Philharmonic, the *Symphony* combines the economy of Stravinsky's neo-classical period with the full-blooded power of *Le Sacre du Printemps*. Stravinsky said that the Second World War—which came to a close as he was writing the symphony—had a direct influence on the music, which, combines equal measures of violence and celebration.

Mozart's *Requiem Mass* was his final work, and in fact it remains unfinished, for he died while writing it. Despite popular misconceptions generated by a recent motion picture, it was not anonymously commissioned by Antonio Salieri, nor did that composer help Mozart with its composition, though a great deal of mystery does surround Mozart's death and the *Requiem*. At these performances, David Chase will present the version completed by Mozart's assistant Francis Xavier Sussmayr, who used Mozart's own sketches to complete the sections that were left incomplete. Soloists for these performances will be Ann Chase, soprano; Anita Collette, alto; Alvin Brightbill, tenor; and Wayne Saxon, bass. Though unfinished, the *Requiem* is one of Mozart's most moving scores, and these performances should prove one of the highlights of the season.

From whence we came...

Peter Nicoloff, violinist and conductor, formed the La Jolla Civic Orchestra in 1952. At that time it was a small group of musicians who met once a week to practice and hold musicales. From these early efforts, sprang the beginnings of what we have today—the La Jolla Civic/University Symphony Orchestra and Chorus.

On November 11, 1954, their first public performance was an “open rehearsal” in the parlor of the La Jolla Congregational Church. Tracy Rogers, cellist with our symphony today, was playing with the group on that opening day.

By 1955, the group had grown to 40 and they held their second “open rehearsal” in the auditorium of La Jolla High School on April 22. As the group became larger and more ambitious in their desire to perform publicly, they realized a need to raise money for hall rental, music and publicity. The association was formed with Dr. Clifford Graves as the first president. The very first year they raised \$3500 and performed their first real concert on March 11, 1956, the same year which brought about the formation of the Women’s Committee. For the next three years, the orchestra continued to perform at La Jolla High School.

Sherwood Hall opened in January, 1960, and became the home of the La Jolla Civic Orchestra. That year also brought the beginning of the Young Artists Competition.

In the mid-60’s, Pat Smith appeared on the scene—a very active member of the association. She was chairman of the Women’s Committee and organized the Symphony Chorus. She also was responsible for many innovative and successful fund raisers. She produced the “Curtain Call Ball” in the Old Del Mar Hotel. “Art’s-a-Poppin” at the Salk Institute and musical tours of outstanding La Jolla homes, resulting in new friends and financial support for the organization.

In 1966, Peter Nicoloff announced his retirement as conductor of the orchestra. The association began to search for a new conductor and to explore new directions. An agreement



Photography—Pat Gifford

Thomas Nee

was struck with the new University of California campus at La Jolla in 1967. The campus agreed to provide a conductor and rehearsal space for the orchestra, the orchestra agreed to allow able students to perform in its concerts. The Board of Directors continued to administer development, promotion and production. The University, through its Department of Music, agreed to underwrite many of the orchestra’s expenses.

The first conductor of the new Civic/University Orchestra was Thomas Nee. Nee came to UCSD from the Minneapolis Symphony Orchestra,

where he had served as assistant conductor. Under his leadership, the orchestra rapidly grew in size and began to carve out its special niche in San Diego—programming contemporary music seldom performed by more conventional orchestras.

In 1964, the orchestra was joined by a symphonic chorus. Ten years later when the chorus came under the direction of David Chase, a member of the UCSD faculty, the Association expanded substantially. By 1975, the



Photography—Pat Gifford

David Chase

orchestra and chorus had outgrown Sherwood Hall and moved to the newly completed 800 seat auditorium in Mandeville Center on the UCSD

(Continued on page 4)

Profile

Peter Nicoloff — *founder*

Recently, visiting Peter Nicoloff in his home in La Jolla gave us an opportunity for insight into this man of all seasons. Peter is not only a fine musician, composer and conductor, but a gourmet chef and artist as well. And has been a resident of La Jolla for 37 years.

Peter has always felt that the construction of violins has not reached its full potential. For many years, he has experimented with ways to increase its tone and volume. He feels he has found the secret at last and forsee a revolution in the crafting of violins.

His love of music permeates his conversation and his entire being. “There is music for everybody,” he said. “My favorite composer is Dvorak, but on a rainy morning I like to hear nobody but Chopin.”

And what are his thoughts about

the La Jolla Civic/University Symphony Orchestra today? “Thomas (Nee) has done wonderfully. We have a good orchestra now.”

Charge to Park

The campus has announced that, as of July, there will be a charge for campus parking that will be enforced 24 hours per day, seven days each week. Much of the money raised from this fee will be used for improved lighting and signage, which we all will appreciate. Though policy is not yet set in stone, it looks like the parking fee for our concert-goers will be about \$1 per car.

Beat the Parking Squeeze with the Shuttle Bus

The UCSD Music Department is operating a shuttle bus between the Mandeville Center and the parking lot (#604) nearest the University Information Booth at the Gillman Drive entrance to the campus. Our concerts will be served by this shuttle.

To reach Parking Lot #604, turn right at the first stop sign after the information booth. A stanchion will mark the shuttle bus pick-up point. The driver will collect tickets.

Coupon books with ten rides cost \$4.00 from the UCSD Music Department. (Send payment to: **Coupon Book, Music Department B-026, UCSD, La Jolla, CA 92093.** Please make checks payable to UC Regents.)

Single tickets at 50 cents are available at the information booth 45 minutes before events for which the service is offered. Tickets are NOT sold on the bus.

**For further information,
call 534-5404.**

Happy

(Continued from page 1)

ities. The symphony association con-

Competition

(Continued from page 1)

each first-place winner, and the total budget of \$7,000 always has been born by the association. Members of the board have now indicated a desire to have the first-place prizes underwritten. To this end, they are looking for individuals or corporations which would be interested in contributing to this community enterprise and in being a part of an event which could launch an important musical career. "What happens here will go on in the person's life forever," said Ann Young, artistic director of West Coast Lyric Opera and a former competition judge.

You may obtain information concerning any of the symphony events, including the competition, and underwriting by calling the symphony office at 534-4637.

sists of a manager who is a salaried professional and a volunteer board of directors, made up of community and campus representatives and performers. It administers the day-to-day operations and makes long-range plans and commitments. These activities include promoting the seven-concert series, handling ticket sales, development, the Young Artist Competition and all the myriad responsibilities of managing a symphony. Besides monies realized from ticket sales, the association must rely upon funds raised through special events, corporate contributions, individual donations and grants.

Both entities appreciate the importance of flexibility in their roles and that may be the key ingredient which makes this relationship the successful one it is.

From whence we came...

(Continued from page 3)

campus. The orchestra's first few years following the move were difficult. It was hard to fill such a large hall and old friends from La Jolla were intimidated by its size and the complexity of the campus.

Since that time both organizations, under a joint Board of Directors, have brought increasingly larger audiences to attend our concerts on campus, providing quality classical music at an

Dear Symphony Friends

Feb. 27, 1989

Dear Symphony Friends,

I am happy to salute the first edition of ALLARGANDO. We in the Department of Music at the University of California, San Diego, can be proud to recognize the extended family of the orchestra and chorus as our oldest "Friends of Music." The dedicated contributions of your musicians enable our students the opportunity to perform challenging repertoire of every vintage and to experience large-scale works live on the UCSD campus. The concerted energies of the Association Board sustain the administration of the orchestra and chorus, and have generated a very special audience drawn to Mandeville Auditorium for unique programming. Our thanks to you all—musicians, board and audience members—for keeping alive these vital ensembles.

Sincerely,

*Peter Farrell,
Chairman*

*Department of Music,
University of San Diego*

affordable price and making a meaningful impact on the music community of San Diego.

La Jolla Civic/University
Symphony Orchestra & Chorus
University of California, San Diego
BOX Q-038
La Jolla, CA 92093

ADDRESS CORRECTION REQUIRED

U.S. Postage
PAID
La Jolla, CA
Permit No. 128