SOUND VENTURES:

BREAK THE PROSCENIUM

David Chase & Beda Farrell

Our March 21/22 concerts will be among our most unusual. The subtitle of the concert is actually its aim: “Break the Proscenium.” In this concert we are trying to change the way people listen, and to that end we will have performers spread throughout Mandeville Auditorium: on either side of the audience, behind it, in the pit … who knows where? The music -- most of it antiphonal in conception -- will be coming from all sides, and we want our audience (already known for its willingness to be a little adventurous) to hear a program where the music is not always coming from straight ahead.

Audiences tend to view anything that is visually and aurally ‘framed,’ as if they were watching television – that is, passively. Breaking the proscenium is an attempt to envelop the audience and engage them in music that they are not used to. In addition, area lighting will be used throughout the program to isolate each piece in its own space (and to facilitate the movement of the performers). The audience will be in the dark, as for a theatre production, and may be provided with supertitles, as at an opera, for the foreign language works.

The music is programmed to present the widest possible range of styles, with a purposeful juxtaposition of extremes. This actually serves two purposes: to draw direct relationships between pieces of very different styles; and to put unfamiliar works and styles in the ‘friendly’ context of familiar works or styles.

We hope our audiences will put on some fresh ears and come prepared to listen in new ways.
Thursday, April 2
8 PM, Studio A
‘Piano Recital’
Aleck Karis performs Charles Ives’ Three Page Sonata, the complete solo piano music of Elliott Carter, Robert Schuman’s Three Romances, and Haydn’s Sonata in D. Tickets $8/$6.

Sunday, April 19
8 PM, Mandeville Auditorium
‘Indian Music’
Sitarist Kartis Seshadri, accompanied by Arup Chatterjee on tabla, in a concert of traditional Indian music. Sponsored by University Events Office, 534-6467.

Thursday, April 23
8 PM, Mandeville Recital Hall
‘Contemporary Chamber Music’
Harvey Sollberger directs Music 201 students in a program of 20th century music. Tickets $5/$3.

Friday, April 24
8 PM, Mandeville Recital Hall
‘Soiree for Music Lovers’

Saturday, May 9
8 PM, Mandeville Recital Hall
‘Faculty Recital’
Anthony Davis, pianist/composer, is joined by UCSD colleagues in a performance of his music for chamber ensembles. Tickets: $8/$6.

Wednesday, May 13
8 PM, Mandeville Auditorium
‘SONOR Concert’
UCSD’s resident contemporary music ensemble, conducted by Harvey Sollberger, performs a work for soprano and small ensemble by Allen Anderson, a double string quartet by Adriana Holzky, and a new work for electronics and ensemble by Michael Theodore and La Deese Atheno by Iannis Xenakis, featuring vocalist Philip Larson. Pre-concert talk at 7 PM. Tickets: $10/$8.

With net proceeds of more than $5,700, ‘Music with Love’ for 1998 was our most successful benefit to date, thanks in part to V.I.P. donors, talented musicians, silent auction donors, and the hard work of the many volunteers who made it all happen. Jan Sharpless and I, co-chairs of the event, would like to thank the following: all the generous musicians who donated their time and talent (as detailed in the February 16 issue of ‘TUTTI’); Chris and Sue Fan, our hosts, who again opened their private salon to us; silent auction donors Magda Santonastasio, Thia Nevins, Robert Whitley, Mex-Art, David Parris, and the Four Winds Trading Company; and volunteers Carol Beam, Jennifer Stone, Dave Bithell, Ted Tsai, Bill Morgan, Robin Barker, Mary Hess, Sue and Gary Brown, David Parris, and Kevin Ashworth.

Thanks also to all who attended and bought auction items. It was an enjoyable afternoon, and the proceeds support our mission: to make more good music available to more people -- especially young people.

ORCHESTRA ADVISORY COMMITTEE REPORT

Ted Bietz

Background. The OAC is a group of Orchestra members consisting of students, community members, and a Board member. Last summer, Tom Nee and I discussed the possible need for establishing such a committee to help facilitate communication among the directors, the Board, and other members of the Orchestra.

I presented the idea to several Orchestra musicians and suggested we meet in the fall. At our first meeting, which took place on October 4, we discussed the possible function and membership of the committee, and issues of concern based on previous years’ experience. There was a consensus that our main goal would be to improve the quality of our participation by serving as a ‘Voice of the Orchestra.’

Concerns Identified. Concerns expressed at this first meeting were:

1. establishing an audition procedure;
2. clarification of paid musicians;
3. improving the planning of the Fallbrook concert relating specifically to providing parking and a meal for Orchestra and Chorus members;
4. providing a meal for the Orchestra between the two Sunday, February 22 concerts;
5. the need to provide Orchestra members with rehearsal and performance schedules in a timely manner.

We discussed further the constitution and membership of the committee, and how best to represent the various sections of the Orchestra as well as to ensure appropriate representation from the perspective of students and community members. At the October 4 rehearsal I presented our plan to the Orchestra and requested names of interested members.

Progress-to-Date. Thus far the committee has tried to be the ‘Voice of the Orchestra,’ discussing and communicating concerns and issues affecting the quality of participation. In addition to myself, the members are Sue Collado, Max Fenstermacher, Pat Gifford, Jeff Nevin, Karen Parks, Steve Shields, and Nancy Swanberg. We have now met three times, and at our last meeting (January 26) invited Tom Nee and Harvey Sollberger to participate. It was a very productive meeting, where we reached an understanding of the need to notify musicians of concerts and rehearsals in a timely manner so as to be able to adjust their schedules to meet their commitments in the Orchestra as well as in their personal lives.

There was also much discussion relating to audition procedures, for both current and new members. Tom and Harvey indicated they would try to establish some procedure by the end of the season.

Harvey also expressed his wish to appoint a full-time Orchestra Manager to take care of communications. In addition, he would like to be able to double the grants for musicians in the Orchestra. He plans to present these proposals for the Board’s consideration.

The committee hopes to be able to keep everyone apprised of the status of these issues as well as others which may arise in the coming months.

Contest

Attention, all you closet writers out there! Here’s a chance to use your imagination and your best investigative reporting skills. Submit an article or story idea to ‘TUTTI’ and win your choice of 2 tickets to the Young Artists Concert on June 7, or a genuine La Jolla Symphony & Chorus Association T-shirt. [NOTE: Members of the Communications Committee are ineligible.] Your article, with by-line, will appear in the May 11 issue. Direct your submissions to the Editor c/o the Association Office, or to scjones@ucsd.edu.

NEWS FROM THE BOARD OF DIRECTORS
**Annual Budget.** Have you often wondered what the annual budget of a non-profit arts organization looks like? Well, thanks to our Executive Director, Bill Morgan, we are pleased to include for your information two pie charts [see at right] outlining the major categories of income and expense that the La Jolla Symphony & Chorus Association has projected for the 1997/98 season.

These pie charts reflect our projected direct operating expenses (approximately $198K) and income for the season. We also receive services in kind through our affiliation with the UCSD Dept. of Music that are not reflected in these pie charts. When these are included in our overall operations this season, our gross budget will be close to $250K. Thus we are truly a significant non-profit arts organization in the community.

The Board of Directors takes its fiduciary responsibilities very seriously, and over the past few years has implemented prudent controls over our financial operations. Our endowment, under the new long-term financial and investment policy, has remained strong and growing. With new discussions about future development activities, we hope that resources can be increased to provide our ensembles and performers new opportunities to communicate our love and appreciation of music and our unique repertoire to the UCSD and San Diego communities at large.

As more detailed analyses of our budget emerge during the season, we will try to keep you informed on key issues. If you have other questions, please contact me at 459-7665, or Bill at 534-4637.

**New Board Member.** We welcome Dirk Metzger as a new member of the Board of Directors. Dirk, a native San Diegan, has practiced law in San Diego since 1972. He is also a recognized mediator and arbitrator, and presently serves as Superior Court Judge Pro Tem. His expertise and reputation as a strong supporter of the arts in the community will be invaluable to the Board and the Association.

**New Activities.** Several new initiatives and activities are being actively discussed and pursued by the Board’s Executive Committee for future recommendations. Two major topics of focus concern (1) recruitment of new Board members to represent different and diverse segments of the community we serve, and (2) fundraising and development programs, including planned giving. We welcome any suggestions you have about these topics, because we want to ensure that all possible options are considered in the process of developing the course that is most appropriate for our Association consistent with our mission and goals. Any ideas, criticisms or suggestions you may have are most welcome and may be submitted by any means of communication to any member of the Board of Directors and certainly to the President or the Executive Director.
The La Jolla Symphony Chorus is proud and fortunate to have the accompanist. This was a fortunate suggestion he auditioned for the group for which Vicki suggested he audition for the group for which Vicki was the accompanist. This was a fortunate suggestion he auditioned for the group for which Vicki was the accompanist.

In addition to being the Chorus' much valued and highly regarded music director, Stewart Shaw has also been owner and chef of his own restaurant. An avid science fiction, rugby, football, and tennis fan, he has been owner and chef of his own restaurant. An avid science fiction, rugby, football, and tennis fan, he has been owner and chef of his own restaurant. An avid science fiction, rugby, football, and tennis fan, he has been owner and chef of his own restaurant. An avid science fiction, rugby, football, and tennis fan, he has been owner and chef of his own restaurant. An avid science fiction, rugby, football, and tennis fan, he has been owner and chef of his own restaurant.

Stewart Shaw and Star time residents of Mission Beach say that they have enjoyed working with another voice during sectional rehearsals, and as both a keen vocal and musical leader. He especially imbues the bass section with energy and enthusiasm.

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