

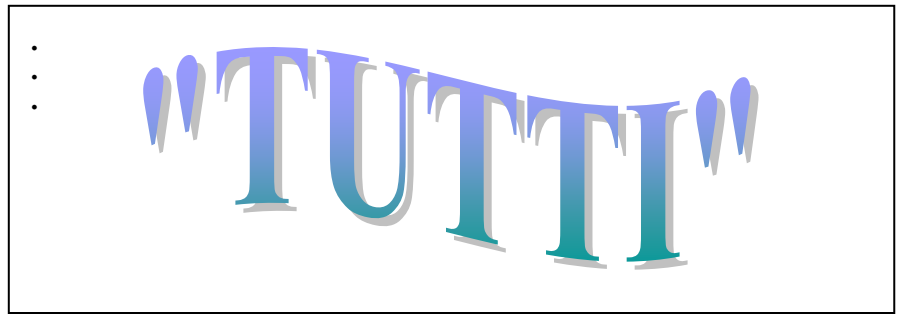
March 16, 1998
Volume 2, Number 4

A Newsletter by and for the La Jolla
Symphony & Chorus Association

Inside this Issue

- 1 Sound Ventures:
Our March Concerts
- 2 Announcing the
1998/99 Season
- 3 UCSD Dept. of Music:
April and May Events...
- 4 'Music with Love' Benefit
... An Update
- 5 Orchestra Advisory
Committee Report
- 6 Contest
- 7 News from the
Board of Directors
- 8 Performer Profiles
- 9 Who's [With] Who in
the Orchestra & Chorus
- 10 The Credits

La Jolla Symphony & Chorus
9100 Gilman Drive
La Jolla, California 92093-0361
(619) 534-4637



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.

ANNOUNCING THE 1998/99 SEASON

October 31/November 1998: *Latin Accent*
Music Director Harvey Sollberger opens our 44th season with Ravel's sultry, blazing *Rhapsodie espagnole*, and Choral Director David Chase leads the West Coast premiere of an exciting new score, Cary Radcliff's *Ode to Common Things*, which sets texts by the Chilean poet Pablo Neruda.

December 5/6, 1998: *The Rite of Spring*
The primal power of two Russian masterpieces! Music Director Harvey Sollberger opens this all-orchestral program with Mussorgsky's *Night on Bald Mountain* and closes with one of the great works of music, Stravinsky's *The Rite of Spring*.

February 6/7, 1999: *'Rhenish' Symphony*
Music Director Emeritus Thomas Nee returns to conduct a romantic program centered on the music of Robert Schumann and featuring that composer's resounding tribute to the Rhine River, the 'Rhenish' Symphony. Guest artist on this program is long-time friend of the La Jolla Symphony & Chorus Association, pianist Cecil Lytle.

March 13/14, 1999: *German Requiem*
Choral Director David Chase leads the chorus and the orchestra in one of the most moving and consoling works in the literature, Brahms' *German Requiem*. This concert also features the 2nd work [TBA] commissioned under the Thomas Nee Commissioning Endowment.

May 15/16, 1999: *An All-American Weekend!*
Three cheers for the red, white and blue as Harvey Sollberger and David Chase present a range of favorite American scores, including Barber's hauntingly beautiful *Knoxville Summer of 1915*, John Adams' sizzling *Short Ride in a Fast Machine* (only a dozen years old and already an audience favorite), plus some surprises.

June 6, 1999: *Young Artists Concert*
Thomas Nee conducts this season's Young Artists Concert, featuring the winners of our annual Young Artists Competition.

UCSD Department of
Music: Upcoming Events

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 Schumann'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'

Violinist János Nagygyesy and Friends offer 18th and 19th century chamber music. Tickets \$10/\$8.

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 Athene by Iannis Xenakis, featuring vocalist Philip Larson. Pre-concert talk at 7 PM. Tickets: \$10/\$8.

'MUSIC WITH LOVE'
an Update from Thelma Parris

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

Colin M. Bloor

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.

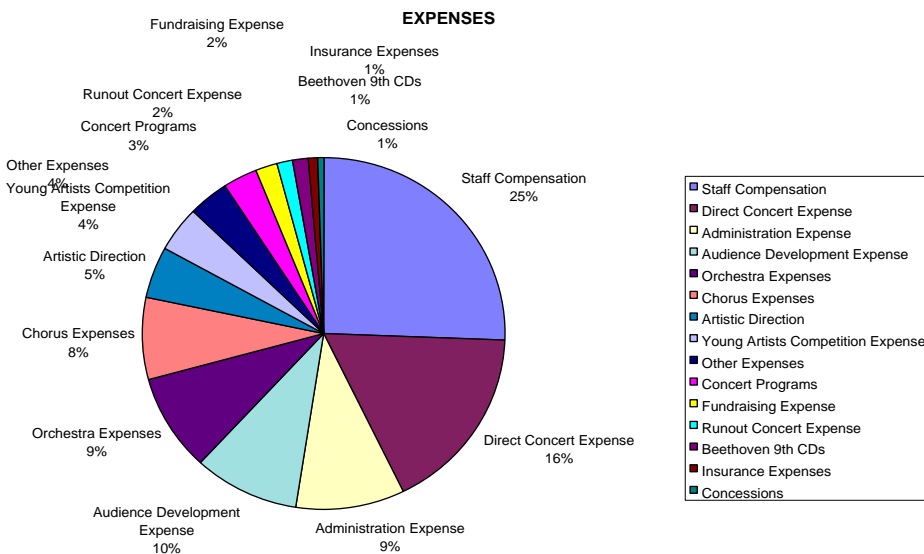
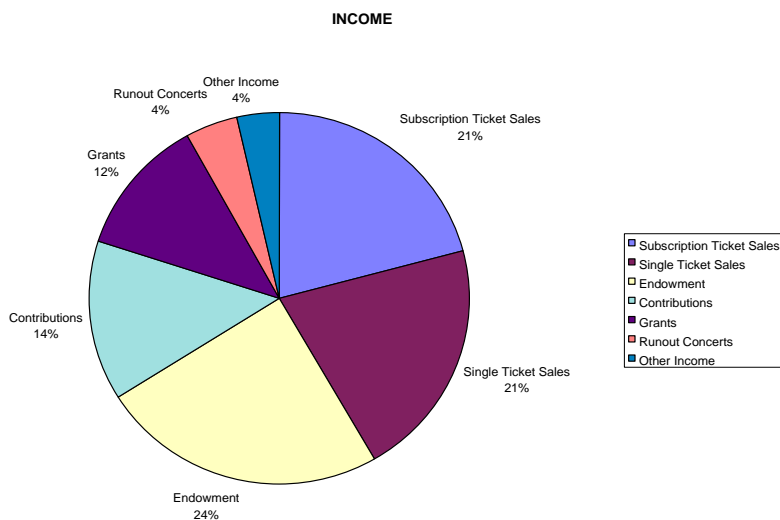
The Board of Directors takes its fiduciary responsibilities very seriously, and over the past few years has implemented prudent controls over our financial operations. Our endowment, under the new long-term financial and investment policy, has remained strong and growing. With new discussions about future 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.



PERFORMER PROFILES

SHARON JONES

VICTORIA NOINO-SHAW AND STEWART SHAW

SOME OF THEIR FELLOW CHORUS MEMBERS MAY NOT BE AWARE THAT THESE TALENTED INDIVIDUALS IN THEIR MIDST ARE ACTUALLY A COUPLE, BUT VICKI HEINS-SHAW AND STEWART SHAW HAVE BEEN HUSBAND AND WIFE PERFORMERS SINCE THEY WED IN DECEMBER, 1984. THEY MET, IN THE SPRING OF '83, AS A RESULT OF CAR-POOLING WITH ANOTHER CHORUS MEMBER, WHO'D 'DISCOVERED' STEWART SINGING AT HIS DAUGHTER EVA'S BIRTHDAY PARTY AT A CHUCK-E-CHEESE RESTAURANT (EVA IS NOW DOING HER JUNIOR YEAR IN SPAIN), AND SUGGESTED HE AUDITION FOR THE GROUP FOR WHICH VICKI WAS THE ACCOMPANIST. THIS WAS A FORTUNATE OCCURRENCE -- FOR BOTH THEM AND THE CHORUS -- SINCE APART FROM DOING SOME POST-COLLEGE SUMMER STOCK, STEWART HAD BEEN ON A LENGTHY BREAK FROM CHORAL SINGING.

THESE LONG-TIME RESIDENTS OF MISSION BEACH SAY THAT ONE ENJOYABLE ASPECT OF BEING IN THE CHORUS TOGETHER AND SHARING THEIR PASTOR ECLECTIC MUSICAL INTERESTS IS THAT THEY ENJOY UNWINDING BY REHASHING REHEARSALS AND CONCEPTS TOGETHER. VICKI SAYS THAT HER 'FAVORITE PIECE OF MUSIC IS OFTEN THE ONE THE CHORUS HAS JUST SWEATED BLOOD OVER.' AND STEWART FEELS THAT THIS IS A WONDERFUL GROUP OF WHICH HE IS PROUD TO BE A PART. 'THE MUSIC IS GREAT, AND THE CHORUS IS ALWAYS IMPROVING.'

IN ADDITION TO BEING THE CHORUS' MUCH VALUED AND HIGHLY ACCOMPLISHED ACCOMPANIST SINCE 1974, VICKI SINGS ALTO WITH THE VOCAL GROUP, THE EARLY MUSIC ENSEMBLE OF SAN DIEGO, WHICH HAS PERFORMED IN MANY IMPORTANT VENUES THROUGHOUT THE SAN DIEGO AREA AND EUROPE. SHE IS ALSO SOLIST AT THE EPISCOPAL CATHEDRAL OF ST. PAUL, AND FREQUENTLY SINGS WITH THE LA JOLLA SYMPHONY CHORUS AS WELL. ORIGINALLY FROM UPTON NEW YORK, VICKI RECEIVED HER MASTER'S DEGREE IN VOCAL AND PIANO PERFORMANCE FROM UCD IN 1977, AND APART FROM A BRIEF STINT AS AN OFFICE WORKER, HAS ALWAYS BEEN A PROFESSIONAL MUSICIAN. HER OTHER INTERESTS INCLUDE GARDENING, TRAVELING, ANTIQUES AND THIRTY SCORES, AND READING, ESPECIALLY MYSTERIES.

WITH DEGREES FROM AMHERST (BACHELOR'S DEGREE IN AMERICAN STUDIES) AND THE UNIVERSITY OF HARTFORD, CONNECTICUT (MASTER'S DEGREE IN COUNSELING), STEWART HAS BEEN PROFESSIONALLY INVOLVED IN COMMUNITY ACTION HEALTH CARE ISSUES. COOKING IS ONE OF HIS HOBBIES, AND HE HAS BEEN OWNER AND CHEF OF HIS OWN RESTAURANT. AN AVID SCIENCE FICTION, RUGBY, FOOTBALL, AND TENNIS ENTHUSIAST, HE ALSO FINDS TIME TO BE BASS SOLIST WITH THE CHOR OF THE LA JOLLA CONGREGATIONAL CHURCH. HE HAS FOR THE PAST SEVERAL YEARS SERVED AS THE LA JOLLA SYMPHONY CHORUS' BASS SECTION LEADER, WITH DUTIES THAT INCLUDE MONITORING ATTENDANCE AND ENSURING THAT ALL MEMBERS OF THE SECTION HAVE THE CONDUCTOR'S REHEARSAL NOTES. HE HAS ALSO SOLOED WITH THE GROUP ON SEVERAL OCCASIONS, INCLUDING FEATURED ROLES IN 'BOO JUM!' AND 'CABULLI CARMINA.'

KENNETH BELL

THE LA JOLLA SYMPHONY CHORUS IS PROUD AND FORTUNATE TO COUNT AMONG ITS MEMBERS THE STELLAR KENNETH BELL. KEN JOINED THE CHORUS IN 1993 AS BASS STAFF SINGER, BRINGING THE BASS SECTION WITH HIS PROFESSIONALISM AND KEEN VOCAL AND MUSICAL LEADERSHIP. HE ESPECIALLY ENJOYS WORKING WITH 'THE PHENOMENON OF THE BASS VOICE' DURING SECTIONAL REHEARSALS, AND AS BOTH A SINGER AND A TEACHER OF VOICE 'EMPHASIZES WITH THE

MANY PROBLEMS THE BASS VOICE CAN HAVE.' HE ALSO ENJOYS THOSE TIMES WHEN HE TAKES UP THE BATON AND ASSISTS WITH CHORUS REHEARSALS AS ASSISTANT TO THE CONDUCTOR.

ORIGINALLY FROM OKLAHOMA, KEN ATTENDED WESTMINSTER CHOIR COLLEGE IN PRINCETON, NEW JERSEY, AND WAS FRENCH HORN INSTRUCTOR IN THE ARMED FORCES SCHOOL OF MUSIC IN NORFOLK, VIRGINIA.

AS A VOCALIST, KEN HAS SUNG IN OPERA, ORATORIO, RECITAL, AND MUSICAL THEATRE FOR OVER TWENTY-FIVE YEARS. HE HAS PERFORMED OVER EIGHTY ROLES WITH MORE THAN FORTY OPERA AND THEATRE COMPANIES, INCLUDING THE NEW YORK CITY OPERA, THE SAN FRANCISCO OPERA, THE SACRAMENTO OPERA, THE CHICAGO OPERA THEATRE, THE SEATTLE OPERA, THE MIAMI OPERA, THE BOSTON SHAKESPEARE COMPANY, THE SPOLETO FESTIVAL (ITALY), AND IN NUMEROUS OFF-BROADWAY PRODUCTIONS.

A PARTIAL LIST OF THIS BASSO-CANTANTE'S MOST PERFORMED ROLES INCLUDES MEPHISTOPHELES IN *FAUST*, FIGARO IN *THE MARRIAGE OF FIGARO*, SARASTRO IN *THE MAGIC FLUTE*, OSKIN IN *THE ABDUCTION FROM THE SERAGLIO*, CERVANTES/OSKOTE IN *MAN OF LA MANCHA*, AND THE FOUR VILLAINS IN *TALES OF HOPPMAN*, ABOUT WHICH THE VIRGINIA PILOT AND THE LEDGER-STAR SAID, "BELL IS ABSOLUTELY SUPERB ... [AND HAS AN] OVERWHELMING RANGE OF TALENTS AND VOCAL COLORS."

IN RECITAL AND CONCERT, HE HAS PERFORMED EXTENSIVELY AT NEW YORK'S LINCOLN CENTER AND WITH THE NEW YORK PHILHARMONIC, MUSICA SACRA, THE NEW ENGLAND BACH FESTIVAL, AND MANY OTHER ORCHESTRAS. AS BASS SOLIST WITH THE ABBEY SINGERS, HE TOURS EXTENSIVELY THROUGHOUT THE UNITED STATES AND CANADA.

IN ADDITION TO HIS OTHER ACTIVITIES, KEN PLAYS FRENCH HORN IN THE QUINTESSENCE WOODWIND QUINTET, TEACHES VOICE, AND IS THE CONDUCTOR AND MUSICAL DIRECTOR OF THE PACIFIC COAST CONCEPT BAND. HE IS ALSO CHOIR DIRECTOR OF THE FALLOON UNITED METHODIST CHURCH. HE LIVES IN VISTA WITH HIS WIFE, DIANNE, AND THEIR TWO CHILDREN, DORIAN ZACHORY AND DAHLYN TIPPANY.

THIS VERSATILE ARTIST MAY BE HEARD ON COLUMBIA RECORDS WITH THE WAVERLY CONSORT, OPENADILLA RECORDS, AND ON THE CRITICALLY ACCLAIMED RECORDED OF SCHONBERG'S *SERENADE FOR SEVEN INSTRUMENTS AND BASS VOICE*, A NONESUCH RECORDING.

WHO'S [WITH] WHO IN THE CHORUS/ORCHESTRA

Beda Farrell, Ted Bietz, & Sharon Jones

DID YOU KNOW WE HAVE THREE PREGNANT SINGERS, ALL DUE AT APPROXIMATELY THE SAME TIME? ALL THREE ARE NEW TO THE CHORUS THIS SEASON. THEY ARE: SOPRANOS ELLEN CUSAC (WHOSE HUSBAND IS TENOR TIM CUSAC), AND CATHERINE PICK (WHO IS FROM FRANCE), AND ALTO MARIANNE SCHAMP (WHO'S ALSO IN A PROFESSIONAL QUARTET WITH ELLEN AND TIM). ALSO IN A REPRODUCTIVE MODE ARE FORMER CHORUS MEMBERS ALTO EVE AND BASS LYLE PERSONETTE, WHO LAST YEAR MOVED TO

northern California. Congrats and best wishes to all!

There are also a number of couples in the Chorus: alto Vicki Heins-Shaw and bass Stewart Shaw [see preceding feature]; soprano Bobette and bass Randy Stewart; soprano Clare and bass Paul Friedman; alto Ruth and tenor Dennis Turner; and alto Janet and bass/clarinetist Steven Shields. Soprano Perry Mack met her husband in the Chorus: former Chorus member bass Bob Mack proposed to her in Salzburg during the Chorus' July 1988 European tour.

Last names can fool you, though. Alto Carolyn Chase is no relation to conductor David Chase or wife Ann Chase, former soprano staff singer. Bass Doug Lynn and alto staff singer Heidi Lynn aren't related either, and neither are sopranos Sandra Brown and Susan Brown -- though Susan is married to 2nd violinist Gary Brown. And soprano Michelle Jolley and tenor Brian Andersen are husband and wife.

Then there's bass Andrew Park, who's the son of soprano Debby Park, whose husband Ray Park formerly sang bass with the Chorus.

The Orchestra is somewhat of a family affair, too. Ted Bietz, President and trombonist, is joined by his wife Carol and daughter Victoria, both 1st violinists. Then there's 2nd violinist Eric Bromberger and his wife, Pat, also on 1st violin. And finally we have Nancy Swanberg on viola, married to Max Fenstermacher, cellist.

Please direct any questions or comments to the Editor at 6534-3642, or scjones@ucsd.edu. This issue of 'TUTTI' has been brought to you by:

Editor	Sharon Jones
Contributors	Ted Bietz Colin M. Bloor David Chase Beda Farrell Bill Morgan Thelma Parris Barbara Peisch

