

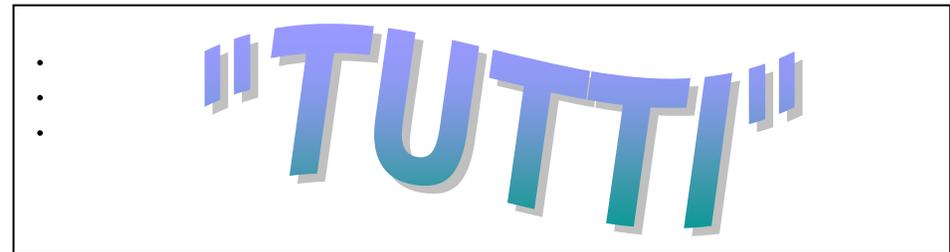
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A Newsletter by and for the La Jolla  
Symphony & Chorus Association

## Inside this Issue

- 1 Major Changes to Season Planning under Discussion
- 2 Board Targets Needs and Goals at August Retreat
- 3 Executive Director-Speak
- 4 Mariachis to Perform with the San Diego Symphony
- 5 October Events in the UCSD Dept. of Music
- 6 "Orchestrations"
- 7 "Choral Arrangements"
- 8 Singers' Summer France Tour
- 9 Ravi Shankar ... in Concert

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## MAJOR CHANGES TO SEASON PLANNING UNDER DISCUSSION

At its retreat held last March, the LJS&C Association Board's Music Committee discussed our current season schedule at some length. The discussions centered around two specific issues: (1) a desire to expand the season slightly, and (2) the future of the Young Artists Concert. While the YAC has been attractive to area music students and their teachers (it has offered first-place winners the rare opportunity to perform with an orchestra), it has also brought many problems for our Orchestra. It currently takes one-sixth of our seasonal offerings; it extends a tired orchestra nearly a month beyond the end of the subscription season; it takes place either during finals week or after the UCSD student members of the Orchestra have left; it inevitably produces a haphazard program; and it is not an ideal way to conclude the season (our subscribers generally do not attend this concert). The benefits it offers the four music students who win are remarkable, but these benefits come at a significant cost to the Orchestra and the Association as a whole. The conductors wondered if it might not be possible to address these problems, preserve some of the benefits of the YAC, make our season schedule somewhat easier on student members of the Orchestra and the Chorus, and expand the season slightly at the same time.

**The Proposal.** The following changes are being proposed: that we drop the YAC from our seasonal offerings; that we expand the season from the current situation (five pairs of subscription concerts plus the YAC) to seven pairs of subscription concerts and no YAC; and that we invite the first-place instrumental winner of the Young Artists Competition to appear as a soloist with the Orchestra on a subscription concert and the first-place vocal winner to appear as a soloist in a

choral work. The breakdown of the seven pairs of concerts would be as follows: the

Orchestra would play four by itself; the Orchestra and Chorus would give two joint concerts; and the Chorus would give one concert supported by a hired ensemble.

**Discussion.** These changes would bring immediate advantages to both ensembles. The Orchestra would have four programs by itself each season, without having its repertoire conditioned to such a degree by the needs of the Chorus; this will give it more freedom to perform orchestral music (and it will still have two concerts that include choral works). The Chorus will be guaranteed one pair of subscription concerts with instrumental support each quarter, something it has not always had in the past. Both the Orchestra and the Chorus will have a certain amount of new freedom under this proposal, and both will have the chance to perform more music. The proposal also offers a much better conclusion to our season: instead of finishing with a reduced orchestra playing the YAC in June on a concert that does not attract our subscribers, we will bring the season to a close with a festive concert in May before our subscribers. We will also try to revise our concert schedule so that it accommodates the needs of our student performers more carefully, in particular trying to ensure that our concerts do not fall during finals week or during UCSD breaks, as they too often do now.

**The Issues.** Curiously enough, this will not result in major changes for our performers. The Orchestra will still give six different programs in Mandeville, which is what it does now; and the Chorus will give three (which is what it ideally would like to do), plus whatever run-outs it chooses. But the season will actually be somewhat shorter (ending in May); and for the Orchestra the move from five pairs of concerts to six will mean reduced rehearsal time between concerts, which will in turn require good attendance and focused rehearsals.

Another issue is the loss of a separate YAC. The competition itself will continue, however, and the Board is considering ways to continue to offer winners significant encouragement and support.

**A Request.** The Board of Directors is expected to vote on the conductors' proposal at its November 17 meeting. Clearly, the changes proposed are significant ones, and in considering them the Board would like to have as much input as possible from the performers themselves. It needs to hear what you like about the proposal, and what concerns, ideas, or suggestions you may have about any of the issues involved.

There are many channels through which you may express your ideas. Each ensemble has three members on the Board: from the Orchestra -- JEFF NEVIN, NANCY SWANBERG, and TED TSAI; from the Chorus -- JAY SACKS, SUE DRAMM, and COLIN BLOOR. Any of them would be happy to hear your responses and take them to the Board. You can also speak directly to HARVEY SOLLBERGER or DAVID CHASE (both of whom encourage this contact). Or, you can talk with ERIC BROMBERGER, Chair of the Music Committee.

**BOARD TARGETS NEEDS AND GOALS AT AUGUST RETREAT**

At the LJS&C Association retreat held on August 29, it was announced by the Board of Directors that our fund-raising goal for 1998/99 is \$58,500. This represents approximately a 25% increase from last year. In terms of improving our "musical product," the following goals have been outlined:

- \* increasing scholarships to hire more graduate students in the ensembles;
- \* increasing the number of paid ensemble members, in order to attract high caliber musicians to ensemble leadership positions;
- \* creating an "inreach" program, to help our artists improve their skills;
- \* increasing Orchestra, Chorus, and Office staff support to free our artistic directors from administrative burdens and to allow them to focus on the business of music-making. [This has been realized with the recent hiring of SUSAN UNG as

Orchestra Manager, and similarly making the position of Chorus Manager (BEDA FARRELL) a regular staff position.]

Undertaking a feasibility study towards possible construction of a new music auditorium is also a continuing topic of discussion.

**EXECUTIVE DIRECTOR-SPEAK**

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### MARIACHIS TO PERFORM WITH THE DIEGO SYMPHONY

The San Diego Symphony's educationally-oriented "Light Bulb Concerts" will feature an appearance by Mariachi Sol de M9xico performing our own JEFF NEVIN's *Concerto for Mariachi* in the East County Performing Arts Center on Friday, November 13, and at Copley Symphony Hall on Saturday, November 14. If you missed it in Mandeville last year, or just want to hear it again, contact Jeff at 675-7524 for more information

#### UCSD Dept. of Music: October Events

Friday, October 8, 8 PM

Recital Hall

'Soiree for Music Lovers'

Violinist J-nos N9gyesy and Friends perform 18<sup>th</sup> and 19<sup>th</sup> century chamber music. Tickets: \$10/8.

Friday, October 16, 8 PM

Mandeville Auditorium

'Faculty Recital'

Pianist/composer Anthony Davis and UCSD colleagues, with soprano Cynthia Aronson, present "Slave and Other Narratives," and excerpts from "Amistad" and "Middle Passage." Tickets: \$8/6.

Wednesday, October 31, 8 PM

Mandeville Auditorium

'Sonor Concert'

UCSD's resident contemporary music ensemble will perform Jonathan Harvey's "Soleil noir/Chitra" for chamber ensemble and live electronics, Kaija Saariaho's "Graal Theatre" for solo violin and ensemble, and Chinary Ung's "Still Life After Death" for bass, mezzo soprano, and ensemble. Tickets: \$10/8.

### "ORCHESTRATIONS"

**New Personnel.** Please join us in welcoming new concertmaster MARK MENZIES, a New Zealand native and graduate of the Royal Academy of Music in London. Mark replaces concertmistress BRIDGET DOLKAS, who has left us to join the resurrected San Diego Symphony.

We also have a new principal cellist, UCSD Professor Emeritus PETER FARRELL. And our new Orchestra Manager, SUSAN UNG, will be co-principal violist with DAN SWEM.

**Policies & Procedures.** Regarding **attendance**, remember our policy is that when you are accepted into the Orchestra, you are agreeing to attend all rehearsals (barring an emergency or some other unforeseen circumstance). Players should let the Orchestra Manager -- SUSAN UNG, 453-8818 -- know as far ahead as possible when they cannot attend a rehearsal. Regarding our **scores**, we are going to be making sure that there are enough copies of the music for everyone to take home and practice after every rehearsal. That is, there will be one part that is always used on the stand which has all bowings and other markings from rehearsal, in addition to another part on the same stand. The 'official' part must be at every rehearsal. It will be up to you to keep track of the music (both parts) for each stand. We are going to be putting bowings into parts before the first rehearsal of each concert. It is our hope that this will save a lot of time in rehearsal, and in general improve the quality of our performances. There will always be changes, of course, but if we start with something solid, we will be that much ahead.

Regarding **refreshments**, Orchestra Manager SUSAN UNG suggests that we might want to consider having a refreshment situation similar to the practice in the Chorus. That is, a collection of funds would be maintained by a designated person who is in charge of purchasing snack items such as fruit, beverages, cookies, etc. Several others would then volunteer to help with set-up and clean-up. This can all be changed periodically; the idea is that the people who really enjoy doing refreshments can handle them. Of course, any change in practice will be up to you, the members of the Orchestra, to decide upon; we can always continue with our present means of handling refreshments.

If you have any ideas or comments on this or any other issue, please contact Susan, at 453-8818.

**Orchestra Advisory Committee.** In a survey conducted last spring, the Orchestra Advisory Committee asked the following two questions: (1) what experience(s) did you consider rewarding, enjoyable, and/or beneficial? and (2) what experience(s) did you consider in need of improvement and/or attention? A summary of the survey responses was made available to both HARVEY SOLLBERGER and DAVID CHASE. A key issue that emerged -- the importance of securing rehearsal schedules on a timely basis -- has since been prioritized for attention. For more information, or if you have any questions or concerns, you may contact Orchestra President and Advisory Committee chair TED BIETZ.

**Recording.** Twenty-six performers participated in a fundraising recording September 23/24 for Sony Everquest, with music written by UCSD graduate TIM LABOR.

**Women Who Mean Business.** On Wednesday, October 7, an eight-piece wind ensemble from the Orchestra, under the direction of HARVEY SOLLBERGER, will be raising some money for our organization by playing for an audience of over 2,000 at the dinner reception of the 5<sup>th</sup> annual 'San Diego Women Who Mean Business' awards, sponsored by the San Diego Business Journal. The event recognizes women business leaders for their achievements and contributions to San Diego's economy and future. The ensemble will perform Mozart's Serenade in C Minor, K. 388.



### "CHORAL ARRANGEMENTS"

**Our Numbers.** So far, we've welcomed twenty-three new singers, including soprano CATHRYN STARR, who receives a gold star for commuting the furthest to sing with us (from Newport Beach!). One-third of our returning members have completed the



re-audition process, a testament to our commitment to good musicianship in choral singing, requiring each member to re-audition every three years. We also expect to have added a number of students from the September 26 auditions. A complete roster (name/address/phone/e-mail) will be made available shortly.

We continue to have at least 75% attendance at our "early" rehearsals -- including some students who technically didn't have to be at rehearsal until September 28 ... no doubt a reflection of our enjoyment of the challenge of working on *Ode to Common Things*.

**Section Leaders.** Do you need to miss a rehearsal? do you have a comment or suggestion? are you especially pleased or displeased about something? *Seek out your section leaders, your voice to the Chorus administration:*

Sopranos: MARTHA NEAL-BROWN  
Altos: AMEE WOOD  
Tenors: WALT DESMOND  
Basses: STEWART SHAW

Get to know them, and keep the lines of communication open. Be aware of how many missed rehearsals are allowed, and discuss any absences in advance with your section leader. Remember also that prompt arrival and regular attendance at rehearsals is imperative.

**Staff Singers.** CHRISTINE CHONG has recently been hired as Staff Singer in the soprano section, and BECKY RAMIREZ in the alto section. Chris and Becky are the first additions to our goal of having *two* staff singers for each voice section. MAX CHODOS returns as Staff Singer in the tenor section, and KEN BELL in the bass section. The remaining staff singer positions are still open; anyone interested in auditioning may call Chorus Manager BEDA FARRELL, at (760) 727-6451.

**Volunteers Needed.** Please contact CHUCK CARVER if you can help out in the following areas:

\*Use of vehicle for moving equipment (risers, music stands, conductor's platform, etc.) for run-out concerts.

\*Space (garage, unused office area, etc.) to store choral risers between concerts.

**Welcome back, Vicki!** Our able rehearsal accompanist and alto VICKI HEINS-SHAW has recently returned from performing abroad with *The Early Music Ensemble*. This was the ninth European tour for this five-voice group (whose other members are sopranos ELISABETH MARTI and CONSTANCE LAWTHERS, tenor JOHN PEELING, and bass PHIL LARSON), which gave eleven concerts of medieval and Renaissance a cappella music throughout Switzerland and France, August 23 – September 6. Then a 'homecoming' concert was presented on Sunday, September 27, at 7:00 PM, at St. Dunstan's Episcopal Church in San Diego.

## SINGERS' SUMMER FRANCE TOUR

- David Chase -

Okay, everybody has heard that a chamber chorus from the La Jolla Symphony Chorus went to France last summer. Okay, a lot of you know that we stayed nearly the whole time in one of the most beautiful chateaux in the Dordogne region, an area known for beautiful chateaux. And we performed in extraordinary venues, including a cave in which medieval monks carved giant biblical figures. Okay, we've piqued the envy of everybody we can! Now, let me tell you what was *really* impressive about the trip: the people! ... the singers, the "groupies," and the kids.

The singers were dauntless. It was not an easy program, and the group was small enough to put that extra weight of responsibility on every individual. We had to work more hours than planned, and the conductor was less jovial than he planned to be ... But NO ONE lost sight of the musical goal. I believe it was the quintessential example of the "heart"

with which the La Jolla Symphony Chorus prepares every concert. What's more, they taught me a thing or two about "heart," when the ladies insisted that I "audition" their performance of two women's chorus numbers, *This is the Garden*, and the ever-popular *Nocturno*. These they had carefully prepared on their own time (i.e., beyond the already extended rehearsals for the mixed chorus music). They **nailed** these pieces; naturally I added them to the program ... and they were a marvelous addition.

"Groupies" is the affectionate appellation given to friends, family members, and loved ones who travel with the ensemble but don't perform. The term was coined on our first European tour in 1988, and has come to mean much more than the fact that such persons don't perform; it means that they are part of the social fabric of the tour. Once again, the Groupies on this trip formed a kind of support group that buffered us from, for instance, the potential disappointment of a smaller-than-expected turnout in that wonderful cave venue. More importantly, perhaps, they all gave a larger-than-the-chorus perspective to the whole trip, keeping us from that in-bred emotionalism that sometimes festers in a small working group.

And speaking of perspective! There were just four young kids on this trip, and each seemed "scripted" into the whole experience. The youngest was GARRY GIPPERT'S two-year old, Carl-Erik. Garry, a UCSD Ph.D. and a long-time member of our bass section, now lives in Denmark, and this was an emotional opportunity to rejoin musical friends. The hitch was that Carl-Erik had no baby-sitter while his mother was attending a professional conference; so Garry had to bring him to the three-hour rehearsals for the first two days! ("Oh, boy," I thought.) But it worked out perfectly. We rehearsed in a circle, which was perfect for Carl-Erik, as he crawled off his dad's lap when he tired of the Old Man and



