

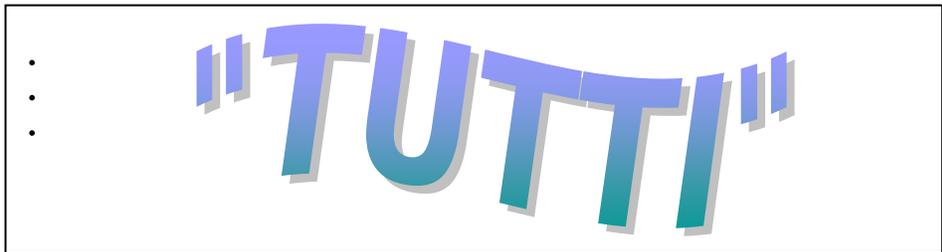
September 27, 1999
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A Newsletter by and for the La Jolla
Symphony & Chorus Association

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GREETINGS FROM THE BOARD PRESIDENT

Dear Friends:

As your new Board President, I have exciting news to report. I have seen the future ... and it is clear, bright, and doable!

At least, that's the news from this year's retreat, where about fifty members of this organization (half of whom were musicians) spent eight hours together, creating a vision to guide the La Jolla Symphony & Chorus over the next five years. It quickly became clear that we know what we want our future to look like. Here's a glimpse of it...

- **New Performance Venue:** We will define, research, and steer a course toward building a new concert hall.
- **Excellence in the Ensembles:** We will focus on musician support and inreach, higher performance standards, stage presentation, program integrity, and internal communication.
- **Greater Visibility in the Community:** We will establish a reputation for excellence, strengthen University relations, collaborate with other arts groups, and increase visibility through small ensemble performances.
- **Community Outreach/Education:** We will grow our educational outreach and use it as a tool to build a younger, more diverse audience.
- **A Well Organized Volunteer Effort:** We will build a volunteer support group, with its own organizational structure, to support our events and fund-raising efforts.

Our last vision retreat was in 1996, when we created "Vision 2000" to guide our growth to this season. The results speak for themselves. We've expanded our concert season and our performance groups. We've created the excellence in our ensembles. We've created new educational outreach programs. We've improved our financial stability. And we

are in the midst of launching our first general fund-raising campaign to support our progress.

Together we can make "Vision 2004" every bit as successful. And, when we reach 2004 – our 50th anniversary – each of us can look back with pride at our part in creating the best community orchestra and chorus, and association, around.

I am proud to be a part of it and look forward to another season of great performances.

- Diane Salisbury

RETREAT FOCUSES ON DEVELOPMENT ACTIVITIES

~ Joe Bicknell, Development Chair ~

Anyone who attended the Annual LJS&C Association Retreat on August 28 could tell that there has been a great deal of development activity over the summer, as COLLEEN PHILLIPS, our new Development Director, led an excellent discussion on development and fund-raising activities slated for the coming season. These plans represent hours of hard work by many members of the LJS&C community. Different groups, composed of a variety of people, met frequently during the summer to discuss such things as special events, community visibility (and its impact on fund-raising), prospective donor identification, and other items. Many wonderful ideas were exchanged. All those who participated are to be applauded for their hearty efforts. All involved with the summer effort found it gratifying that those present at the retreat embraced the notion of developing fund-raising expertise as a key element to bringing about the remarkable visions of the LJS&C's future. Most attendees committed themselves to participate in some key aspect of the fund-raising effort. Some chose to serve on one of the special event organizing committees, others to assist with the solicitation of corporate donors, and still others in developing new fields, such as merchandise sales.

Of course, there are many ways that you can add *your* talents to this development effort -- or, if you prefer, to add your voice to the development chorus! Here are just two of

the activities which need assistance:

▪ **November 7th Event Committee.**

Arts patrons and supporters from around San Diego will be invited to attend our opening night concert, which will be followed by a post-concert reception as a way of introducing them to and garnering support for the La Jolla Symphony & Chorus. Committee members will help generate the list of invitees and organize the reception.

▪ **Spring 'Wine & Art Auction Event' Organizational Committee.**

This committee is chaired by Board member DAVID PARRIS, who would love to sign up some 'worker bees' to help him. Committee members will help organize the second of the two fund-raising functions of the season. Tasks include selecting art for the auction and a venue for the event, creating invitations, brainstorming decor, and inviting an advisory committee for the event.

Already a number of the groups have met to focus their attentions on the details of their important tasks. Yet there remain some wonderful and interesting things you could do to help. With a fund-raising goal of over \$130,000 for the year, having full Board Member participation is what will be necessary to meet our goals for the exciting season ahead. Please consider carefully what *you* can do to help! If you have not already signed up for one of the many opportunities, please give Colleen a call at the LJS&C office, (858) 534-4837, or JOE BICKNELL at (858) 350-6730, to discuss ways in which you may be able to assist.

As many of you know, the La Jolla Symphony & Chorus has been looking for a new slogan, to start with the current 1999-00 season. After suggestions were elicited and a poll taken at the summer retreat, followed by substantive market research, a clear winner has emerged: *"Classics and Beyond!"* People seemed to like the word 'classics' in the slogan, together with the fact that we do more than just classics. *"Cutting-Edge Classics"* rated a distant second. (While some people found it refreshing, most thought it a bit hard-edged.)

- Colleen Phillips

BIG CHANGES IN YOUNG ARTISTS

COMPETITION

~ Thelma Parris ~

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PROFILE

ERIC BROMBERGER

~ Sharon Jones ~

It is no exaggeration to say that violinist ERIC BROMBERGER is one of the La Jolla Symphony and Chorus Association's greatest assets.

Born in Columbia, Missouri in 1945, Eric received his M.A. and Ph.D. in American Literature from UCLA, and taught literature and writing courses at Bates College in Lewiston, Maine and here at San Diego State University. He was a Fulbright nominee and recipient of a National Endowment for the Humanities Fellowship at Yale University. His wife Pat, a pediatrician at Kaiser, also plays violin in the orchestra. They have three children: Bronwen, a junior at Wellesley (and a former violinist in the orchestra); Bart, a violinist in the San Diego Youth Symphony; and Bianca, a pianist.

Eric joined the La Jolla Symphony Orchestra nineteen years and six Mahler symphonies ago, having previously played in orchestras in the Midwest, New England, and elsewhere in California. He joined the La Jolla Symphony Orchestra, he says, for a very specific reason: he heard it was going to play the Mahler Fourth Symphony, and no orchestra he had ever played in had been willing to tackle a Mahler symphony. The verdict: "It was everything I hoped it would be."

Eric began writing our program notes in 1981. They drew the attention of presenters and performers, and ultimately enabled him to quit his day job and devote himself to his first love -- music. He now writes for a national audience: he is program annotator for the Washington Performing Arts Society at the Kennedy Center; Santa Fe Chamber Music Festival; Bank of Boston Celebrity Series, San Francisco performances; La Jolla Chamber Music Society; Stotsenberg Recital Series at Pepperdine University; San Diego's Mainly Mozart Festival; and others. He lectures for a number of organizations, including the Los Angeles Philharmonic's Upbeat Live series at the Chandler Pavilion. He has also written liner notes for a number of recordings. For us, however, it is probably for his highly valued pre-concert lectures that he is best known and appreciated.

Eric served on the La Jolla Symphony & Chorus Association's Board of Directors from 1983 until 1994, including two terms as President. He has headed the Conductors' Committee (formerly the Music Committee) for many years, and particularly enjoys the process of helping plan the repertory each season. "It's a rare thing to have conductors and performers -- and a Board and an audience -- with the sense of adventure we have here. In an age when programming has grown stale and repetitious, it's a pleasure to perform so much unusual music. It stretches our ears, and our souls, in healthy ways." He adds, "This orchestra has been the most important musical experience of my life -- the orchestra I'd always hoped to play in. It has let me play a lot of music I could never have played in any other orchestra. I've learned a lot, and I've had a lot of fun."

"ORCHESTRATIONS"

~ Susan Ung, Personnel Manager~

We are so busy right now, what with auditions, and getting ready for the first concert. But watch for more info in coming issues. Meanwhile...

New Personnel. As many of you know, MARK MENZIES will not be returning as Concertmaster. Mark has accepted a full-time job at Cal Arts this fall, and was very sorry to leave us. We will certainly miss his presence, and we wish him all the best. We'll probably be seeing some of him this year on campus, though ... perhaps as a participant in the chamber orchestra concert this season. DAVID RYTER has been appointed Acting Concertmaster. He is expected to be a fine leader, and we all welcome and support him in this honored and important position.

A big welcome to our new Productions Manager, JUDE WEIRMEIR. Jude, a guitarist, is a UCSD doctoral student in composition. He will be serving as Harvey's assistant this year. Please help Jude to know your special set-up concerns, as he learns this part of his job.

And congratulations to EVON CARPENTER, who we welcome to the position of Principal Second Violin.

Note to All String Players. Thank you for preparing your auditions. Your time and

your musicianship is deeply appreciated. We hope that you felt it was a valuable experience, and a way to get a head-start on this year's repertoire. The performers for the chamber concert are not yet selected, as auditions are not completed. But we will let you know as soon as possible. Also, any of you who would like to volunteer to help with putting bowings in string parts, please speak to Personnel Manager SUSAN UNG or Music Librarian ULI BERGIN. Let us know when you will be able to help. You can commit to a small amount of work, if that is all the time you have. If you are free for one concert but not another, this is fine. We have a monetary fund to reimburse you for your time. It is our intention to be much more prepared with bowings in the parts before the first rehearsal of each concert of this season, and your help is much appreciated.

Acknowledgements. Many of us who attended and participated in the LJS&C Annual Retreat were pleased with the hard work done by everyone, and the improved effort to keep our organization healthy and evolving. One surprising issue was the overwhelming desire to build a new hall, and much is being done already to manifest this as a reality. There are a lot of really wonderful, bright people working together to keep us moving on the right track -- on that issue, and many others. We have only just begun to tackle some of our most important and volatile issues, but we are now much more aware of what those are. Those of you who did not attend the retreat are encouraged to communicate with those who were there, and to voice any concerns you may have. The musicians representing the Orchestra at the retreat were: SUE COLLADO, TOM SCHUBERT, GARY BROWN, FRANK SWANN, VICTORIA EICHER, MAX FENSTERMACHER, TED BIETZ, BILL PHOENIX, and CHRISTINE ALLEN. Also present were JEFF NEVIN and NANCY SWANBERG (who are also members of the Board), as were all members of the staff, and Maestros HARVEY SOLLBERGER and DAVID CHASE.

"CHORAL ARRANGEMENTS"

~ Beda Farrell, Manager~

Acknowledgements. We would like to thank the following singers for their participation in the LJS&C Retreat on August 28: JEANNE STUTZER, DANA KREHMKE, SHARON JONES, KAY BRYANT, WALT DESMOND, AMEE WOOD, ELLIE ELPHICK, FRAN CASTLE, and CHUCK CARVER. Also attending, in their capacity as

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Board members, were JAY SACKS and COLIN BLOOR.

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: FRAN CASTLE
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. At last we've reached our goal of having two staff singers in each section. Some of the finest singers in town, they are here to enhance performance and sound quality, and to help you handle that pesky tri-tone leap. Take your musical problems to...

Sopranos: CHRISTINE CHONG
DONALI PETER
Altos: REBECCA RAMIREZ
MARTHA JANE WEAVER
Tenors: MAX CHODOS
STEFAN SCHERMERHORN
Basses: KEN BELL
CHRIS STEPHENS

Other Important People to Know. Bass KEN BELL continues as Assistant Conductor, and we are also ever grateful for Rehearsal Accompanist VICKI HEINS-SHAW. Alto SUE ANN TAGGART returns as Music Librarian, as does soprano JEANNE STUTZER as dress/pearl maven. Tenor CHUCK CARVER, coordinator of our refreshments concession, could use some volunteer assistants; see him at rehearsal break if you'd like to help.

Auditions. Auditions for our new chamber choir, "Concord," were held on Saturday, September 25, and will continue on the afternoon of Sunday, October 3. This is also the date for UCSD students to audition for the Symphony Chorus. Anyone interested may contact BEDA FARRELL at LJChorus@ucsd.edu, or phone her at (760) 727-6451.

New Members. We are pleased at this time to welcome the following new singers to the Chorus: sopranos ELENA BARR, JESSICA IVERSON, NANCY MOORE, and KRISTEN

SAROYAN; altos JANA LEMAY, CAROLYN MOORES, and KAY SMITH; tenors JUAN ACOSTA (who'll be joining us in November), CASEY MCKINLEY, and DENNIS TRAVERS; and basses JACKSON BORGES, TIM MARKS, ERICK RARICK (son of new alto staff singer MARTHA JANE WEAVER), and BOB WILLIAMS.



Congratulations! Spouses soprano MICHELLE JOLLY and tenor BRIAN ANDERSEN are the proud parents of ERIK THOMAS JOLLY-ANDERSEN, born at 9:55 AM on Saturday, August 21. Brian was in fact 'forced' to postpone his reaudition so that he could coach Michelle with their 'joint production.'

Parking. We're told the quarterly parking passes will remain at \$20.

Year-End Questionnaire Results. Thanks to everyone who returned the year-end questionnaire. All of your ideas and suggestions have been given to the Conductors' Committee for serious consideration for future seasons. Know that your input is appreciated!

And wow, what wonderful suggestions for major choral and chamber works! *Carmina Burana* is a perennial fave, as is Bernstein's *Chicester Psalms*. There were several requests for a re-visit of the Bach *B minor Mass*, *St. Matthew Passion*, and *Magnificat* (also Raminsh, and Schutz). Other favorite masses are: Mozart (*C minor*), Beethoven (*C*), Vaughn Williams (*G minor*), and Bruckner (*E*), as well as the Schutz *Mass for Five Voices*, and masses by Palestrina and Josquin des Pres (all for chamber choir).

Requiems include: Mozart, Durufle, Faure, Verdi, Rutter, Rorem (*Poet's Requiem*), Hindemuth, Cherubini, Britten (*War*), and Schutz (*German Requiem*, for chamber choir).

Several beautiful Christmas pieces were suggested, from Josquin des Pres to Billings to *Sleigh Ride* (that one earned a ☺).

More 'early' works from Renaissance (polyphony) and Baroque periods were suggested. 'Modern' works included: Thompson (*Frostiana* and *Peaceable Kingdom*); Vaughn Williams' *Serenade to Music*; "anything by Arvo Part," and Barber's choral version of *Adagio for Strings* (both by several requests); and a couple of Poulencs and Schoenbergs, as well as Weill's *Huck Finn*, and Alice Parker arrangements. As

for me ... how about a concert version of *Boojum!*

Several people indicated they liked 'the classics' rather than contemporary choral music. However, the mission of the LJS&C is to present not only 'standard' repertoire, but also new, unusual, and rarely heard works, so let's enjoy the variety!

In response to comments about the schedule last spring, all rehearsals this season will begin with the 'tutti chorus.' As for periodic (one or two) sectional rehearsals apart from Monday nights, the 'yeahs' slightly outweighed the 'nahs.' While extra sectionals are not scheduled at this time, it's nice to know how many singers would be willing to attend. In the meantime, we'll all just do our 'homework,' right?

... To watch for in the next issue: possible TOUR DESTINATIONS....

SON'S AUDITION SPARKS MEMORIES FOR FORMER CHORUS MEMBER

~ Sharon Jones & David Chase~

Accompanying his son Casey to his La Jolla Symphony Chorus audition on September 18 evoked a flood of memories for former Chorus member DAVID MCKINLEY. It was spring 1974 when the then UCSD Revelle College sophomore, heading past Muir College to class, became fascinated by the sound of live choral music coming from the steps of the gymnasium building. There on the gym steps about thirty singers were assembled on risers, giving a performance by which he says he was totally fascinated. ("It was phenomenal!")

He stayed to listen, never making it to class. When the group finished singing, conductor DAVID CHASE turned and announced, "If you liked this, come to our concert this Friday night!" McKinley immediately sought out a pay phone to call his girlfriend about the concert they'd be attending that weekend. "It was in an old junky room, which probably no longer exists, on what was then called Matthews Campus."

Now McKinley hadn't been exposed to live choral music as a child, it not being an important part of the suburban church music with which he'd been raised. But he'd always had a natural interest in singing, and participated in a number of church groups in the context of youth worship ... "with a guitar, no harmony, and no formal training." But he promptly signed up for an audition for the following fall. David recalls that he gave McKinley a relatively easy piece of music to

sing, but when it became obvious he couldn't read it very well he just ran him through the scales. And McKinley had an advantage: he was a tenor, with a 'mezzo falsetto.' David knew he could use him in the chorus, and told him he could work on learning how to read music later. McKinley says in his first quarter the group did a Bach piece that he thought was so great he invited all his friends and family. "I was now not only a convert but an evangelist for high-quality choral music."

As a chemistry/engineering science major McKinley had to minor in a non-technical subject, and so chose music. He remained with the Chorus for about seven quarters until he graduated, also singing, along with wife Melinda, with the Gospel Choir under the direction of GLEN JONES. HE has sung only intermittently since then. But now his sons, Casey, 15, and Braden, 13, are studying voice with Jim Shepherd at Mira Costa College, and also sing with Edgar Billups at St. Paul's Episcopal Cathedral. "It's a great social, cultural, and musical experience for them. In fact, one of them will probably make a career out of music." But is McKinley himself considering a return to the Chorus? He says, "It's a possibility..."

**A
GOURMET TOUR OF
OPERA
HISTORY IN
FRANCE**

- Cheryl Brown ~

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PLEASE DIRECT ANY QUESTIONS, COMMENTS, NEWS, OR STORY IDEAS TO THE EDITOR AT 6534-3642, OR SCJONES@UCSD.EDU.

THIS ISSUE OF 'TUTTI' HAS BEEN BROUGHT TO YOU BY:

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THELMA PARRIS COLLEEN

PHILLIPS

September 27, 1999

<i>SALISBURY</i>	<i>DIANE</i>
<i>SUSAN UNG</i>	