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

<http://www.lajollasympphony.com>

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JUPITER, ROME, LA JOLLA ... AND BEYOND

~ Harvey Sollberger ~

The Orchestra is far along in its preparations for the upcoming March 3rd and 4th concert programs, "Jupiter, Rome and La Jolla," featuring works by Mozart, Lalo, and Respighi. Along with some Roman festivals courtesy of Respighi, and a fine young soloist to accompany, we're tackling one of the monuments of our art and a symbol of the highest human aspiration, Mozart's 41st 'Jupiter' Symphony. Pardon my hyperbole, but this is a special piece, and I think we all feel something very extraordinary is coming to fruition in our midst. The Mozart requires a playing style quite different from that of much later music, one in which clarity, focus, and restraint don't rule out passion, but rather provide a frame for it. We're, moreover, bucking one of today's musical fads, one that asserts that, to perform Mozart 'authentically,' you have to slim down your orchestra to a very small size. The fact is that there was no one 'standard' orchestra in the 18th century, and Mozart heard his symphonies played by orchestras ranging in size from 1 string player on a part to orchestras with as many as 20 first violins, 10 contrabasses, and 6 (count 'em!) bassoons. Well, we don't have 6 bassoons playing, but we are using our full string section, and doubling the woodwind parts as well. It's a festival-size orchestra, and it should be a festive performance.

A second item of quite a different nature concerns two recent articles on the arts

in our local San Diego Union-Tribune. First was DAVID WASHBURN'S February 11th story on San Diego's disproportionately small share of both state and federal arts funding, followed by VALERIE SCHER'S February 18th report regarding the numerous Grammy Award nominees who have recently played here. It's a fact that a considerable amount of the resources that support classical music in San Diego are directed to touring artists (think of Mainly Mozart, the La Jolla Chamber Music Society, the San Diego Opera).

While it's undeniable that such distinguished visitors enrich our musical life, it is also cause for concern if the resources and attention expended on them come at the expense of our city's working musicians who keep the music going 365 days a year. San Diego's thriving grassroots musical organizations (think LJS&CA) make it more than a provincial whistle stop; and I think that, among other things, our local journal of record, the U.-T., should be urged and encouraged to take a more active part in previewing and reporting on locally-generated musical activities. If DAVID CHASE or I write in as conductors of this group, we'll just be dismissed as 'special pleaders.' On the other hand, if a number of concerned citizens write in voicing their concern, it may well make a difference. So, please, to your pens or word processors. And while you're at it, dash off a note to your local legislator telling him/her to bring home San Diego's rightful share of state and federal arts funding. Or else.

We are, finally, a unique and special organization ... unique and special for the quality of the work we produce and

for the sophistication and range of our programming -- unique, too, for the range of people who come together voluntarily to make music under our tent -- and special for the intensity and depths of the experiences we share. To be Biblical for a moment, let's take the light off our bushel. There's a lot of darkness out there to illuminate.

YOUNG ARTISTS SHINE

~ Thelma Parris ~

The LJS&CA's 42nd annual Young Artists Competition took place at Mandeville Auditorium on Saturday, February 3. A total of \$7,000 in prizes was awarded. Six judges (most from the L.A. area) selected the following winners:

INSTRUMENTAL

- 1st Prize - Bernard Bayer (20), piano
- 2nd Prize - Hiroko Kunitake (26), piano
- 3rd Prize - (tie) Christopher Jordan (17), piano; Elliott Moreau (22), bassoon
- 4th Prize - Jesse Schiffman (17), flute

VOCAL

- 1st Prize - Priti Gandhi (28), mezzo-soprano
- 2nd Prize - Gregorio Gonzalez (27), baritone
- 3rd Prize - Victoria Mature (25), soprano
- 4th Prize - Maria Guadalupe Paz Castillo (18), mezzo-soprano

The two 1st-first place winners will perform in a subscription concert with the Orchestra and/or Chorus next season. All of the winners will perform at a mini-concert in April, either at the Athenaeum or at the Lyceum Theater. Major support for the competition was generously donated by Greene Music, the La Jolla Kiwanis Club, the Milton Saier, Sr., Trust, Monique Kunewalder, the Shneours, Gary Brown, Joan Forrest, and members of our Chorus.

A major addition to our competition weekend was added last year -- the Winners Showcase Concert. This year we were fortunate to be able to present the winners at the beautiful **Neurosciences Institute Auditorium**. An enthusiastic audience enjoyed inspiring performances by all of the 9 winners. It was a fitting climax to our weekend of great music performed by some of San Diego's most promising young artists.

MARCH EVENTS IN THE UCSD DEPT. OF MUSIC

Monday, March 5, 8 PM
Mandeville Auditorium

'Indian Music'

Features sitar and tabla students of Kartik Seshadri and Arup Chatterjee. Tickets at the door: \$5/\$3.

Wednesday, March 7, 8 PM
Recital Hall

'Colin McAllister'

The DMA guitarist performs *Le Marteau sans Maître* by Pierre Boulez, and other contemporary works. FREE admission.

Thursday, March 8, 8 PM
Recital Hall

'UCSD Singers'

Performing traditional choral music, directed by Professor Philip Larson Tickets at the door: \$5/\$3.

Friday, March 9, 8 PM
Recital Hall

'Violin Recital'

Students of Professor Janos Negyesy and Paivikki Nykter perform. FREE admission.

Tuesday, March 13, 8 PM
Recital Hall

'Piano Recital'

Students of Professor Aleck Karis perform their newest pieces. FREE admission.

Wednesday, March 14, 8 PM
Mandeville Auditorium

'Jazz Ensembles'

Performances by large and small groups, directed by Jimmy Cheatham. Tickets at the door: \$5/\$3.

Thursday, March 15, 8 PM
Mandeville Auditorium

'Wind Ensemble'

Directed by Robert Zelickman. Tickets at the door: \$5/\$3.

Saturday, March 17, 4 PM
Erickson Hall

'Voice Recital'

Students of Professor Carol Plantamura perform. FREE admission.

BOARD UPDATE

~ Diane Salisbury, President ~

The LJS&CA Board has been active in recruiting new members this season. We recently welcomed two new Board members: **VICTORIA EICHER** and **ROBERT DILWORTH**. Many of you already know Victoria, who is a violinist with our Orchestra; she also chairs the LJS&CA Outreach Committee, to which some of you have contributed your time and talent. **ROBERT DILWORTH** comes from our audience. He's been a subscriber for the past few years, and is a real estate development consultant. Robert has a keen interest in helping us with our **Concert Hall** project and helping build awareness of the LJS&C within San Diego's corporate community.

As some of you may know by now, our Executive Director, **BILL MORGAN**, **will be leaving at the end of this season** to pursue his career and personal commitments in Los Angeles. We will miss Bill, and we appreciate all the hard work he has put into our Organization. The Board has created a search process and will begin reviewing candidate applications shortly. If you know of any good candidates and would like a copy of the job description, please contact the Office, at 858-534-4637. Our deadline for resume submissions is March 31st.

We'll soon be discussing plans for this year's **annual summer retreat**. If you have ideas, please feel free to pass them along through your ensemble Board representatives.

Thank you for such a wonderful season so far. It is a thrill to see our concerts so well attended and to hear the positive feedback from our audience. Keep up the good work!



‘MUSIC & ART WITH LOVE’

Dr. Feelgood, or, How I Learned to Stop Worrying and Let Volunteers Save My Life

~ Colleen Phillips ~

Saturday, February 17 dawned clear, but a bit chilly. I pulled on my most ragged pair of blue jeans and a ratty t-shirt and headed down to the LJS&CA Office fully prepared for a long day of hard labor. It was set-up day for Music and Art with Love, the LJS&CA's annual auction and benefit, which meant lugging 26 easels from the office to my truck, followed by 5 large pieces of art, 10 heavy chairs, 28 music stands, 10 bags of food and serving materials, and 6 large boxes laden with ever-mysterious 'office supplies.' Needless to say, I was not looking forward to the adventure.

But when I arrived at the Institute of the Americas, site of the next afternoon's event, and looked sorrowfully down the two flights of stairs to my destination, I was confronted with the most glorious site ... volunteers! Beautiful, wonderful, hard-working, eternally optimistic, joyous volunteers! There at the bottom of the stairs stood AMEE WOOD, EVELYN FRANZ, and DAVID & THELMA PARRIS. Disoriented by joy and awe, I was positive I misheard the words that fell from Amee's mouth. But no, she said them again, those 7 melodic, hallowed little words, "What do you need us to do?"

And before I could answer, they ascended the stairs, and in no time my truck lay barren of materials, and what stood before me instead was the most beautiful art and silent auction I had ever seen. And I knew life could get no better ... but it did!

Sunday, February 18, the big day. I love a party before the guests arrive -- the calm before the storm -- when everything is set up, pristine and clean,

ready and waiting. Event Coordinator JAN SHARPLESS (the greatest of volunteers) arrived with flowers, desserts, and programs; Executive Director BILL MORGAN walked through the door with trays of hors d'oeuvres from the Marine Room; Auction Coordinator DAVID PARRIS arrived for the final review of the art; and behind all of them came 16 volunteers: THELMA PARRIS, AMEE WOOD, VALERIE YORK, MONIQUE KUNEWALDER, ELLIE ELPHICK, SHARON JONES, JUDY SJERVEN, BOBETTE STEWART with her sister GALE and friend IRISH, NATALIE MAYER and her fiancé BEN, RALPH ANDRADE, EVELYN FRANZ, CATHY THOMPSON, and MURIEL MICHAELS. Well-rested, vibrant and excited, and wearing name tags of hand-calligraphy by JUDY SJERVEN, this small army went to work arranging and serving the food, uncorking the champagne, pouring the wine, guarding the art, escorting the guests along the walkway, and documenting the event with pictures.

And where was I? Lost in a cloud of appreciation. Never did I hear a complaint, a nag, or a moan. Only that blissful question, over and over -- "What else can I do?" -- until I was lost in the echo.

When it was over, those 16 faithful volunteers stayed to help us clean and break down the event and reload the trucks, and then, like the most pleasant of dreams, they all faded away into the night.

And that is exactly what they are: the most pleasant of dreams. And I thank them all from the bottom of my heart.



DEVELOPMENT AND MARKETING NEWS

~ Colleen Phillips ~

Community sponsorship of the La Jolla Symphony & Chorus continues to grow for our 2000-01 season:

- Greene Music donated \$3,000 worth of piano rental in sponsorship of the Young Artists Competition and Winners Showcase Concert.
• Kiwanis Club of La Jolla donated \$1,000 in sponsorship of the Young Artists Competition and Winners Showcase Concert.
• Mandell Weiss Charitable Trust donated \$5,000 in support of the 2000-01 concert season.
• Dr. Joan Forrest & Dr. Michael Latz and Gary & Susan Brown sponsored the 3rd place Vocal Award at the Young Artists Competition. These two couples join other award donors Jeanne Saier, Monique Kunewalder, Elie & Polly Shneur, numerous members of the LJS&C (in honor of Chorus Manager Beda Farrell), and a patron who wishes to remain anonymous.
• The Richman Family Philanthropic Fund of Milwaukee donated \$100 toward the 2000-01 concert season.
• Music and Art with Love raised over \$10,000 in support of the LJS&CA's special programs, such as Outreach and Young Artists.

The La Jolla Symphony & Chorus Association is appreciative of all season sponsors. Without such support, we could not continue to perform the amazing music we do.

EDUCATIONAL OUTREACH

~ Victoria Eicher ~

After a very successful enrichment week program at **The Preuss School**, we have scheduled 5 more outreach programs, to be performed over the next 5 months. The school has 400 students (grades 6-9) and is located on the UCSD campus. Support is also being provided once a week during lunch for a small ensemble of string students. It is hoped that we will maintain a long-term relationship with The Preuss School.

Hage Elementary in Mira Mesa was revisited in January this year by VICTORIA EICHER (violin), CAROL TOLBERT (cello), CHRIS WILLIAMS (contrabass) and KRIS BOHLING (flute). The performance was sponsored in part by assembly funds from the school, and was attended by all 700 students! We are currently working on an outreach brochure to have available in the hopes that more schools will be able to sponsor or co-sponsor an outreach program through PTA, FFO, or assembly funds.

Community outreach performances this year will be taking place at the **San Diego Museum of Art** on March 29th and May 17th. The first program is entitled "Baroque to Impressionist" and will be performed by VICTORIA EICHER (violin), LISA CELLA (flute) and REYNARD ROTT (cello), with lecture by ERIC BROMBERGER. The second program in May will be performed by singers from **Concord** (details TBA). In addition, a date has been set at the **Scripps Miramar Library** for Tuesday evening, April 17th. The program will include selections from the Bach-Stravinsky concert. Watch for more information in the next issue of 'TUTTI.'

Lastly, the LJS&C will be highlighted at the **La Jolla Festival of the Arts** on June 9th-10th. Held at the **La Jolla Country Day School**, the festival is a huge event for art lovers. An outreach ensemble will perform a few short programs and have activities for

children. The LJS&C is sharing a booth with **Classics for Kids** and **San Diego New Music**. The effort will increase our visibility and bring attention to the educational outreach programs we have available for children and schools.

The Outreach Program this year is staying trim on a budget of \$5,000. A proposal to the **Weingart-Price Fund** for an expanded program in City Heights was, unfortunately, turned down, but other potential sponsors are being pursued. Musicians with students, friends, colleagues, etc., who think their school might sponsor an outreach program should please contact VICTORIA EICHER at 858-695-0719.



PETER GOUREVITCH

Bass PETER GOUREVITCH began singing in his high school chorus, then got really interested in singing when he went to Oberlin College (1959-63). He wasn't a music student, but with Oberlin's great conservatory he met many students who were. He sang in the chorus there for 4 years, under ROBERT FOUNTAIN, who was then a famous director. He also did some Gilbert & Sullivan while in the chorus. He says that what he knows about reading music, music theory, and following conductors he learned from those students. His present musical tastes include "...mostly classical chorus stuff, plus opera. I also love spirituals, hymns, and folk music."

After college he went to graduate school at Harvard, where he also did a bit of singing, including a one-line solo in (again) Gilbert & Sullivan. Notably, he appeared in a production of *Trial By Jury*, where actor JOHN LITHGOW was one of the leads. Then he began 2 years of piano lessons (he'd also played a bit of trumpet in his youth) ... but no more singing.

That is, not until 30 years later ... "Too long a gap. I sang a lot in the shower, the car, with my family - loud and not so well. Then I had a personal tragedy. My wife got cancer in 1998 and died in 1999. I needed to turn to something spiritual that I also deeply enjoyed, so I decided to take voice lessons. (I had always wanted to but never did) and sing with choirs again. In the past 2 years I have sung with 5 choirs and 6 different conductors, along with taking voice lessons from STACEY FRASER, a Ph.D. student on our campus." For him, taking voice lessons has been very important. "I did not really understand before

THE SPOTLIGHT'S ON ...



HIMA JOSHI

Soprano HIMA JOSHI grew up in Philadelphia, PA, and got her bachelor's degree in chemistry at Northwestern University in Evanston, IL. She entered the graduate program in Chemistry at UCSD in 1994, and expects to receive her Ph.D. at the end of March. She is currently searching for an industrial job in San Diego.

Hima has been studying voice since high school, and has been in one choir or another since elementary school. Currently studying with VIRGINIA SUBLETT, Hima has been with the LJSC since 1995, her second year of graduate school. She says that she's thoroughly enjoyed DAVID CHASE's humor and enthusiasm and has met a lot of wonderful people, and especially enjoys the annual Messiah Sing.

how to produce different effects (brightness, darkness), how to support tone without getting tired, and how to reach the higher part of my register. Voice lessons really help make one a better choir singer."

Being in the Chorus "...has been a very strong experience for me. I love all aspects of it -- the physical (learning to control your voice), the spiritual (the music itself, and the words), and the social (doing something meaningful with other people). Being with the LJSC has been great!"

Peter was founding Dean of UCSD's **Graduate School of International Relations & Pacific Studies**, where he continues to serve on the faculty. He is an expert on international political economy. In 1996 he was elected to the American Academy of Arts & Sciences. He taught at Harvard University 1969-74 and at McGill University 1974-79, and joined UCSD's Department of Political Science in 1979.

GEOFFREY BROOKS

La Jolla's **Athenaeum Music & Arts Library** – the cozy, 130-seat venue featuring internationally respected musicians – has a new program director in the form of LJSO timpanist **GEOFFREY BROOKS**, the former Executive Director of the **San Diego Chamber Orchestra**. As of January 2, Geoff has taken charge of classical music programming and grant writing, in addition to music and art lectures. Geoff has no shortage of musical connections, having served as the **La Jolla Chamber Music Society's** executive director from 1982 to 1989 and having spent nearly 9 years in Germany promoting classical recordings. We're very happy to have him back with the LJSO.

Congrats to BILL LINDLEY (in the viola section), who recently celebrated 40 years with the La Jolla Symphony Orchestra!

**RICK BURKHARDT
CHOSEN FOR
TOM NEE COMMISSION**

~ William Morgan ~

From a field of accomplished and gifted composers, **RICK BURKHARDT** has been chosen as the commissionee for this season's **La Jolla Symphony & Chorus Thomas Nee Commission**. Over the past 3 years, talented young artists have composed some remarkable new works under this program, and we expect that this season's commission will be no exception.

Rick Burkhardt's original compositions have been performed by music and theatre groups throughout the U.S., Canada, and Europe. He has toured extensively with the **Performers' Workshop Ensemble**, co-founded the **School for Designing Society** in Illinois, and founded the experimental music-theatre group **Utopia Train**. His writings have been published in the periodical "Mirage;" his music is available on Aucourant records; and he can be heard on innova and col legno recordings performing the music of **HARRY PARTCH** and **VINKO GLOBOKAR**. A CD of contemporary folk songs by Rick, "The Prince Myshkins' Shiny Round Object," was released last year on the Handmade Record label.

Mr. Burkhardt's new LJS&CA-commissioned work, *The Rattler's Narrative* (written for orchestra and chorus), will debut at the 'American Voices' concerts March 17th and 18th.

"The piece is finished!" Rick says. "When I first heard about these four letters I was going to be writing, I imagined myself with a goose quill pen and powdered wig, documenting various stages of *Sturm und Drang* fury (i.e., 'I have torn up the third movement in desperation as my wretched muse mocks me.' -- that sort of thing). Well, I am pleased to report that I did tear up the last section of the piece. Actually it survived (but only barely), and now

has become part two of the first section. What used to be part two of the first section is now an interruption in the middle of the second section. The third and fourth sections were going to be blended together by one of those formally fluffy things we call a 'transition' ... but no more. The third and fourth sections squint grouchily at each other over a nearly silent abyss. (Are you following all this?)

"The point is that what initially seemed to me to be a kind of 'narrative' structure (hence the title of the piece) has been replaced by a structure whose different elements radio their information back and forth through time. At least I hope they do, because that would fit very nicely with all of the ideas I've tried to juggle during this process. For example: the multiple layers of contradictory information carried by tones of voice; the confrontation of one text by another in an unevenly charged collage; the inevitable multiple rewritings of history that one encounters and perpetrates while trying to research the border region; and the attempts, by different people at different moments in history, to invent, investigate, and simply (or not so simply) cross, the border.

"Like the border, the piece is going to seem impermeable in places, transparent in other places, alternately beautiful and nasty, possibly a little unwieldy and improbable. And I hope it will seem mutable, not like a fact of life, but like a freak of nature which has been twisted into some awkward shapes by its encounters with us -- and which could be twisted, or sculpted, into other shapes (this is another reason why it makes sense to me to rearrange the piece as I described above). Finally, I hope the piece will seem open-ended, like the border truly is (despite what some imagine it to be, or wish it to be).

"One last thing: like the border, the piece will be presided over by a tedious blowhard! That's right, the piece has a solo vocal part, which I initially thought might be performed by someone from

the Department of Theatre & Dance. But after some discussion, DAVID CHASE suggested that I perform the part myself. So there I'll be, talking away along with the other Chorus members.

"It'll be as if these letters never ended! Or maybe as if the whole project has come full circle (which perhaps it has). Or maybe before the performance I'll tear up the whole piece (or maybe you'll wish I had)!"

"The possibilities are endless. "Let's keep it that way."

[photo]

**POLLY CAMPBELL,
1936-2000**

~ Sally Husch Dean ~

I met POLLY CAMPBELL several years ago in the soprano section of the LJSC. When I entered the world of children's choirs by starting a program at Capri Elementary School in Leucadia, the school my children attended, Polly was a wealth of information. The magnitude of the program she built -- the **San Diego Children's Choir** -- is tremendous. Polly had a clear vision of what constituted excellent repertoire for children, of rehearsal and performance standards, and of enhancing the children's musical experience with performance tours.

I was continually impressed by her ability to stay focused on her path and to reach many hundreds (thousands?) of children in nearly every region of San Diego County. If roadblocks appeared along her path, Polly had a

way of marching around them. I do not remember her complaining about the difficulties of supporting her program, but rather about the rewards and successes she found therein. The value of her work will live on through the generations as the children she touched pass on their love of song to children of their own.

Thank you, Polly...



Former LJSC soprano Polly Campbell passed away on New Year's Eve at age 64. Born Pauline Marie Millson on Oakhurst, NJ, on August 9, 1936, Polly graduated from Douglass College and received her master's degree in musicology from the University of Illinois. She presented workshops on children's singing for the American Guild of Organists, San Diego County schools, the Episcopal Diocese of San Diego, and the San Diego County Choristers Guild. In 1980 she joined the faculty of the Bishop's School in La Jolla, where she ran the music program. But her proudest accomplishment was founding the San Diego Children's Choir for children ages 8 to 18. She started the choir in 1990 after lamenting cutbacks in school music programs. The choir -- in reality, several choirs under one umbrella organization -- would tour Europe and the U.S.

Her family has established a memorial fund in her name at the San Diego Children's Choir, P. O. Box 910411, San Diego, CA 92191-0411.



**DISCOUNT TIX FOR
CARMINA BURANA**

~ Judy Sjerven & Beda Farrell ~

The San Diego Symphony is very pleased to offer a \$5 discount on mezzanine tickets for our *Carmina Burana* concerts -- Friday, May 25 (8 PM), Saturday, May 26 (8 PM), and Sunday, May 27 (2 PM) -- to members of the La Jolla Symphony & Chorus and Board members. These are \$20 seats for \$15. Reserve your \$15 tickets by signing up with JUDY SJERVEN at Chorus rehearsals; Orchestra members, check with SUSAN UNG for your contact person; Board members, please contact CINDY COLLINS in the Office about your orders. Payment by check or cash is due by April 1. Checks may be made out to LJS&C (not the SDSO).

Please direct your questions, comments, and submissions to the Editor at (858) 534-3642, or scjones@ucsd.edu.

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