

April 30, 2001  
Volume 5, Number 4

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

<http://www.lajollasympphony.com>

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La Jolla Symphony & Chorus  
9500 Gilman Drive  
La Jolla, California 92093-0361  
(858) 534-4637



## FROM TCHAIKOVSKY TO TAKEMITSU

Music Director HARVEY SOLLBERGER leads the La Jolla Symphony Orchestra in an all-time favorite: Tchaikovsky's *Fifth*. Sharing the program is Takemitsu's percussion concerto, "*From me flows that which you call Time*," featuring a debut performance with the LJSO by Department of Music faculty member Professor STEVEN SCHICK, with four members of the percussion ensemble **red fish blue fish**. A world-renowned percussionist, Professor Schick is known for his ability to create music on anything, including clay pots and cacti.

When Harvey discovered that Toru Takemitsu's percussion concerto "*From me flows that which you call Time*" had never been performed in San Diego, he insisted the LJSO perform it during the 2000/01 season. Takemitsu composed the work in 1990 for the Boston Symphony and the Canadian percussion group NEXUS to perform at Carnegie Hall for its centennial anniversary. The 'me' of the title refers to Carnegie Hall, not the composer, as upon receipt of the commission he "imagined the Hall murmuring from the numberless cracks between the layers of those years." The orchestra, like nature, surrounds five soloists, each of whom have control of a color streamer. Taken from a Tibetan 'wind horse,' each color represents a different aspect of nature: blue is

water; red is fire; yellow is earth; green is wind; and white is the combined color of the other four, symbolizing the sky, the air, the heavens, and nothingness. According to Takemitsu, "Each soloist materializes in limited forms such as earth, wind, water, fire, then again dissolves into limitless nature. The ruling emotion of the work is one of prayer."

In the original Takemitsu score, the composer called for the use of a specific type of tuned wooden drums called logdrums. These unique instruments were not commissioned for the Carnegie Hall performance, but the LJS&CA commissioned ALAN LYTLE to create them for this performance. This will be the first performance using the proper, tuned logdrums of the concerto, as intended. Mr. Lytle, retired from a career in the telecommunications industry in Europe, Asia, and North America, returned to his workshop in Canada ready for a challenge. This came in the form of a request for tuned wooden drums and chimes to be used in the LJSO performance. Several prototypes and many hours later, he is very pleased to assist the orchestra in its communication of this extraordinary percussion concerto through these new instruments.

Although he composed the work for percussion, Takemitsu admitted that it differed "considerably in mood from the superficial intensity and liveliness of the usual percussion concert." Harvey agrees. "For me," he says, "listening to this concerto is

like walking through a Japanese garden. Your attention is caught by a beautiful flower, then another, then a passing cloud formation. Each are beautiful and different, and you never see the same thing twice. This is so different from Western compositions, which tend to be very dramatic. Add to the mix Steve Schick and **red fish blue fish**, and this performance is a real treat for San Diego audiences."

The concert is rounded out with the titular work: Tchaikovsky's *Fifth Symphony*. Written in the summer of 1888, Tchaikovsky made only rudimentary notes about its meaning; but the one thing clear is that he associated the slow introduction with "complete resignation before fate." The *Fifth Symphony* is said to be about the conflict between freedom and predestination.

A free pre-concert lecture by renowned writer and lecturer ERIC BROMBERGER will be presented one hour prior to each concert.

## BOARD UPDATE

~ Diane Salisbury, President ~

The LJS&CA Board of Directors is pleased to welcome new Board member RENEE SANCHEZ. Renee is a TV and radio reporter at KFMB. Some of you may have had an opportunity to meet Renee and her husband at a recent concert or at our *Music & Art with Love* benefit, where she gamely joined Board member DAVID PARRIS in auctioning off artwork. Renee is an enthusiastic music lover who enjoys singing and is a member of her church choir. She looks forward to helping the LJS&CA build visibility and bring music education to community schools.

The **search committee for a**

**new Executive Director** is close to making a recommendation to the Board of Directors. A number of very good candidates have applied and been interviewed. Participants in the interview process have included our music and choral directors, Board members, and staff.

For those of you eagerly awaiting news on our progress toward a **New Concert Hall**, the news is that the committee working on this project had a very productive meeting last month and put together an outline of immediate action items, with plans to meet again on May 9<sup>th</sup>. It is hoped that a more comprehensive report will be ready for the June issue of *TUTTI*, and will be also presented at this year's retreat in August.

## VICTORIA EICHER RECEIVES STAR AWARD

~ Colleen Phillips ~

On April 12th, 2001, the **Performing Arts League** held its annual **Star Awards Luncheon** in honor of the hundreds of volunteers whose love, energy, and support keep the non-profit performing arts community in top form.

This year the La Jolla Symphony & Chorus Association honored VICTORIA EICHER for her dedication and direction of the LJS&CA **Educational Outreach Program**. Under Victoria's direction, LJS&C musicians have brought music literacy to numerous school children throughout San Diego, including those at Hage Elementary, Rosa

Parks Elementary, The Pruess School, Monroe Clark Middle School, and Hoover High. Thousands of students and teachers have benefited from her "Images through Music," an educational CD which introduces young people to classical music. In addition, chamber ensembles of LJS&C musicians have performed at the Scripps Miramar Library, the San Diego Museum of Art, and the La Jolla Arts Festival.

Victoria Eicher grew up in Minneapolis, starting Suzuki violin at age four. She attended the prestigious college-prep Breck School, and toured Honolulu and Los Angeles with the Breck Chamber Players, performing solos in Vivaldi's *Four Seasons*. She went on to receive a bachelor's degree in music performance from the University of Minnesota, studying with MARY WEST and YOUNG-NAM KIM. After moving to San Diego in 1993 and taking a hiatus from the violin while starting a family, Victoria joined the LJSO in 1998. Now, with three school-age children, she has turned her attention to free-lancing and bringing music into the schools. She has also been a regular and valued contributor to *TUTTI*.

We of the LJS&CA salute Victoria for her strength, determination, conviction, and commitment to arts education.

## EDUCATIONAL OUTREACH

~ Victoria Eicher ~

The Outreach Program is starting to take shape in many directions.

Educational outreach at **The**

**Preuss School** has included recent performances by our vocal ensemble and brass quintet. Both performances had an audience of 25 students, who were able to discuss and learn more about the program with their teacher even after the musicians had left. Efforts have been made on my part, along with LEO KITAJIMA and LISA CELLA, to pull together a beginning ensemble program at The Preuss School. We have five violins (two are advanced), two flutists, and a cellist. The results of our commitment to these kids will be seen at a concert on June 28th. Among other pieces, we will be playing the 1st movement of *The Brandenburg Concerto No. 3* (sound familiar?), filling in the ranks with a few LJSO musician volunteers. SEAN PEISERT, one of our percussionists, will be taking the baton to conduct the ensemble. As ideas are generated, it seems very likely that LJS&CA involvement with The Preuss School will continue to grow and present new opportunities for students and musicians alike in the coming years.

Community outreach at **The San Diego Museum of Art** proved to be a very successful and entertaining event, if I do say so myself. STAN WALENS provided the lecture, tying together music and art. The ambiance was terrific, and we look forward to the next event on May 17th, featuring an a cappella vocal ensemble to be led by DAVID CHASE.

Community outreach at **The Scripps Miramar Library** this year was performed by the brass quintet. Thank you to CHRIS MARSDEN, MARK NOWAK, JOHN DUTTON, TED BIETZ, and KEN EARNEST for a program of great variety and talent. And thanks also to ERIC BROMBERGER for providing a bit of insight on each piece. As a result of that performance, the brass quintet has been invited to join the

"Especially for Kids" series at the library on May 17th for an educational, kid-oriented program. And, amazingly enough, the library is providing the funding for both events!

Music Director Emeritus TOM NEE has found **funding and opportunities for outreach in Encinitas** this summer. Further details can be expected in the next issue of *TUTTI*.

Lastly, **The La Jolla Festival of the Arts** has given the LJS&CA a booth at this year's event. We will be sharing the booth with **San Diego New Music and Classics for Kids**. This will be a great opportunity to increase our local visibility and to provide some hands-on interaction with kids and their families. The event does fall on our last concert weekend (June 9/10), but those who are unable to make it are encouraged to mention it to friends and supporters.



**MAY AND JUNE EVENTS IN THE UCSD DEPT. OF MUSIC**

**Tuesday, May 8, 8 PM**  
**Mandeville Recital Hall**  
*'Mozart Mass in C'*  
 Performed by UCSD Chamber Singers and directed by Professor Philip Larson. Tickets at the door: \$5/\$3.

**Wednesday, May 23, 8 PM**  
**Mandeville Auditorium**  
*'Gospel Choir'*  
 Traditional Gospel pieces, directed by Ken Anderson. Tickets at the door: \$5/\$3.

**Thursday, May 24, 8 PM**

**Mandeville Recital Hall**  
*'red fish blue fish'*  
 UCSD's percussion ensemble performs under the artistic direction of Professor Steven Schick. Tickets at the door: \$5/\$3.

**Tuesday, June 5, 8 PM**  
**Mandeville Recital Hall**  
*'UCSD Singers'*  
 Traditional choral music, directed by Professor Philip Larson. Tickets at the door: \$5/\$3.

**Wednesday, June 6, 7 PM**  
**Mandeville Auditorium**  
*'Jazz Ensembles'*  
 Jimmy Cheatham, Director. Tickets at the door: \$5/\$3.

**Thursday, June 7, 8 PM**  
**Mandeville Auditorium**  
*'Wind Ensemble'*  
 Music of Russian repertory, directed by Robert Zelickman. Tickets at the door: \$5/\$3.

**Saturday, June 9, 4 PM**  
**Erickson Hall**  
*'Voice Recital'*  
 Students of Professor Carol Plantamura perform. FREE admission.

**EASTER MESSIAH-SING STRIKES A CHORD**

~ Beda Farrell ~

It looks like we've started another tradition: the Second Annual Easter Messiah-Sing will be held at St. Elizabeth Seton Church on Sunday, April 7, 2002.

Former chorus member TED STRUCK submitted the following letter to the editors of the San Diego Union-Tribune and the North County Times. While it's unknown if his letter will be published, Ted's comments (presented below) will likely be appreciated by Chorus and Orchestra members alike....

"The traditional holiday season

at the end of our calendar year usually elicits a variety of performances of the Christmas portion of Handel's *Messiah* by an equal variety of professional and not-so-professional musical organizations in San Diego County. And while the beloved oratorio deals as much with Christ's death and resurrection as it does with His birth, our Easter celebration seldom produces the same enthusiasm for performances of Parts II and III of *Messiah* ... until now.

"The civic-minded La Jolla Symphony & Chorus, under the baton of Choral Director Dr. David Chase, offered to the community this past Sunday afternoon a sing-along performance of the Easter portion of *Messiah* at St. Elizabeth Seton Catholic Church in Carlsbad. The rousing success of the event was measured less by attendance numbers than by the enthusiasm and appreciation of those who made the effort to attend. It was indeed thrilling to sing the less-well-known sections of one of the world's most favorite compositions, together with others who shared a love of music-making and for this particular music. The four soloists, carefully chosen from the chorus' professional staff and from the community, were top-notch. The chamber orchestra, together with organ accompaniment by Dr. Stephen Gray, was well rehearsed and perfectly-sized for the occasion. And the chorus, comprised of excellent La Jolla Symphony Chorus members singing alongside those of us community members who came to sing ... why, we were spectacular! What the audience may have lacked in musical talent and discipline was more than outweighed by the excitement of singing some of the world's greatest music with other talented folks who also enjoyed the experience.

"The personal, warm glow engendered by this concert lasted well into the evening, and will be remembered for some time to come. The La Jolla Symphony & Chorus is to be commended for offering this unusual experience to the community. I hope they will plan to make it an annual event."

### BRAIN AREA LINKED TO PERCEPTION OF MUSIC

NEW YORK (Reuters Health). When we listen to someone speak, a part of the brain called Broca's area automatically analyzes the syntax, or structure of the speech. Now, a new study provides evidence that Broca's area helps us to understand the structure of music as well. What's more, the findings – in a group of six non-musicians – provide support for the idea that most humans have some innate musical ability, Dr. Burkhard Maess and colleagues from the Max Planck Institute of Cognitive Neuroscience in Leipzig, Germany, report in the May issue of *Nature Neuroscience*.

"The studies were based on non-musicians to show that knowledge of musical syntax is present in a majority of us, although most of us cannot verbally describe what [we] know," Maess told Reuters Health. Maess and his colleagues played 128 different five-chord sequences with an off-key chord in either the third or fifth position in the series. The off-key chord produced electrical activity in a part of the brain's frontal lobe called the inferior pars opercularis, Maess and his colleagues found. On the left side of the brain, this site is called Broca's area. The off-key chord produced activity both in Broca's area and the corresponding location on the right side of the brain. The activity was about twice as strong when the off-key chord came fifth in the musical series, rather than third, which the researchers suggest means that the listeners' "harmonic expectations" were stronger. For four of the six people who participated in the study, their brain

activity upon hearing the off-key chord was stronger in the right side of the brain, the authors note. This may mean that the left pars opercularis is responsible for processing language, while the right side handles music, they suggest. Brain activity while hearing the in-tune chords was also stronger in the right hemisphere.

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

<b>Editor</b>	<b>Sharon Jones</b>
<b>Contributors</b>	<b>Cindy Collins Victoria Eicher Beda Farrell Mark Jones William Morgan Thelma Parris Colleen Phillips Diane Salisbury</b>