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

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### "THE HEAVENS..." CLOSE ON THE 2000-01 SEASON

The La Jolla Symphony and Chorus Association's 46<sup>th</sup> season comes to an end on June 9 & 10 as Choral Director DAVID CHASE conducts a rare performance of one of the greatest works ever written: Franz Josef Haydn's "*The Creation*." Featuring five soloists, chorus, and orchestra, this piece presents Haydn's tribute to his joy in Man, Beast, and Nature, and his gratitude to God for his creation. "*The Creation*' is the epitome of a classical oratorio," says David. "It's the zenith, the top. And it's a very large piece, which not everyone can do. This is the kind of work which makes the LJS&C unique -- you need an orchestra of our size and ability to perform something this monumental."

Written in 1798, during the Age of Enlightenment, the text of "*The Creation*" is taken from three different sources: Genesis and The Psalms from the Bible, and John Milton's "*Paradise Lost*." Split into three parts, each ends with a creation. Part I is the creation of Light, and Parts II and III are the creation of Adam and Eve. In a time when most artists turned to science for reason, not religion, Haydn found his own enlightenment through his faith.

Five San Diego soloists will

take part in "*The Creation*." Soprano VIRGINIA SUBLETT will sing the role of *Gabriel*; tenor JOHN EDWARD will sing the role of *Uriel*; bass-baritone PHILIP LARSON will sing the role of *Raphael*; soprano (and UCSD doctoral candidate) STACEY FRASER will portray *Eva*; and baritone RONALD BANKS will sing the role of *Adam*.

Due to Haydn's devotion to Catholicism, each character has a significant part in the work. When the Austrian Emperor asked Haydn which work he held in his greatest esteem, Haydn replied, "*The Creation*," because in it the angels speak and tell of God."

A free pre-concert lecture by BRENDA MONTIEL will be presented one hour prior to each performance.

[photo]

### SEASON CLOSER FROM THE BOARD PRESIDENT

~ Diane Salisbury ~

The end of the season always brings reflection. Each year seems equally eventful – sometimes pleasantly, sometimes less so! This year was a good one. Artistically, our ensembles have never sounded better. Our season offerings were inviting as well as challenging. We saw larger audiences, sold-out houses, and more funding support from local corporations. Word from our staff is that next season’s sales are already off to a healthy start.

Last month we said farewell to our Executive Director, BILL MORGAN, who helped our organization grow over the past three years to its current strength. We now are pleased to welcome SYLVIA GRACE as our *new* Executive Director. Sylvia is already hard at work with Director of Development and Marketing COLLEEN PHILLIPS and Operations Manager CINDY COLLINS, putting together a successful season-end and preparing for 2001/02. We are very glad to have her with us!

We also welcome trombonist BILL PHOENIX as a new Board member from the Orchestra. Issues of concern may be communicated to him at [billphoenix@home.com](mailto:billphoenix@home.com).

A date has been set for this year’s annual retreat -- Saturday, August 25. The Retreat Committee will meet over the summer to determine agenda, location, and other details. JOE BICKNELL is this year’s committee chair. I am sure Joe will welcome your thoughts and suggestions as the committee proceeds. As always, we hope that a number of interested ensemble members plan to attend and participate.

As my term as Board President draws to a close, I would like to introduce you to your newly-elected officers. Beginning

July 1, JOE BICKNELL will serve as President, COLIN BLOOR as Interim Vice President, and BOB DILWORTH as Secretary. We are actively looking for someone to join the Board as Treasurer to relieve DAVID PARRIS from a job he has performed so well.

It has been an honor and pleasure to serve as your President. My passion and enthusiasm for the music we perform and the contributions our organization makes to the community is stronger than ever. I feel fortunate to have all of you in my life and look forward to many more concert seasons together.

### WELCOME TO THE NEW EXECUTIVE DIRECTOR

On May 15 the Board members of the LJS&CA approved the appointment of the organization’s new Executive Director, SYLVIA GRACE. A native Chicagoan, Sylvia is a relative newcomer to San Diego. She arrived a year ago from Lexington, Kentucky to be with her youngest daughter here. Over the past year, her other three children have also relocated to San Diego. “It is great not having to wait for a holiday to have everyone together,” Sylvia says. “Now we can do it any weekend.”

Her thoughts on San Diego? “There is so much here in San Diego that reminds me of my home town. It was great growing up in a very large and culturally diverse city like Chicago. However, the Bluegrass region of Kentucky was a great place to raise my family, and I also learned how to walk and talk more slowly. I’m beginning to pick up the pace now that I am here.”

Sylvia has had a long career working in the non-profit sector. “Being educated in a parochial school system that fostered a philosophy of charitable giving had a great influence on me. Looking back over my career, I always gravitated towards the non-profits because there was something at a deeper level that

was personally rewarding beyond the compensation.”

After years of volunteer work, Sylvia was selected to be the first public relations director for Lexington’s city library system. This position prepared her for all that followed, including her rather enormous book collection. Entering the world of performing arts management, Sylvia became the executive director for the Lexington Ballet Company, the second largest ballet company in the state of Kentucky. Reflecting, Sylvia says that “with all the inherent challenges of working for performing arts companies, there are those wonderful moments when I would stand in the back of the house, in the dark, watching the performers on stage, and observe the audience’s reactions. Everything we all went through was worth it for this moment.”

And what about Sylvia’s future? “Here I am living in a great city and embarking on an exciting new career with the La Jolla Symphony and Chorus Association. Everyone I have met – the Board members, the administrative staff, and the artistic staff – has given me a warm welcome. A long-time friend has always reassured me that ‘you are exactly where you are supposed to be.’ I have come to believe that to be very true. I’ve come a long way to be here, and my work has just begun...”

### DEVELOPMENT NEWS

~ Colleen Phillips ~

"The Heavens Are Telling," the last concert of the LJS&CA’s 46th season, has been generously underwritten by NANCY & MICHAEL KAEHR and the JAMES S. COPLEY FOUNDATION. This is the second year the Copley Foundation has sponsored part of our concert season.

On Friday, May 18, Qualcomm, Inc, a corporate sponsor of the LJS&C, held a volunteer fair to introduce

Qualcomm employees to various non-profits. We met many new friends, including a few men who are interested in auditioning for the chorus! In addition, Qualcomm invited a brass quartet of LJSO musicians to perform at the event. A large thank you to CHRIS MARSDEN for organizing the players. They were great!

improv piano solo for the 2nd movement; and then the LJSO players will wrap it up with the 3rd movement.

Coaching the violin students has been a very rewarding experience, and we look forward to an expanded music program with The Preuss School for next season.

long while -- but please come, if you can. It's a good time to get together and talk, eat, and have fun.

### A MUSICAL FEAST: THE FUTURE OF THE SYMPHONY ORCHESTRA?

~ Susan Ung ~

### OUTREACH UPDATE

~ Victoria Eicher ~

Our Outreach Program will have a booth at the La Jolla Festival of the Arts June 9/10. It is a great pleasure to announce that Maestro HARVEY SOLLBERGER will conduct the 'La Jolla Strings' (members of the LJSO not playing in the Haydn) on Saturday, 3-4 PM, and on Sunday, 1-2 PM. The program will be about 30 minutes long and will take place in the Children's Area of the festival. Traditional outreach program elements will be included -- the opportunity for a volunteer from the audience to conduct the ensemble, the brief introduction/performance of individual instruments/musicians, and a question/answer session at the end. The booth will have volunteers from the LJS&C, Classics for Kids, and San Diego New Music. If any members or friends of the LJS&C are interested, please call (858) 695-0719 to schedule a volunteer slot.

It has been proposed to have an outreach retreat added to the afternoon portion of the LJS&CA retreat, scheduled for August 25. Details will be forthcoming.



### END-OF-SEASON POTLUCK

~ Susan Ung ~

Reminder ... there will be a potluck for the entire Chorus and Orchestra directly after the Haydn "Creation" performance on Sunday, June 10. It will be held on the south courtyard between Mandeville Auditorium and the University Art Gallery (same place as last year). Everyone is invited -- and please bring friends and relatives. Those of you who are playing at the La Jolla Festival of the Arts, please come and join us afterwards.

Folks can drop off their food and drink contributions in Room 125 prior to the concert. Please remember to provide your own serving utensils. If your food item needs to be kept cold, you will need to provide your own cooler and ice. Unfortunately, there isn't a stove or oven available to us to heat things up. MARIANNE SCHAMP, from the Chorus, is the organizer for this event, and she has done a great job of it over the past few years. You can contact her at [marianneschamp@hotmail.com](mailto:marianneschamp@hotmail.com) to find out who is bringing what so that we don't end up with 200 chocolate cakes and no salads. There will be a special tribute to BILL LINDLEY -- a violinist who has played with the Orchestra for 40 years now -- @ 5:45 PM. Come and stay for a little while -- or even a

Washington Post (4/11). Peter Finn writes about the First Vienna Vegetable Orchestra, which "blows carved-out carrots, taps turnips, claps with eggplant cymbals, twangs on rhubarb, and rustles parsley and greens, all in the creation of an experimental sound that eventually winds up -- literally -- in the audience's stomach." During the concert, "the musicians toss their instruments into a large pot, which the cook stirs and, after a finale that involves loud pureeing with an electric mixer -- which necessarily precludes an encore -- the listeners feast on the fare that has resulted from this smorgasbord of sound." Finn notes that while "in the United States, this would be a gag; in Vienna, it's an aesthetic."

Part of the Department for Vegetable Sound ("not a joke, they insist") at the Institute for Trans-Acoustic Research in Vienna, the orchestra "is now doused with requests for concerts," has released a CD, and is seeking management.

### CHORAL AUDITIONS

Auditions for the La Jolla Symphony Chorus will take place on Saturday, June 23, by appointment only. For more information, please phone Chorus Manager BEDA FARRELL at (760) 727-6451, or e-mail her at [LJChorus@ucsd.edu](mailto:LJChorus@ucsd.edu).

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

**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'**

Conducted by Jimmie Cheatham. Tickets at the door: \$5/\$3.

**Thursday, June 7, 8 PM**  
**Erickson Hall**  
**'Michelle Lou'**

Undergraduate Honors contrabass recital. Admission is free.

**Thursday, June 7, 8 PM**  
**Mandeville Auditorium**  
**'Wind Ensemble'**

Music of the Russian repertory, directed by Robert Zelickman. Tickets at the door: \$5/\$3.

**Friday, June 8, 8 PM**  
**Mandeville Recital Hall**  
**'Chamber Music Recital'**

Students of Professor Janos Negyesy perform traditional music. Admission is free.

**Saturday, June 9, 4 PM**  
**Erickson Hall**  
**'Voice Recital'**

Students of Professor Carol Plantamura perform. Admission is free.

## SAN DIEGO SYMPHONY FINALE HITS ALL THE RIGHT NOTES

San Diego Union-Tribune (5/28). It's always good to end on a high note. That's what artistic director Jung-Ho Pak and the San Diego Symphony did over the weekend as they closed the 2000-01 Connoisseur Series in resounding style at downtown's Copley Symphony Hall. Friday's program, repeated Saturday and yesterday, featured the pleasing world premiere of San Diego composer David Ward-Steinman's "Millennium Dances," commissioned by the

symphony, and Carl Orff's mighty "Carmina Burana."

Orff's cantata was presented with the help of approximately 130 choral singers while "Millennium Dances" involved six percussionists playing an exotic array of instruments, from African drums to the Irish bodhran.

More than a mere concert, it was an event. And it capped a season that included many fine efforts. There were guest conductors such as Nicholas McGegan, who displayed his expertise in baroque and classical repertoire; Leslie Dunner, who honored the 100th anniversary of Aaron Copland's birth; and former music director Yoav Talmi, who returned for his first San Diego Symphony engagement since his 1996 departure.

Also on the roster were accomplished soloists, including violinist (and SummerFest La Jolla artistic director) Cho-Liang Lin and New York Philharmonic principal violist Cynthia Phelps. And Pak, who led five of the ten Connoisseur programs, made perhaps his grandest contribution over the weekend.

Those wary of modern music had little to fear from Ward-Steinman's 78-page score. It's the kind of thing that might appeal to conductor Keith Lockhart and the Boston Pops, if they were especially interested in music influenced by other cultures.

What was most striking about the 21-minute-long work was its blending of exotic and orchestral instruments and its transformation of folk material into mainstream fare. San Diego State University's John Flood demonstrated his versatility as the percussion soloist in each of the three movements. It was fun even without the dance segment that had to be dropped for logistical reasons.

The opening movement, "Ireland: Dublin Down," was powered by jaunty melodies reminiscent of Riverdance, while "Bali: Pelog-jam" evoked the alluring tone colors of a Balinese gamelan ensemble. And "Africa: Kenya Dance?" included a perky tune for tin whistle and dynamic displays of drumming. All that was needed was a louder and more decisive ending to the piece.

There was no shortage of forcefulness in "Carmina Burana," the 1937 work based on medieval Latin and German texts. Translations on a screen above the stage allowed the audience to easily understand the songs about love, lust, drinking, eating, gambling, and fate.

The orchestra revealed its skill under Pak's guidance, even if his opening and closing tempos were a bit plodding. Soprano Megan Weston sang clearly and prettily, lofting high notes into the vocal stratosphere. Baritone Kevin McMillan exuded spirit and confidence, and tenor Christopher Pfund fared well in the macabre lament of the roasted swan.

Credit also goes to the young musicians from the **North Coast Singers**, who made a small but worthy contribution, and to the seasoned **La Jolla Symphony Chorus**, which showed the virtues of a dedicated community ensemble. They sang with admirable conviction, ensuring a satisfying close to the series.

*What sorts of things would YOU like to read about next season? Please direct any questions, comments, news, or story ideas to the Editor at (858) 534-3642, or [scjones@ucsd.edu](mailto:scjones@ucsd.edu).*

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