

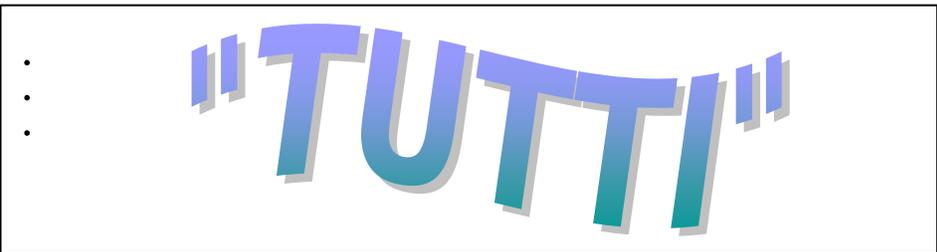
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A Newsletter by and for the La Jolla
Symphony & Chorus Association

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SPEND A 'WEEKEND IN PARIS'

~ Colleen Phillips ~

On September 29/30, Maestros HARVEY SOLLBERGER and DAVID CHASE open the LJS&CA's 47th season with 'Weekend in Paris,' a sparkling program of music on a French theme. The concert will include Gershwin's jaunty salute to the City of Lights, *An American in Paris*, as well as Bizet's *Carmen Suite No. 1*. In addition, Young Artists Competition winner BERNARD BAYER will be featured in Rachmaninoff's *Piano Concerto No. 2*. And David Chase will conduct Poulenc's *Gloria*.

ERIC BROMBERGER will present a free pre-performance lecture one hour before curtain both days.

'Weekend in Paris' is a concert representing both triumphs and failures. ERIC BROMBERGER notes that *Carmen* -- Bizet's opera of passion, jealousy, and murder -- was a failure at its first performance in Paris in March 1875; and Bizet died three months later at age 37, never knowing that it would become one of the most popular operas ever written. The most catastrophic moment in the life of the young Rachmaninoff was the premiere of his *First Symphony* in Moscow in 1897. Sensing disaster, he could not bring himself to enter the hall but sat hunched in a stairwell of the auditorium. Inside, it was just as bad as he feared: conductor Alexander Glazunov was unprepared, the orchestra played badly, and the audience and critics hated the music, one of them describing it as a "...program

symphony on the Seven Plagues of Egypt." Rachmaninoff plunged into a deep depression; he destroyed the score to the symphony (it was later reassembled from the orchestra parts) and wrote no music for 3 years.

In contrast, *An American in Paris* is fun music, and from the moment of its premiere it has always been one of Gershwin's most popular pieces, winning audiences over with its great tunes, breezy charm, and Gershwin's obvious affection for Paris.

The *Gloria*, one of Poulenc's final works, is at some points so light-hearted that it has been accused of frivolity. In response to such criticism, Poulenc said: "The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the famous Benedictines whom I saw playing soccer one day."

BERNARD BAYER is a 4th-year student at UCLA, where he is studying piano performance under the direction of Professor JOHN PERRY. Bernard started

playing the piano at the age of 10 under the guidance of his mother (who continues to play a large part in his musical growth). Soon thereafter he began to study with Mrs. JANE BASTIEN in La Jolla. Two years later he won the junior division of the prestigious Joanna Hodges International Piano Competition. At the age of 13, Bernard made his orchestral debut with the San Diego Civic Youth Orchesra. In 1996, he

performed as soloist in a series of concerts with the San Diego Symphony.

In his career as a pianist, Bernard has won several awards in competitions such as the Concerto Competition of the Music Teachers' Association of California, the Yamaha Piano Competition, the San Diego Symphony Competition, and the Musical Merit Competition of Greater San Diego. Aside from his solo career, Bernard has been actively involved in chamber music. The 'Bayer Trio,' consisting of Bernard and his siblings -- Nicole (cello) and Maximilian (violin) -- has won the California VOCE state finals for chamber music. Bernard has also performed internationally on a recital tour throughout South Korea. In 1999 he soloed with the Bratislava Philharmonic in Austria. Recently he took 1st-prize in the La Jolla Symphony Young Artists Competition.

IN MEMORIAM:

MARTHA NEAL-BROWN, October 2, 1943-August 15, 2001

~ Jill Ives & David Chase ~

As many of you know, the La Jolla Symphony Chorus lost a beloved member recently, when soprano MARTHA NEAL-BROWN passed away peacefully on August 15, her husband and brother at her side. She had never awakened from the coma into which a cerebral hemorrhage had thrust her 2½ months earlier.

Martha was a San Diego native. Her most recent 'day job' was in UCSD's Dept. of Sociology, where she was an administrative analyst, keeping tabs on grant money and department finances. From May 1981 to December 1987 she had worked for the Scripps Institution of Oceanography as Fiscal/Administrative Officer for the California Sea Grant Program. She also had a brief stint in the Chancellor's Office.

One of the great loves of Martha's life was music. She had studied with ANN CHASE, and had lent her beautiful soprano voice to the La Jolla Symphony Chorus for over 25 years. She was for years the soprano section leader, and was always a mentor to new Chorus members, passing on to them her personal brand of dedication. Hers was a dedication not only to the extraordinary community of the Chorus and the joy that it gives its members, but equally to the musical purpose and unique qualities of our music-making. She embraced new music and new musical ideas, while thrilling to Bach and Mozart as well. She was the first to volunteer for a group that was to do a new, experimental piece, while she was also the task-master in getting her colleagues to concentrate on our Brahms and Beethoven. In this sense she was the perfect graduate of the undergraduate program at UCSD: a solid, sensible citizen with artistic discipline and an enthusiasm for the uncharted regions of our art.

Martha was also an avid reader who enjoyed Jane Austen as well as contemporary writers. Books about nature, Alaska, and adventures in the wilderness (especially about grizzly bears) were high on her reading list. She was also an active member of the Unitarian Universalist Fellowship of San Dieguito, where she held various leadership positions over the years.

Martha is survived by her husband, Greg, and their son, Oliver, a student at UCSD; and her two daughters from a previous marriage: Kathy Ramsey, who lives in Seattle, and Alison Ramsey, a resident of Chicago. A memorial service was held at the First Unitarian Universalist Church of San Diego at 3 PM on Saturday, September 22, with many members of the LJSC present and singing several of her favorite pieces of music.

Plans are in the works for the **Martha Neal-Brown Memorial Award** (the 1st-place vocal award for the LJSCA's Young Artists Competition). For details as they develop, contact

Chorus Manager BEDA FARRELL at ljchorus@ucsd.edu.

In lieu of flowers, donations may be made in Martha's name to one of the following: the San Elijo Lagoon Conservatory, P.O. Box 230634, Encinitas, CA 92023; the San Dieguito River Park, 18372 Sycamore Creek Rd., Escondido, CA 92025; or the Great Bear Foundation of Missoula, Montana.

'ORCHESTRATIONS'

~ Harvey Sollberger ~

Colleagues, welcome to the La Jolla Symphony Orchestra's new season. During the past few weeks, even a stranger haunting the sacred precincts of our Orchestra's office and rehearsal space could see that something was afoot: DAVID RYTHUR, our concert-master, and ULI BURGIN, our Librarian, at work on bowings and performance materials; SUSAN UNG, our Manager, burning up the e-mail circuits lining up players of exotic (and non-exotic) instruments as well as the instruments themselves (tuned Parisian taxi horns for *An American in Paris*, for example); Yours Truly sweating rosters and schedules through a maze of holidays, Mandeville Auditorium availabilities and staffing and player needs, requirements and requests; and, finally, many of you who've requested and have been hard at work on your parts for our September concert.

It's going to be a wonderful, wild and wooly season. Ours is a hard-working orchestra (we'd play hard together, too, if we ever did ... hmmm, maybe one day we should -- softball anyone? strings against

the rest?). To confirm that we work hard, take a look -- a good look, please -- at the season rehearsal and concert schedule that was distributed. We will play 7 full concerts plus 1 run-out and 2 Messiah Sings. By my count, a member of the Orchestra who plays all the concerts and attends all scheduled rehearsals (not including the Messiah Sings) will volunteer 61 3-hour services within a 31-week season. That comes to 1.97 services per week -- which, as they say in some parts of the world, is not chopped liver. And those will be good, productive services, too, if past years furnish any indication. The pay-off for all of our hard work and dedication will be wonderful, energizing, and inspiring performances. In a cut-and-dried world of profit and loss and bottom lines, what we produce will be both 'useless' and transcendently beautiful, something that can't be bought or sold but that many of us cannot live without.

I think we have a terrific season line-up of pieces and soloists with, as well, an exciting 'novelty' for our March concerts: a talented young guest conductor from Poland, MARCIN NIESIOLOWSKY. Regarding auditions, I'm most hopeful that there's some great new talent out there in San Diego headed our way to strengthen and complete our group.

Finally, please know that I am personally very grateful and appreciative to each and every player for the time and great talent he/she volunteers. We're only as good as that commitment from each one of us, and I ask you to carefully read over the schedule so that you can plan in a timely way to give us your full participation as it is needed. For my part, in support of that planning, I promise to get out rosters with specific player needs well in advance of each concert. (December's will be forthcoming shortly.)



SUMMER 2001 RETREAT

The annual LJS&CA retreat was held on Saturday, August 25 at UCSD's Institute of the Americas. Topics of discussion included:

- Review of mission statement (elements of repertoire, annual concert season, Tom Ne Commissioning Program, Young Artists Competition, Music Literacy Program, Adult Music Education, an articulated artistic vision)
- Expanding our audience base (who are our listeners? who else from within the community can be targeted? audience surveys, ticket prices, advertising/marketing)
- Visibility within the community (attracting and retaining quality musicians, attracting a new audience, organizational pride, Board and volunteer recruitment, perception of the LJS&C, improvement in our visibility)
- Relationship with UCSD (musician and audience recruitment, Mandeville Auditorium and status of new concert hall discussions, affiliation agreement)

Details and updates may be expected in an upcoming issue...

OCTOBER EVENTS, UCSD DEPT. OF MUSIC

Tuesday, October 2, 8 PM
Mandeville Recital Hall
'Aleck Karis'

Professor Karis will perform Debussy's 'Images, Book II,' Carter's 'Night Fantasies,' Bach's 'Tocatta in E minor,' and Bertwistle's 'Harrison's Clocks.' Tickets at the door: \$8/\$6.

Thursday, October 4, 8 PM
Mandeville Auditorium

'Philip Taaffe Opening Reception'
22 works created by the artist between 1990 and 2000, presented by the University Art Gallery. Reception features a lecture by poet Professor Quincy Troupe and performances by UCSD's percussion ensemble *red fish blue fish* and percussionist Professor Steven Schick. For more information, call (858) 534-2107. Admission is FREE.

Wednesday, October 10, 8 PM
Mandeville Recital Hall
'Stacey Fraser'

DMA soprano Stacey Fraser will perform Purcell's 'The Blessed Virgin's Expostulation,' Roussell's 'Deux poemes de Rosard,' Webern's 'Opus 23,' UCSD graduate student Pui Shan Cheng's 'Fen die Er,' and Roberto Sierra's 'Invocations.' Admission is FREE.

Wednesday, October 17, 8 PM
Mandeville Recital Hall
'Basically Bert!'

World-renowned contrabassist Professor Bertram Turetzky presents the world premiere of James Drew's 'The Petite Petersburg Play,' and other works. Tickets at the door: \$8/\$6.

Wednesday, October 24, 7/8 PM
Mandeville Recital Hall
'SONOR Turns 25!'

SONOR celebrates its 25th season with the first of 3 concerts, including works by Roscoe Mitchell, Arnold Schoenberg, Pauline Oliveros, John Zorn, Matthias Pintscher, [THE], and Wadada Leo Smith. Lecture at 7 PM; concert at 8 PM. Tickets at the door: \$10/\$8.



DEVELOPMENT NEWS

~ Colleen Phillips ~

4th District Supervisor RON ROBERTS has allocated \$1,000 of Community Enhancement Funds to the LJS&CA. 3rd District Supervisor PAM SLATER has allocated \$10,000 of Community Enhancements Funds. It would be very much appreciated if everyone would take the time to acknowledge this generous support with thank-yous to both supervisors. Letters may be sent to them at the County Administration Center, 1600 Pacific Hywy., Rm. 335, San Diego, CA 92101. Supervisor Roberts can also be e-mailed at RON-ROBERTS@co.san-diego.ca.us.



YOUNG ARTISTS TO COMPETE IN FEBRUARY

~ Thelma Parris ~

The LJS&CA's annual Young Artists Competition is coming up on Saturday, February 2, with the Winners' Showcase Concert slated for the following day, Sunday, February 3.

Prizes of \$1500, \$1000, \$500, and \$250 will be awarded in both the instrumental and vocal divisions. In addition, the 1st-place winners will get a paying gig on our 2002-03 season. Other performances will also be available for winners.

Please consider entering yourself (if you meet the age qualifications), and tell your musician friends about this opportunity. Applications are available from the office; call (858) 534-4637, or check the website, www.lajollasympphony.com. If you have questions, see or call JEANNIE SAIER at (760) 436-7993 for instrumental information, or ANN CHASE (760) 436-3539, for vocal information.



ANNUAL 'MUSIC WITH LOVE' BENEFIT SET FOR FEBRUARY 17

~ Thelma Parris ~

The LJS&CA's annual benefit, 'Music with Love,' will be held the afternoon of Sunday, February 17. Details will follow in subsequent issues, but for now keep the date on your calendars!

OUTREACH PROGRAM IS OFF TO A GREAT START

~ Victoria Eicher ~

The LJS&CA's Outreach Program is off to a great start.... WE HAVE FUNDING! We were chosen by **Intuit, Inc.** as a recipient of funds from its annual 'Tee-Off for Kids' event that is organized by their 'We Care and Give Back' committee. We received a check in the amount of \$10,000! Awesome!

We will be focusing on the following areas: (1) in City Heights, the development of a City Heights Youth Symphony; (2) at The Preuss School on the UCSD campus, supporting the fledgling ensemble program; (3) school

ensemble performances in Encinitas, coordinated by NANCY SWANBERG and TOM NEE; (4) the Images Through Music II CD which will, again, be produced in both English and Spanish versions, and made available at our concerts and distributed to all schools attending **Classics for Kids** performances (a relationship that benefits the outreach goals of both organizations); and (5) the Images Through Music series at the **San Diego Museum of Art**.

To expand on the last point of focus, we have a series of 4 concerts at the SDMA this year. The first concert is scheduled for November 1 and is aptly entitled 'The Patriot.' We'll perform the 'American' quartet by Dvorak, *St. Paul's Suite* by Holst, and a *Jauchzet Gott in allen Landen* by Bach for trumpet, soprano, and string quartet. STAN WALENS will be on board to provide a connection between music and museum art. Tickets are \$10.

Musicians from the La Jolla Symphony performed on Saturday, September 15, in a benefit concert for **Project Concern International**, for which we raised over \$1,000. In doing so we reached a new audience in the Miramar/Mira Mesa area. Future collaborations are likely and will provide us with a great opportunity for increasing our visibility and performing a valuable community/international service.

Referral List. Requests come in quite often for music coaches or private lesson teachers. Please let me know, if you haven't already, and I will add your name to a referral list; e-mail victrola@san.rr.com, or phone (858) 695-0719.

Congrats to SHANE HUBLER and his wife Laura on their expected blessed event, due in early January. Shane was a member of the bass section in the Chorus, and alternated as an Orchestra member on French horn.



CHAMBER CHORUS & ORCHESTRA TOUR OF EASTERN EUROPE

~ Beda Farrell ~

In July, 44 singers and 11 string players traveled to central/eastern Europe, making this the 5th concert tour for singers and the 2nd for string players from the La Jolla Symphony & Chorus. Our musicians, families, and traveling friends (yup, gotta say it just once -- 'groupies') saw marvelous sites and met some wonderful people along the way.

As musicians we derived great pleasure in presenting 'Voices From America' concerts in Prague and Trebon in the Czech Republic, and in Wroclaw, Krakow and Warsaw, Poland. Each concert was different ... from no electricity in our first venue (a mausoleum chapel), to intermittent electricity (circuit breakers that were kept working thanks to our family members), to the concert in a gothic church in the center of the former Warsaw ghetto.

Audiences at each concert appreciated the music of North and South America, and showed their appreciation with much applause and huge bouquets for Maestro Chase. We truly felt like the official 'Cultural Ambassadors of San Diego,' as we'd been proclaimed by **Mayor Dick Murphy** and the City Council on July 9.

Our final concert in Warsaw was attended by more than 1,000 people (1,500 according to the official

website of Mazovia Province in Poland). They jumped to their feet when we sang as encores the unofficial national anthem of Poland, *Gaude Mater Polonia*, and a folksong, *Przylecieli Sokolowie*, which we sang in slightly fractured Polish.

Coming home to our busy American lives, we remember the wonderful people we met, especially those in Warsaw. That tie was strengthened just a few days ago when we received e-mails from our Warsaw friends and Polish conductor MARCIN NIESIOLOWSKY, who will be here in March, saying that they were holding prayer services and lighting candles for the people of America. These people who lived through the utter devastation of WW II are now giving us support, as a country and as new friends, as a result of the 'Voices from America' we brought to them.

Since we've returned home we've given 2 post-tour concerts, at Clairemont Lutheran Church on Sunday, September 16, and at St. Elizabeth Seton Church on Sunday, September 23. David eloquently dedicated our concerts to those who perished and those who survived NYC's WTC tragedy of September 11. We believe that somehow our 'Voices from America' will help heal the hearts of those close to home.



VIGNETTES FROM THE SUMMER TOUR OF EASTERN EUROPE

~ Marion Kahn ~

Border Crossing. On the Czech side of the border our bus stops for lengthy passport inspection and VAT negotiations for those who had made purchases more pricey than the Christmas ornaments I had bought in Prague. Impatient to move on, we sit in the bus making bad jokes about "Czeching out" and "Pole vaulting."

Eventually, the bus moves forward a few hundred yards and we are in Poland where, once again, our passports are collected and inspected. This time we are permitted to leave the bus, and everyone runs to the WC, only to find out that we have to pay for this privilege in Polish zlotys, which most of us do not yet have. I am lucky, or so I believe. I have a handful of coins that had rested in my little world bank, left over from my 1987 visit. We present these to the WC attendant ... and almost start WW III. The attendant backs away from the coins as if she had been handed a live grenade. She eyes us suspiciously as if we are 'Commie' agents. Much negotiation among us ensues to put together enough 'non-Commie' zlotys to pee.

My Quest for the Wood Carver. Krakow's vibrant Market Square has been around since the 13th Century. Musicians perform; artists display their work; market stalls are filled with colorful ceramics, painted wooden eggs, amber jewelry, and

even T-shirts with the Polish Pope's face.

Fourteen years ago, when I first visited Krakow, I remember learning that this well-preserved medieval city was miraculously spared any destruction during WW II. And I remember that craftsmen displayed their wares, but on a much smaller scale that leaned toward crafts more than tourist souvenirs. At that time I bought a little wooden sculpture, sort of a mask, which has looked at me from my kitchen wall for all these years. This time, as I meander around Market Square, I find myself wondering if the sculptor of 1987 might still be around. I peruse the displays and soon see some pieces very like mine. But the very young man sitting beside them could not have been the sculptor of 14 years ago.

He speaks enough English for me to discover that his uncle was the artist, and yes, he would have been here in 1987. Excited at my discovery, I realize I never knew his name, and I inquire. The nephew tells me that his name is Marian. Amazed, I tell him that is my name as well! We exchange cards. We grin at each other, delighting in the coincidence. The nephew will tell Uncle Marian that we met and that his work hangs in another Marion's California kitchen.

To Fill the Hall. I got to go along with the La Jolla Symphony Chamber Orchestra & Chorus touring Central Europe in July as a 'groupie,' one of the friends or family members accompanying the performers. Someone objected to the label, but I prefer it to the alternative: 'non-performer.'

For 2 concerts in large churches in Trebon in the Czech Republic and Wroclaw, Poland, there were no empty seats, but the Sts. Simon and Jude Church in Prague drew a very small crowd. Earlier that day, as we had strolled across the Charles

Bridge and paused in the Old Town Square to watch the astronomical clock, I noticed many fliers being distributed to lure people to a variety of musical and theatrical events. The wealth of offerings in this very musical city and the sudden rainstorm probably contributed to our poor attendance. Such a shame that so many Czechs were deprived of the opportunity to hear a splendid concert.

Now we come to Krakow, recently named one of Europe's 9 cities of culture. Might I do something helpful? What if I distribute fliers for this evening's concert in Philharmonic Hall? With the conductor's approval, 2 of us set out for the Market Square while the Chorus and Orchestra are rehearsing. A long, long row of benches line the square. A stack of fliers in hand, I go from person to person. They each accept the yellow page I hand them with a nod or a smile or a thank you in one language or another. As I hand a flier to the last man on the last bench, he glances at it, gets up, grabs my arm and starts to talk to me gruffly in non-stop Polish. He leads me to the bench. What is he saying? My extensive Polish vocabulary consists of *dzeikuje* (thank you) and *piwo* (draft beer). Uneasily I figure that he is some sort of official. Had I broken a law by distributing fliers without a license? What would happen to me? Would I go to Polish jail? The man motions for me to sit down, takes his wallet from his shirt pocket, and carefully removes a folded piece of paper, talking all the while. I'm getting more uneasy. He unfolds the paper and hands it to me. A summons? No, it's directions in English for operating an alarm clock! It seems I'm to translate them into Polish for him. Enormously relieved, I now try unsuccessfully to communicate that I don't speak Polish. Finally

I just point to myself and say, "American." At this, he makes a face and a gesture of disgust and dismisses me.

That evening the magnificent Philharmonic Hall is filled, the acoustics perfect and the music splendid. At intermission a few audience members thank me for letting them know about the concert. It's good not to feel quite so much like a 'non-performer.'

What sorts of things would YOU like to know and read about? Please direct any questions, comments, news, or story ideas to the Editor at (858) 534-3642, or scjones@ucsd.edu.

This issue of "TUTTI" has been brought to you by:

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