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

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‘SYMPHONIES IN C’

~ Elizabeth Berg ~

On May 4 and 5 the La Jolla Symphony Orchestra presents '**Symphonies in C**', featuring the works of Franz Schubert and Igor Stravinsky. Both symphonies are full of grace, strength, and beauty.

"This is truly a classic music performance," says HARVEY SOLLBERGER, Music Director of the La Jolla Symphony and Chorus. "Both symphonies are composed in the Classical tradition, though they were written a century apart."

In 1825 Franz Schubert composed the ‘Great’ C Major Symphony while living in Vienna. The music follows the form and structure that were the hallmarks of composers such as Mozart, Beethoven, and Haydn.

When Stravinsky composed his Symphony in C in 1939, he was inspired by the clearly perceptible music of the Classic period. Unlike the Romantic musicians of his day, he set out to create a piece that would illuminate those earlier themes. The process spanned several years, two continents (as he moved from France to Hollywood), and the death of his first wife and his marriage to his second wife. The result is an astonishing work.

The La Jolla Symphony Orchestra will set these two masterpieces side-by-side to let them shed radiant light on each other. As usual, there is a free pre-concert lecture one hour prior to each performance. Ticket prices range from \$12 to \$19 (with discounted rates for ensemble members). Call the La

Jolla Symphony and Chorus Box
Office for tickets and information:
(858) 534-4637, or visit
<http://www.lajollasymphony.com>.

QUESTIONNAIRE FEEDBACK

~ Sharon Jones ~

Thanks to all of you who took the time to send in your thoughtful and considered comments and good thoughts.

There were 10 responses from the Chorus, 5 from the Orchestra, and 1 from a Board member. Both conductors also provided comments. To share some of them with you...

Should the newsletter be continued? All respondents gave a resounding "YES."

Reasons why? "It provides an important connection between the members of the groups;" It provides a wonderful way to learn all about the broad and diverse activities of the LJS&C;" and "It's a folksy affirmation of community."

How often should it be issued?
Comments varied, and included "every other month," "monthly," and "one to three times a quarter." But there seemed to be the most support for "same as now." So be it ... the Monday before each concert weekend it stays...

What type of information are you interested in seeing? Comments included: "Profiles of ensemble members, guest conductors, composers, and Young Artist Winners," "more photos and graphics," "promotion of opportunities for donation and

fund-raising events," "musicological information about upcoming works to be performed, concert options for next year, and CD info," "trip info," "marketing and financial news, and major Board decisions," "new faces on the Board and in the office," "more from the Executive Director," "Summer Retreat and elections," "outreach events," "info about other upcoming performances involving our personnel," and "want ads."

Are you interested in participating? Many expressed an interest, but (like all of us) most are "too busy." But thanks to WALT DESMOND, VICTORIA EICHER, JACQUELINE LIZAR, SEAN PEISERT, and BILL PHOENIX -- and of course Harvey, Susan, David, and Beda -- for offering your services!

What format do you prefer (hard copy vs. electronic)? Most said they liked the print version, though there was also some interest in receiving copy in PDF format, or to have a web version.

BITS & PIECES

For Sale. Marco Raposo violin bow, \$800; viola bow, \$900; cello bow, \$1,200. These pernambuco wood bows, silver-wrapped and frogged, were made by a master German bow maker who emigrated to Brazil. They are in perfect balance, made with a great deal of expertise, and have never been used in performance (they were used as reference models by a local instrument-maker). Contact CHERYL BROWN, at (858) 695-1426.

Virtuoso Mariachi. This book by JEFF NEVIN is now available from University Press of America. For more information, go to ...
<http://www.virtuosomariachi.com/VirtMariachiBookHome.html>

Congratulations! Former Chorus/Orchestra (baritone/French horn) member SHANE HUBLER and his wife LAURA became the proud parents of Sarah Elizabeth (nicknamed 'Squirmier'), on January 8 (8 lbs., 3 oz., 20.5 in.). A photo can be found at
<http://stmarysmadison.com>.

SELECT MAY EVENTS, UCSD DEPT. OF MUSIC

Sunday, May 5, 6 PM

Erickson Hall (B210)

'Japanese Shadow Puppet Plays'

"Wayang Kulit," presented by the San Diego State University Javanese Gamelan, under the direction of internationally acclaimed 'dalang,' or shadow puppet master, Mr. Putro Midiyanto, and artistic director Mr. Djoko Walujo. Tickets at the door: \$8/\$6.

Friday, May 10, 7 PM

Warren Music Studio A

'Music Technology Concert'

Directed by Peter Otto and Professor Miller Puckette. Admission is FREE.

Thursday, May 16, 8 PM

Mandeville Recital Hall

'Early Music Recital'

Graduate students perform Renaissance music on traditional period instruments. Tickets at the door: \$5/\$3.

Saturday, May 18, 8 PM

Mandeville Recital Hall

'Soirée: János Négyesy & Friends'

Traditional chamber music. Tickets at the door: \$8/\$6.

Wednesday, May 22, 8 PM

Mandeville Auditorium

'Gospel Choir'

A class concert of Gospel music, directed by Ken Anderson. Tickets at the door: \$5/\$3.

Thursday, May 24, 8 PM

Mandeville Auditorium

'red fish blue fish'

Featuring Artistic Director Professor Steven Schick. Admission is FREE.

Tuesday, May 28, 8 PM

Wednesday, May 29, 8 PM

Thursday, May 30, 8 PM

Warren Music Studio A

'Graduate Festival of New Music'

A different concert each night!

Admission is FREE.



RESULTS OF THE 43rd ANNUAL YAC

~ Thelma Parris ~

The La Jolla Symphony & Chorus Association sponsored its 43rd annual Young Artists Competition on Saturday, February 2, 2002. Twenty-eight talented young musicians competed for performance opportunities and \$6,500 in prizes. Three judges in each of the two categories, vocal and instrumental, chose the winners and provided feedback to all the participants.

The winners:

VOCAL - GREGORIO GONZALEZ, baritone, 1st place; CLAUDIA XIMENA MARTINEZ, soprano, 2nd place; PAUL BOWER, baritone, 3rd place; ALEXANDER BROWN, tenor, 'Most Promising;' and CINDY BYUNGHYE CHOI, soprano, 'Honorable Mention.'

INSTRUMENTAL - LAUREN MINDORO, violin, 1st place; LISA TOLENTINO, marimba, 2nd place; DEREK POLISCHUK, piano, and TINA GUO, cello, 3rd place tie; and JULIA BARNETT, flute, 'Most Promising.'

Gregorio, who recently competed in the Metropolitan Opera finals in New York, and Lauren, a prizewinner in many local competitions on piano as well as violin, will perform with the Orchestra and Chorus on next season's subscription series. All of the winners performed at the Winners' Showcase Concert on

Sunday, February 3, at the
Neurosciences Institute.

In addition, Derek and Claudia entertained us at our February benefit, 'Music With Love.' All of the winners performed in noon-hour concerts in April at either the Lyceum Theater downtown or at the Athenaeum in La Jolla.

Prizes were donated by the following: MRS. MILTON SAIER, SR., DR. MARIANNE McDONALD, MONIQUE KUNEWALDER, GARY and SUSAN BROWN, DR. JOAN FORREST, ELIE & POLLY SHNEOUR, and Chorus members who gave in memory of the late soprano MARTHA NEAL-BROWN. Thanks to all who gave so generously.

We are also very grateful to the **Neurosciences Institute** for again providing its beautiful venue, and to **Greene Music** for providing pianos for the Showcase Concert.

Above all, thanks to all of the committee members (especially JEANNE SAIER, ANN and DAVID CHASE, BEDA FARRELL, and HARVEY SOLLBERGER) and the staff, for their hard work in planning these events. When we hear those young musicians perform, it makes it all worthwhile.



'MUSIC WITH LOVE' WASN'T ENOUGH

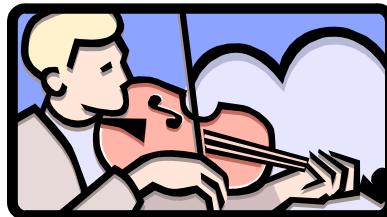
~ Thelma Parris ~

Despite lots of music, lots of food, lots of auction items, lots of work, and lots of love, our annual "Music with Love" benefit fell far short of its goal, that of raising \$15,000 much-needed funds for the Association. The total raised was approximately \$6,000. The shortfall was

due to the extremely low paid attendance at the event, which was held on Sunday, February 17, at **UCSD's Institute of the Americas.**

Co-Chairs JAN SHARPLESS and THELMA PARRIS would like to acknowledge the dedication and hard work of the following people: DANA KREMKE for designing the invitations; DIANE SALISBURY for duplicating same; CATHY THOMPSON for being 'auction champion'; JIM SWIFT for spreading the word; BILL PHOENIX for bringing his dynamite brass quintet and helping in many other ways; SEAN PEISERT for marshalling a chamber orchestra for the event; DEREK POLISCHUK, CLAUDIA MARTINEZ, and our own woodwind quartet (TOM, CAROL, SUE, AND KERRY) for performing at the chamber concert; and volunteers AMEE WOOD, VICKI and CALLIE RASHKIN, RALPH ANDRADE, SALLY DEAN, JEAN LOWERISON, CAROLYN MOORES, NANCY SWANBERG, VICTORIA EICHER, DAVID, MARK and PAULA PARRIS, and our staff -- SYLVIA, COLLEEN, ELIZABETH, and especially CINDY COLLINS!

We're also grateful to the Institute of the Americas, to Green Music for the piano, and to auction, food, and beverage donors.



ORCHESTRATIONS

~ Susan Ung ~

Town Meetings

Some of the Orchestra members of the LJS&CA had a chance to discuss various issues at two 'town meetings' held recently, designed to provide a forum for discussions and suggestions. A lot of different things were brought up and talked about.

Some of the items discussed included the LJS&C's relationship to UCSD and how it has changed

in recent months. The LJS&C now has to provide more costs to the University than it previously was asked to do. We also talked about the fact that the promised \$5 million Mandeville renovation has been put off indefinitely due to state funding cuts. We hope to once again air with the powers that be the possibility of a simpler, cheaper acoustic renovation, designed by engineer and trombonist BILL PHOENIX, to see if we can improve the sound in Mandeville. We think it's possible that some simple ceiling deflectors would make a huge difference.

We talked about our waning endowment money, due mainly to the stock market, and also bemoaned the fact that we were not able to do as much fund-raising this year as we had hoped. Suggestions were made for possibly having a fund-raising concert, before the season begins in the fall. One possible program would be opera excerpts with some of our talented graduate vocal students (one of whom was a finalist for the Met in a recent competition).

Also, there were suggestions made for how to make our concerts both more 'musician-friendly' and more 'audience-friendly.' It was pointed out that we are sometimes waiting on stage until 8:15 PM before our concerts begin, for no apparent reason (no more patrons are seen entering the hall). We think we can improve this.

It was brought up that it would be helpful if there were more communication to the members of the Orchestra as to how and why certain repertoire is chosen for our concerts, and why, for example, certain works are paired together. Harvey says he is interested in writing a brief article explaining some of these things.

As we continue to grow and improve as a performing organization, it is also important to stop and think about whether or not we are really tapping all the available talent in

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San Diego County. We are discussing ways to communicate more widely in the area, and to invite people who may not otherwise feel they are welcome to apply.

These town meetings often bring very healthy ideas to the group. Written suggestions and comments are always welcome. These can be anonymously submitted at any time.

Amusing Musical Story

You can Telemann by where he likes to live. I just Toch a trip Orff into one of the Wilder areas Faure Wieck, and to be Verdi Franck, it nearly drove Menotti.

I know opinion Varese, but even Vivaldi urban noises, the Bizet traffic, De Falla engines, as well as knowing there are Mennin the streets Callas enough to knock your Bloch off, I couldn't resist the urge to Galuppi home early Satie, and I Haieff to say I Still prefer the Mitropoulos.

The Boyce were Sor that I had Gibbons up and succumbed to the Riegger of the Field so easily, but I don't give a Schuetz.

I was practically Krein from my Severacs and Pains brought on by that brief time in the countryside! Even the sounds got my Dandrieu up; let me Liszt some of them: the Rorem of the wind, a constant Birtwhistle, the Menuhin of the Katz, the Lipatti-Patti-Glinka-Poulenc of the Reiner on the roof, the Gluck-Gluck of the hens, and every morning a woodpecker or some Byrd Chopin holes in a Tree. My only company was a Thorne Busch, a Partch of poison Ives, a Braun Babbit, and sometimes a Wolf... nothing Moore. For a Forrest Grainger it may be Fine -- it may be the Katz Milhaud -- but I could have died of Borodin. A friend suggested my making this Tureck; 'Abegh' his pardon, but I will never go Bach to those Gotterdaemmerung Hillis. They Suk!

No, I don't care for the Ruggles life. I like a good Mehul -- a little Suppe, some Szigeti, maybe some Salome at my local Taverner with a little lime Schubert after (even if they don't always clear the Crumbs off the table). And I like to Locatelli while I'm Eaton Maderna at night. Is that asking for Egk in Meyerbeer?

Nono! So many people Berio themselves under a Holst of problems they know they can't Handel. Their answer is too Offenbach to nature -- into Haydn, it seems to me. I Karajan a d'Indy life in the Berg for the most Paert. Maybe it isn't Perle Bliss for everybody, but it's Godunov for me!

(author unknown)

CLASSICAL MUSIC PROGRAMMING IN NEED OF A MAKEOVER

San Diego Union-Tribune, April 7, 2002

"The demise of classical music on XBACH/AM 540 comes as no surprise ("Classical music takes another hit; three outlets remain," by Preston Turegano, March 27).

"Traditional classical music programming such as XBACH's (and that of our other local classical music purveyors) is sclerotic and out of date. Classical music stations as they currently exist are part of the problem of classical music: the ossification of the repertoire to just a few pieces and composers repeated over and over.

"Music, musicians and the public deserve better. Leadership and innovative thinking are needed to reach and develop an audience that's already eager to be transported beyond the cookie cutter sameness of the commercial talk and pop programming that currently dominates the airwaves.

"Broadcasters should take the initiative in developing new formats and modes of presentation that redefine in a more inclusive way the full breadth, diversity and richness of our culture's classical and art music tradition from its earliest to its most recent manifestations.

"Only then will the pejorative view of classical programming as mind candy or aesthetic Prozac be shed."

*Harvey Sollberger, Music Director
La Jolla Symphony Orchestra & Chorus*

[photo of Harvey]

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.

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