

"TUTTI"

October 28, 2002
Volume 7, Number 2

<http://www.lajollasympphony.com>

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

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

INSIGHT ON 'FANFARE'

~ Harvey Sollberger ~

My idea in kicking off our new season with 'Fanfare for an Uncommon Season' was to showcase separate sections of the Orchestra in the first half of the concert. All the sections are brought together in the second half for the oft-performed *Symphony No. 5* of Beethoven ... music that is too often played routinely without full attention to its revolutionary implications.

Copland's *Fanfare for the Common Man* showcases our brass and percussion sections. It was written during WW II, a time when the fate of civilization depended on ordinary people doing extraordinary things to route Fascism. There is an added resonance to this piece, because of the parallel between the battles we face today with terrorism and the battles the generation of the 1940s faced with Hitler, and later, with Stalinism.

The woodwinds and brass are combined in **Stravinsky's** *Symphonies of Wind Instruments*, written in memory of his friend, Claude Debussy. As I listen to this piece, it evokes Russian Orthodox chanting and sober stained-glass windows. This is not a showy or ostentatious piece, but one which emphasizes restraint and indirection and requires subtle ensemble playing and awareness from the woodwinds and the brass section.

The **Bartok** *Music for Strings, Percussion and Celesta* is for the full string section, which carries the bulk of the weight of this piece. Bartok studied and took very seriously the music of his native Hungary, which influenced his composing by fusing with his classical training and sensibility. This piece runs the gamut ... from dark, moody, mysterious night music, to brilliant and overwhelming displays of passionate virtuosity. This is the best string section we've had in my five years with the Orchestra, and we get to show it here.

We are approaching the often-performed **Beethoven** *Symphony No. 5* with an open mind and open ears ... as if, in fact,

it were new music. Written in 1808, it is music that reflects its time ... an uncertain time, a world at war. (Sound familiar?) The 1st Movement, beginning with a call to attention as violent as a slap, radiates searching nervousness and intensity which finds only temporary respite in the singing 2nd movement and the spectral Scherzo. Triumph is assured only in the 4th and concluding movement, which offers the promise of a way out of the maze of doubt and uncertainty of the earlier movements.

In this radically revisionist performance of Beethoven's Fifth, the La Jolla Symphony Orchestra shows its true colors. We are not here to 'play it safe.' We are not curators in some dusty museum of cultural artifacts. Our mission is to present the classics with a sense of the immediacy and urgency that brought them to life when they were created, and to play new music with the attention and respect ordinarily lavished on the classics. We are San Diego's 'other' symphony ... the one dancing out on the end of the limb, where the music -- and the music-making -- is anything but routine.



The La Jolla Symphony & Chorus has been announced as the 'Audience Winner' (i.e., received the most votes) in the San Diego Union-Tribune's 2002 "Best of San Diego" Awards!!

<http://sandiego.citysearch.com/best/results/54>

This is fantastic! We beat out the San Diego Symphony, Summerfest, the Opera ... publicity this good can't be bought. Great work to the people who engineered the write-in campaign!

FOCUS ON THE THOMAS NEE COMMISSION

~ Victoria Eicher & Sharon Jones ~

Many of you have asked how composers are selected for commissioning. Well, our basis has been to choose graduate composers from the Dept. of Music at UCSD, where composition has been a primary emphasis since its beginning in 1967.

Each fall the faculty meets and selects three graduate students who seem most likely to compose well for large ensembles such as our Orchestra and Chorus. Those selected present their compositions to a committee of the LJS&CA Board of Directors, comprised of HARVEY SOLLBERGER, DAVID CHASE, and ERIC BROMBERGER.

After this committee selects the winner, discussions begin on a work, to be presented during the following season. The composer receives a fee, and expenses for copying parts, as well as any other production expenses, are covered.

The following are the talented young artists who have composed some remarkable new works under the Thomas Nee Commission program:

- ♪ **JUDE WEIRMEIR**
Buried Secrets
February 9/10, 2002.
- ♪ **RICK BURKHARDT**
The Rattler's Narrative
March 17/18, 2001
- ♪ **MARITA BOLLES**
Persona Meets World
March 18/19, 2000
- ♪ **LINDA KERNOHAN**
Now, A Wanderer
March 13/14, 1999
- ♪ **JEFF NEVIN**
Concerto for Orchestra and Mariachi
February 21/22, 1998.

IMAGES THROUGH MUSIC

HIBBEN GALLERY
SAN DIEGO MUSEUM OF ART

Wine & cheese, 5:30 PM
Gallery ensemble, 6:00 PM

SEPTEMBER 26, 2002

'Imágenes a través de la Música'

A chamber ensemble featuring members from the La Jolla Symphony Orchestra performs a lively selection of works by Mexican composers (in conjunction with the exhibition 'Axis México: Common Objects and Cosmopolitan Actions').

NOVEMBER 7, 2002

'Voice and Violin'

Singers from the La Jolla Symphony Chorus perform Bach chorales intermingled with solo Bach partitas and sonatas for violin.

JANUARY 6, 2003

'New Year, New Talent'

Past and present winners of our Young Artists Competition offer music by composers from the Impressionist period. Presented in conjunction with the exhibition 'American Watercolors.'

May 8, 2003

'Americana'

A conversation with DONALD JUSTICE, a living American poet and composer, along with a performance of excerpts from his composition *Sunday Afternoons*, plus works by other American composers.



The Images Through Music concert series is presented as part of the LJS&CA's Educational and Community Outreach Program, in conjunction with the San Diego Museum of Art. Tickets: members, \$12; non-members, \$15. For more information, please call the ticket office at (619) 696-1966.

MACARTHUR RECIPIENT GEORGE LEWIS



Professor GEORGE LEWIS was recently named a winner of a MacArthur Fellowship from the **John D. and Catherine T. MacArthur Foundation.**

A composer, performer, teacher, theorist, and historian, Professor Lewis is the 9th UCSD faculty member to win a MacArthur Fellowship, a \$500,000 tax-free award spread over a five-year period. Terms of the award allow recipients to use the funds in any way they wish -- "no strings attached." Of his award plans, Lewis says, "The MacArthur Fellowship will allow the completion of my history of the **Association for the Advancement of Creative Musicians** [of which he has been a member since 1971], one of the most influential experimental music movements of the past quarter-century. I also expect to be able to develop larger-scale projects in interactive computer media. Finally, for me, this fellowship recognizes the inter-disciplinary work taking place in the Critical Studies/Experimental Practices Curriculum [which he co-founded in 1996 with UCSD departmental colleague JANN PASLER].

Lewis studied composition with MUHAL RICHARD ABRAMS at the **AACM School of Music**, and trombone with DEAN HEY. In addition, he has served as music curator for **The Kitchen** in New York, and has collaborated in the 'Interarts Inquiry' and 'Integrative Studies Roundtable' at the **Center for Black Music Research in Chicago**. The recipient of numerous fellowships from the **National Endowment for the Arts**, Lewis also received (in 1999) the **Cal Arts/Alpert Award in the Arts**. His eclectic resume includes collaborations with everyone from the COUNT BASIE and GIL EVANS orchestras to JOHN ZORN and IRENE SCHWEIZER.

With a B.A. in Philosophy from Yale University, Lewis joined the UCSD faculty in 1991 as an assistant professor of music

(having previously taught at Mills College, Simon Fraser University, and the School of the Art Institute of Chicago). The famed trombonist often is described as the world's leading practitioner of live, interactive computer music using improvisational techniques. Lewis' work as composer, improviser, performer and interpreter is documented on more than 120 recordings. He has researched electronic and computer music, computer-based multimedia installations, text-sound works and notated forms. He created *Voyager*, a computer music program wherein the computer improvises with the musician.

As a performer, Lewis has mastered the lyrical, tonal, and percussive qualities of the trombone. His compositions bridge traditions of acoustic and electric, American and European, rhythmic, and free form. He explores a wide variety of expressive modes, including text-sound collaborations with poets.

Lewis has been a pioneer in the application of computers to algorithmic improvisation. His performances, criticism and scholarly analyses reveal profound insights into the unique expressive potential of improvisation and its critical role in the history and future of musical expression. Through his choice of primary forms, improvisational styles, mathematical analyses, and historical reflections, he sits at the vanguard of contemporary musical expression.



For additional information on people and events in the UCSD Dept. of Music, go to <http://orpheus.ucsd.edu/dept.music/musicdept/>; e-mail info@music.ucsd.edu; or phone 858-534-3230.

CHORAL ARRANGEMENTS

~ Beda Farrell ~

Student Turn-Out

We are pleased to report that we have 30 UCSD students participating in the Chorus this quarter. There are undergrads, grads, med students, and post-docs singing on Monday nights, and all are good musicians!

A special 'thank you' also to faculty advisors for suggesting that music students audition for the LJSC as their performance ensemble.



The Land of the Thunder Dragon

As everyone knows, the LJSC has traveled great distances to sing in some unusual venues ... monasteries and music salons (1988), cathedrals and basilicas (1996), abbeys and caves (1998), concert halls, churches, and mausoleums (2001) ... all in Europe. Well, hold onto your boarding passes, because we'll tackle our greatest musical adventure ever next summer, when we take 'Music from America' to the **Himalayan Kingdom of Bhutan: The Land of the Thunder Dragon.**

On September 29, Choral Director DAVID CHASE received the following official communication from SANGAY WANGCHUNG, Secretary of the National Commission for Cultural Affairs of Bhutan:

At the request of Mr. Jigme Drukpa, Bhutanese performer and the Vice-Principal at the Royal Academy of Performing Arts, we are pleased to present you with this invitation to the Chamber Chorus of the La Jolla Symphony Chorus to perform classical and folk music of the Americas in our country to share with our people the beautiful songs of your culture in 2003. We, in turn will share ours with you. This mutual experience should lead toward a further understanding between our cultures from two far-distant lands...



Perhaps the most exciting part of this tour is the fact that we will be the first western chorus to visit the tiny, remote kingdom. We will represent the LJS&CA and San Diego, and hope to make this an official cultural exchange between the U.S. and Bhutan.

We are grateful to **Adventures in Learning, Inc.** (BRENDA MONTEL and TED KILMAN) for suggesting that the LJSC be given permission by the government of Bhutan to enable us to bring 'Music from America' to the people there. Brenda recently forwarded a letter she

received from JIGME DRUKPA, the head-master of the **Royal Academy of the Performing Arts**, in Thimphu, and our cultural contact in Bhutan:

I think that the people of Bhutan would be equally overjoyed as I am to experience the La Jolla Symphony Chorus, which they have only heard of. For most of my countrymen, this surely would be a chance of a lifetime. I relay you this message with confidence because to most Bhutanese people, America has been a sort of land of ideal. They have heard so much about, read about it, yet the real pulse of American life, exemplified through the great and rich tradition of American folk and classical music, has been little known among the people here. Your gesture to sharing the great musical tradition would be an enlightening experience for people in Bhutan. This gesture will be appreciated by everybody here in Bhutan.....

Open to the outside world for less than 30 years, Bhutan allows only 6,000 visitors in an entire year -- most of them trekking in the Himalayas. The acceptance of a group our size is an honor, but due to airline restrictions (Druk Air, the official airline of Bhutan), we might be limited to 71 participants. While we hope to be able to take family members, a well-balanced chorus will, of course, have to take precedence.

⇒ Tour dates: June 30-July 15, 2003.

New Chorus Babies

Over the past few months, Chorus members (and former members) have been brushing up on lullabies along with Bach, Handel, and Mozart. We happily welcome the following new singers to our Chorus family...

Samantha June Personette made her debut on June 20, at 7 lbs., 5 oz. and 19". She is the daughter of former Chorus members LYLE (bass) and EVE (alto) PERSONETTE, who now make their home in Redwood City, CA. Samantha's big brother *Matthew* will turn 4 in July.



Samantha June

At 6 lbs., 2 oz., the first baby of this season is *Luna*, born to alto EVELYNNE JENNI on September 5. Evelynne was back at rehearsal within two weeks, and mom, dad, and baby are all doing fine.



Luna

The second to arrive (another beautiful girl) is *Marine*, daughter of soprano ELIANE GARO. Eliane e-mailed me that four hours after rehearsal she started to have contractions. "We went to the hospital early in the morning, and I gave birth to a little girl in the afternoon, Tuesday, September 24 ... 7 lbs., 13 oz., 20". Eliane also returned to rehearsal in just two weeks!



Marine

Both Evelynne and Eliane are from Switzerland. Perhaps that's what gives them the stamina to return to rigorous rehearsals so quickly after giving birth. Or perhaps it's the Bm Mass...

We're still waiting for soprano MICHELLE MCCURDY's baby, who was due on Wednesday, October 23.

And last but not least, bass BOB WILLIAMS and his wife Jill are expecting their baby girl in mid-November. Bob says they'll probably have the baby right after the 'Fanfare' concert because Jill (who's also an accomplished bassoonist as well as a singer, though not with the LJS&C) will be so excited by the music.

We'll keep everyone posted on these upcoming blessed events!

CHORUS MEMBERS HELP DRAW COLLEGE STUDENTS

Gift Subscriptions for Freshmen

~ David Chase ~

For decades now, I've lived parallel lives at UCSD (the LJS&C) and at Palomar College. This is a story about my Palomar life, and how La Jolla Symphony Chorus members have made it better.

At Palomar I've conducted various choral and instrumental ensembles and have taught various music classes, but the one course I've always taught is freshman music theory. I love it, because hordes of 'The Great Unwashed' arrive each fall and -- under the guise of teaching music -- I get to alter their concepts of work, commitment, discipline, study, and practice ... oh, yeah, and maybe art, too.

Over the two semesters of freshman year, a self-selection process proceeds. It's amazing. Some high school stars wash out; some rock-n-roll bums discover they're talented and/or bright; middle-aged folks, returning to school, discover what they missed their first time through school; romantic couples get all tangled up with the process of teaching each other new kinds of music. (Come to think of it, that's what happened to my wife and me when we met in college!!) At the end of the year, over half of the students have dropped out of the theory program, assumedly having answered the essential college question: *is this the right place for me and my talents?* Many of those so-called drop-outs, though, become our future audience, newly sensitized to the mysteries of music. The students who hang in there still have only a 50% likelihood of finishing our second year of theory and going on to a university or conservatory, but they're HOOKED in any case.

Now, one of the hardest things to get freshmen to do is to get in their damn cars and go to a concert in La Jolla (or Copley Hall, or Civic Center, or even CCAE). You wouldn't expect that to be true of such a mobile generation, but it is. So, over the years, I've tried all kinds of things to get them to experience these terrific concerts we do in La Jolla.

Finally, last year, the light went on in my head during a meeting about our fall subscription goals. We needed to sell more subscriptions; we needed to bring

in a younger audience; I knew that some of the Chorus members would buy gift subscriptions for persons who couldn't afford them ... hey, how about my theory students?!

And so it came to pass that the wonderful human beings in my symphony chorus have bought 18 season tickets (so far) for my community college theory students. There'll be a lottery to determine who gets the tickets, and every student who enters the lottery has to PROMISE to attend every program and to show his/her gratitude to his/her benefactor. Just the 'buzz' among the students is better publicity than any number of posters or newspaper articles. It's a 'win' all around!

I have tried to express my gratitude to these lovely benefactors, but I can't say enough. They've enriched both institutions with their generosity, they've helped me educate my students; and they've made me a hero at Palomar for giving away free tickets!

Thanks, my dear friends...



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:

- | | |
|---------------------|--------------------------|
| <i>Editor</i> | <i>Sharon Jones</i> |
| <i>Contributors</i> | <i>Colin Bloor</i> |
| | <i>David Chase</i> |
| | <i>Victoria Eicher</i> |
| | <i>Beda Farrell</i> |
| | <i>John Fonville</i> |
| | <i>Sylvia Grace</i> |
| | <i>David Parris</i> |
| | <i>Sean Peisert</i> |
| | <i>Ellen Sherwood</i> |
| | <i>Harvey Sollberger</i> |

