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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

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"TUTTI"



## PRESENTING 'BRUCKNER'

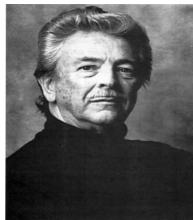
~ Harvey Sollberger ~



The May 3/4 concerts open with Berlioz's 'Roman Carnival' overture, which begins with a brilliant flourish, and is succeeded in turn by a lyrical slow

section featuring the plangent english horn. Following this, Berlioz "gets down to business" in an Allegro vivace section that ups the ante continually until the piece's triumphant A-major close in a blooming (and booming) brass chord.

The 'Seven Debussy Songs,' transcribed by Wayne Peterson, offers the premiere



performance in orchestrated form of these songs originally composed for voice and piano. Pulitzer Prize-winner Peterson has said that "before I began transcribing, I reviewed all my favorite Debussy orchestral pieces, and I hope my orchestrations will sound like his might have." This weekend's soloist in the Debussy-Peterson will be acclaimed soprano ELIZABETH FARNUM, fresh



from her acclaimed performance last month in New York City's Sounds French Festival.

The Third Symphony of Anton Bruckner will close our concert. This is the LJS's first-ever performance of a Bruckner symphony, and will provide San Diegans with the rare chance to hear a live performance of an important work of this master, so esteemed in Europe and a staple of European orchestra programming but little-performed as of yet in this country.



Tickets are \$12 to \$22. For more info, call (858) 534-4637.

## OUTREACH HAPPENINGS

~ Victoria Eicher ~

### Collaboration with the Athenaeum

The collaboration with the Athenaeum looks promising for next season, with the potential for having a program in 12 elementary schools -- each school receiving a series of 6 performances that will highlight the different aspects of the Orchestra and Chorus. We have scaled back to 2 'Images through Music' concerts at the Museum of Art next season, hoping to feature CHARLES CURTIS and KAREN DIRKS (our soloists in next year's concert season) on January 15 and March 25, respectively.

I am currently seeking sponsorship for the **Landesjugendorchester of Rheinland Pfalz Germany** concert in Mandeville Auditorium on Thursday, October 23, 2003 (the date and location have been changed so as not to conflict with another activity). The concert will be for our benefit, and will feature a young Korean violinist, HAHN-BIN, performing the Sibelius concerto. We will also need to find housing over that weekend for these musicians. We expect to have more

details available by the time of the June 7/8 concerts.

I hope you can join us for the last 'Images through Music' concert of this season on Thursday, May 8, at the SD Museum of Art. The concert is 'Poetry, Music and Art' -- BERTRAM TURETZKY will be the musician/speaker. It promises to be a unique and interesting event! The audience will be invited to recite their favorite poetry, to which Bert will improvise a musical piece.

The LJS family concert is set for Sunday, May 18, at the CA Center for the Arts Escondido. NAVROJ MEHTA is conducting, and we have the honor of having this concert narrated by CHARLES HARRINGTON ELSTER, host of KPBS Radio's 'A Way With Words.' Mr. Elster is an award-winning author, journalist, and broadcaster who specializes in writing about the English language for a general audience. As a journalist, he has published more than 300 reviews, features, and interviews in publications such as The New York Times Magazine, the Los Angeles Times and the San Diego Union-Tribune. He has been a guest language commentator on several national call-in radio shows, including National Public Radio's 'Morning Edition,' 'Talk of the Nation,' and 'All Things Considered.'

For ticket information and purchase, call 1-800-988-4235; alternately, you can order on-line, at <http://www.artcenter.org>.

## ORCHESTRATIONS

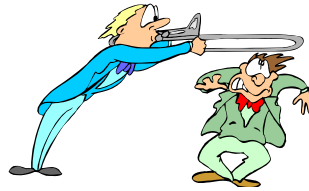
~ Bill Phoenix ~

### PERSONAL PERSPECTIVE

An important purpose of 'TUTTI' is to share experiences about what it's like to be in a section, how we came to the organization, and who we are. By now you're probably asking yourself who those men are in the back row of the orchestra, with their big loud horns, nervously fidgeting with their hands during their many long rests. Well, they're trombonists, and I'm the middle child ... a tenor, or 2<sup>nd</sup>, trombonist.

What we're doing with our hands is counting rests on our fingers -- a trombonist can be so incredibly loud that if, as unfortunately has happened, I play in the wrong spot, I can stop a performance, and everybody turns and looks with utterly stunned expressions.

It's the original 'shock and awe.' Counting and playing in the right spot is so vital



that I often mark on my music, 'Count, idiot!' When I introduce myself to other trombonists as 'The Count Idiot,' they grin knowingly. (*How many trombonists does it take to change a light bulb? There's one to hold the new globe, and three others to drink enough so the room spins around him.*) We also try to follow the advice of TOM NEE, sincerely given one dress rehearsal, not to slouch or pick our noses.

I was indescribably fortunate when TED BEITZ [photo at right] invited me to play an extra (4th) trombone part in Mahler's 2nd Symphony, the *Resurrection*, in the fall of 1997. At the time I was feeling the emptiness of having left a long-time musical organization, and was starting on a new experimental treatment for end-stage melanoma -- skin cancer -- that had invaded my lungs and the lymph nodes in my chest. I was terrified about the very real prospect that I would probably soon join my other friends at the clinic who had preceded me in their final journey to the grave. I had been injecting myself with large shots of Interferon and then switched to Interlukin-2, a potent hormone that forced my immune system to grow cells to attack the cancer. I was so sick with the side effects of flu-like symptoms during the time we rehearsed, but by the performance I knew I was one of a very few people who had been rescued: my tumors were shrinking. Believe me, nothing compares with that knowledge, combined with sitting in front of our wonderful chorus and at the back of the orchestra at the end of the *Resurrection* with its message of hope for life. I continue to have tests every six months to see if the melanoma returns, and I'm always extremely anxious until I have the results. As I wait I remember our Mahler performance in its context, and hope for the best .... *O glaube, mein herz, o glaube* (believe, my heart, believe).



How fortunate I am that Ted found a permanent spot for me. A 2<sup>nd</sup> trombonist has a challenging task of tuning chords and balancing between the ultimate powerhouse

of the orchestra, the bass trombonist (ANDY MOREAU) and Ted. I use different horns for various occasions. For instance, when we recently played the Mozart *Vespers* and had to play so quietly, I used a smaller horn and mouthpiece so I could better use the sound of my horn without the volume. For the Bruckner in the May concert I will use my huge trombone and a Monette mouthpiece that enables a great volume without becoming strident.

Just before the May concert I will retire at 56 years of age from our nuclear power plant just south of San Clemente, often called the 'Dolly Parton Memorial.' My wife, Kathie, who in the last 35 years has been through so much with me, is also retiring -- from the Oceanside city library, where she has been a children's librarian. Kathie is a fiber artist, a weaver, spinner, and quilter, and quiet, steady, uncritical supporter of my musical interests, performances, and madness. We have two grown children. Karen, our younger daughter, lives with her two damn cats in Urbana, Illinois, where she is studying for a Ph.D. in American History ... the great passion of my late father, who lived for being a university professor in Idaho history at Idaho State University and, especially, singing as a tenor in his community choirs. He came to live with us in his final six months, and during rehearsals he sat in his wheelchair in the back of the orchestra. Unlike me, he detested modern music and had lots to say during some of our drives home. Our older daughter, Katy, lives with her husband and two year-old daughter in Cedar City, Utah, designing quilts and selling her designs. One reason Kathie and I are retiring is to be with our granddaughter. It means the world to hold her, and I'm always reminded when I'm holding her and walking her around as she's having a difficult time of how well Khatachurian described a crying child in his 'Lullaby' from the *Ghyne Suites*.

Kathie and I have accumulated things that reflect our interests and humor in life as we find it. We have souvenirs from a trip to China in 1985, and made an Alphorn of sewer and sprinkler pipe after I played on one in Switzerland in 1990; I also have a wonderful 1921 Steinway grand piano that plays itself with a PianoDisc system (I'm addicted to its live sound). In our back yard we have an English telephone booth we brought from England just before we left, after living in East Anglia for four years. An old parking meter from Tulsa, Oklahoma, graces a pipe in our garage that protects the gas furnace from cars. Kathie's

weavings and quilts, and paintings by our older daughter, Kathie's mother, and my grandmother, are on our walls. Never ones to be still, we're renovating our 23 year-old house ... and I recently saw KEN BELL in Home Depot.

Another important aspect of my life is my brass quintet, and one of the trumpet players, PATRICK RUSSO, and I looked at each other last Sunday, Easter, while we were playing at the La Jolla Presbyterian Church. One of his favorite phrases when we're playing is, "These are the good old days."

Indeed, they are. I am grateful beyond words for what all of you have given me...

### WHY IT'S SO COLD IN THE REHEARSAL ROOMS

The reason for the **cold** rehearsal hall is to keep the carbon dioxide and humidity levels down to a reasonable level so people stay awake and we make the most of our rehearsals. The big problem in nuclear submarines is high levels of carbon dioxide, not low oxygen levels. I actually think that having more oxygen has helped me. I whined several years ago about changing the air in the rooms, which I knew was delivered from the cold outside. Although I regret that Chorus members may be impacted (and it also bothers us instrumental musicians no end), I think in the balance we're better. For instance, we have to deal with pitch issues when we perform, and I think the change in temperature helps sharpen our ears. But I'm certainly open to feedback...

### PROFILE: CHRISTINE ALLEN



WHY would a person willingly drive more than 2 hours and a 100 mile trip to play in a community orchestra? For CHRISTINE ALLEN, principal bass with the La Jolla Symphony, the reasons she gets into her car are the wonderful people and the many opportunities to play quality stimulating music with top amateur

instrumental and choral musicians. What's more, Christine has been making the trip almost 11 years.

Christine and her husband Michael have two grown children, and (her eyes sparkle when she says it) two grandchildren who live nearby. Christine laughs and says the grandchildren are so much fun to play with. She and Michael live in Trabuco Canyon, just north and somewhat inland from San Juan Capistrano. Except for Sunday evening at our dreaded 805/5 merge, her trip to and from Trabuco Canyon to UCSD takes about an hour. She survives the drive home after rehearsals and Saturday night's performance with coffee, her stash of goodies to eat, and talk shows. She never has problems with the border patrol checkpoint south of San Clemente, and normally the agents just glance at her and wave her through. She laughed as she told about one night when she had her bass in the passenger seat of Michael's truck, and it startled the agent, who still waved her through.

Christine feels lucky to also be a 'day-time musician.' She is a bass coach for three school districts in Orange County, and works with high school and junior high bass players, freelancers in Orange County and Los Angeles in chamber orchestras and churches, and teaches private lessons. When not driving, performing, coaching, or playing with the grandchildren, Christine enjoys gardening and cooking.

Christine heard about the La Jolla Symphony in 1992 when she played in Orange County along with one of the Symphony's bass players. A year after joining, she took over the principal position from George Woodall, father of ROGER WOODALL, who currently plays in the bass section. Christine says that leading her section is a dream, thanks to the section's wonderful people who are exceptionally supportive, trusting, and willing to work together with her. She adds that the orchestra has closeness and warmth quite like a family.

**Mahler** is Christine's favorite composer. The highlight of her time with the LJS&CA was the 2001 tour of Poland and the Czech Republic with the LJS&CA Chamber Choir and String Ensemble, a once-in-a-lifetime adventure shared by a great group of warm and wonderful musicians.

Christine is also a modest person, and when we sat down for this interview she was at first reluctant to talk, to "stand out." In this she shares another common attribute -- one which gives our organization its strength:

a subordination of self, and a feeling of privilege to be involved with our musical organization. Good community orchestras are like that...



### THE SNOW QUEEN

~ Sean Griffin ~

*[Sean Griffin is a composer, performer, harpist, and video artist. His works, which explore gender, psychoacoustics, theater, and video, have been presented in Europe, China, Brazil, and the United States. Sean received the President's Dissertation Fellowship to compose the Tom Nee commission. His teachers have included MEL POWELL, CHAYA CZERNOWIN, and GEORGE LEWIS, and he has studied at CalArts, the Hochschule der Künste in Berlin, and UCSD, where he is presently a Ph.D. candidate.]*

First I want to thank the La Jolla Symphony & Chorus Association and TOM NEE for giving me this special and rare opportunity. It is an incredible honor to be asked to write a piece for the LJS&C.

HANS CHRISTIAN ANDERSEN is mostly known for his *Fairy Tales and Stories* (written between 1835 and 1872), such as "The Little Mermaid," "The Emperor's New Clothes," "The Little Ugly Duckling," "The Princess and the Pea," "The Nightingale," and "The Steadfast Tin Soldier." Many of these have been seized upon by Hollywood studios that usually used 'cleaned up' versions of his work. The most common translations of his work were bowdlerized and sweetened by Victorian British translators. German composer HELMUT LACHENMAN recently made his disturbing story "The Matchstick Girl" into an opera.

I was attracted by the surreal and strangely sentimental nature of these stories. Andersen broke new ground in both style and content, and employed the idioms and constructions of spoken language in a way that was new in Danish writing. When fairy tales at his time were didactic, he brought into them dream-

like ambiguity. The following passage from "The Snow Queen" (1845) inspired first a computer generated piece, then a piece for six sopranos, and finally this new piece:

*'In the midst of its empty, endless hall of snow was a frozen lake, broken on its surface into a thousand forms; each piece resembled another, from being in itself perfect as a work of art. At the center of the lake sat the Snow Queen. She smiled at him so that he thought he did not know enough yet. As he chilled, the frightened boy tried to say a prayer, but could remember nothing but the multiplication table. He sat at the feet of the Snow Queen among the ice shards, slowly joining them together in various ways. He could make the most curious and complete figures -- and in his mind, he often spelled out whole words -- but as he froze, there was one word he would never succeed in forming...'*

I didn't want to create a narrative story telling but rather an acoustic portrait of the mysteriously powerful woman, the transfixed boy, and their frozen fixation on each other, where beauty is both alluring and chilling. The soundscape implied by the text's icy images prompted the orchestration of the piece. Not only is there the possibility of creating images of choirs frozen in glaciers, but also other sounds and harmonies are implied by descriptions like the one below:

*... and she looked round the vast expanse as she flew higher and higher with him upon a black cloud, while the storm blew and howled as if it were singing frightening songs. They flew over woods and lakes, over sea and land; below them roared the wild wind; the wolves howled and the snow crackled; over them flew the black screaming crows and above all shone the moon, clear, bright, and cold.*

I asked ANDREW INFANTI to make a sort of "text quilt" of related images that offered multiple visions of the main theme. He outdid himself creating a large collection of writings in no less than 8 languages. Excerpts from Dante's *Inferno* mix with ATTILA JOZSEF, RILKE with STEPHANE MALLARME, creating a philosophically challenging and multidimensional text collage. I then edited the texts to highlight sentimentality.

This piece was quite a challenge, and I have to say that I am very excited about

the outcome. I don't know if I can explain the feeling of having a large piece like this played live. As a composer, it is thrilling! I look forward to working with you all this month and next as we put this piece together.

**The Snow Queen, Part I**

*Ich fühle, daß sie immer noch so schwer ist wie damals and daß es nichts genützt hat, älter zu werden. Alle verlorenen Ängste sind wieder da. Es ist schon spät, es wird schon kalt,*

*a téli éjszaka. Ezüst sötétség némasága csont, a csöndet? téli éjszakák.*

*Magnifique mais qui sans espoir se délivre Pour n'avoir pas chanté la région où vivre Quand du stérile hiver a resplendi l'ennui...*

*Fantôme qu'à ce lieu son pur éclat assigne, Il s'immobilise au songe froid de mépris.*

*Translation: I feel that it is just as difficult as it used to be, and that growing older has served no purpose at all. All the lost fears are here again. It is too late, it will be cold soon. As fairy-glittering as thought, as bright twinkles the winter night.*

*Do you hear this? Glitter such winter night. Magnificent, but doomed without hope. For not having sung the living regions When sterile winter radiated its boredom...*

*Ghost which is sentenced to this place by its pure brightness Becomes immobile in the cold, scornful dream*

**Part II – The Lake**

*Per ch'io mi volsi, e vidimi davante e sotto i piedi un lago che per gelo avea di vetro e non acqua sembiante. da bocca il freddo, e da li occhi il cor tristo*

*Krugóm nyevó rdyánilis grómī V obrivnīx razgnyévannīx túchax, I syém zolotīx syemizvyédzīj, Kak svyéchi goréli pryed nīm.*

*Fold med mig, du, så skal du se en kirke bygt af is og sne! Af is og sne !*

*Translation: I turned then and saw before me and beneath my feet a lake to which icy cold gave the appearance of glass and not of water.*

*From their mouths the cold, from their eyes their wicked heart  
Thunderous, irate storm clouds glowingly Swirled around him,  
Seven golden constellations  
Like candles were glittering in front of him  
Come with me, you ; I've got to show  
A church that's built of ice and snow!  
Of ice and snow.*

**Part III**

*En laquelle l'espoir se dérobe et s'entame, Verse de la froideur et du mystérieux. Mais l'âme n'est pas seule à subir cet échange.*

*Remember what I say.*

*Nadie hubo en él ; detrás de su rostro y de sus palabras, que eran copiosas, fantásticas y agitadas, no habías más que un poco de frío, un sueño no soñado por alguien.*

*Translation: For whom hope steals away and starts up, a certain coldness and mystery. But the soul is not the only thing to undergo this exchange.*

*There was no one inside him, nothing but the trace of a chill, a dream dreamt by no one else behind the face that looks at no other face.*

*We in the La Jolla Symphony & Chorus Association extend our deepest sympathies to INA PAGE and her family for the loss of a beloved husband and father, Charles Goodwin Page Jr., who passed away on April 6, 2003. Ina has been a violinist in the La Jolla Symphony for ten years. She and Charles have three children; Guy Page of San Diego; Debbie Joyce of San Diego; and Charles G. Page III, of San Pedro; and three grandchildren.*



## CHORAL ARRANGEMENTS

### THE CHORAL SINGER

*The Choral Singer* is a monthly newsletter designed to provide advice and assistance to non-professional choristers and their music directors. It features tips from well-known music educators, health professionals, and performing artists about the art of choral singing -- including vocal technique, language, musical style, and the physical and psychological factors critical to successful performance.

A free copy is available by writing Blue Lantern Press, Ltd., P. O. Box 1374, Dedham, MA 02027; emailing [info@bluelanternpress.com](mailto:info@bluelanternpress.com); or going to <http://www.bluelanternpress.com>.

### THE CHORAL SINGERS' GUIDE TO KEEPING THE CONDUCTOR IN LINE

*(from an article by Philip Cave in 'The Singer' ... many of these work for instrumentalists, too)*

1. Never be satisfied with the starting pitch. If the conductor uses a pitch pipe, insist on your preference for the piano, and vice versa.
2. Complain about the temperature of the rehearsal room, the lighting, the lack of space, or a draft. (It is best to do this when the conductor is under pressure.)
3. Bury your head in the music just before an important cue.

4. Ask for a re-audition or seating change. Ask often. Give the impression you're about to quit. Let the conductor know you're there as a personal favor.

5. Loudly clear your throat during pauses (tenors are trained to do this from birth.) Quiet instrumental interludes are a good opportunity for blowing your nose.

6. Long after a passage has gone by, ask the conductor if your low C was in tune. This is especially effective if you didn't have a low C or were not singing at the time.

7. Wait until well into a rehearsal before letting the conductor know that you don't have any music.

8. At dramatic moments in the music (while the conductor is emoting wildly), be busy marking your music so that the climax will sound empty and disappointing.

9. Look at your watch frequently. Shake it in disbelief occasionally.

10. Whenever possible, sing your part either an octave above or below what is written. This is excellent ear training for the conductor. If he hears the pitch, deny it vehemently and claim that he must be hearing the harmonics.

11. Tell the conductor, "I'm not sure of the beat." Conductors are always sensitive about their 'stick technique,' so challenge it frequently.

12. If you are singing in a language with which the conductor is the least bit unfamiliar, ask him as many questions as possible about the meaning of individual words. Occasionally, say the word twice and ask his preference for pronunciation, making certain to say it exactly the same both times. If he remarks on their similarity, give a look of utter disdain and mutter under your breath about "subtleties of inflection."

13. Ask the conductor if he has listened to the Willcocks recording of the piece you are rehearsing. Imply that he could learn a thing or two from

it. Also good: ask, "Is this the first time you've conducted this piece?"

14. If your phrasing differs from that of others singing the same phrase, stick to your guns. Do not ask the conductor which is correct until backstage just before the concert.

15. Remember, softer means slower.

## COMING UP IN MAY ON UCSD-TV

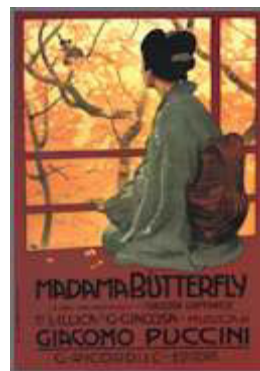
### *An Evening of Dance* May 2, 8:00 PM



UCSD choreographer & director MARGARET MARSHALL welcomes faculty and guest artists for an exciting and diverse showcase of dance pieces.

An annual favorite in the UCSD Theatre & Dance calendar, 'An Evening of Dance 2003' is a collection of exciting and innovative dance pieces performed by the talented students of UCSD's Dance Program. This eclectic mix of styles will include Jazz, Ballet, Modern, and World Dance. Join UCSD-TV for another evening of "fine, clear, funny, and, ultimately, heart-wrenching performance" ([San Diego Union-Tribune](#)).

### *San Diego Opera Spotlight: Puccini's 'Madama Butterfly'* May 9, 9:30 PM



San Diego Opera's magnificent production of Puccini's beloved masterpiece is back by popular demand, and UCSD-TV again provides backstage access.

Explore the creative process through rehearsal footage and interviews with the conductor, stage director, and distinguished cast.

### SELECT MAY EVENTS, UCSD DEPT. OF MUSIC

Wednesday, May 7, 8 PM  
Mandeville Recital Hall

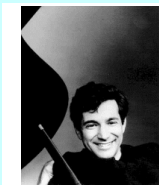
'50<sup>th</sup> Soirée for Music Lovers,  
with János Négyesy & Friends'



A performance of traditional chamber music.  
Admission: general public, \$8; students, \$6.

Sunday, May 11, 4 PM  
Mandeville Recital Hall

'Aleck Karis, Piano'



Faculty recital; includes *Fantasy, K. 475* and *Sonata, K.332*, by Mozart, plus *Diabelli Variations, Opus 120*, by Beethoven.  
Admission: general public, \$8; students, \$6.

Thursday, May 15, 8 PM  
Mandeville Recital Hall

'Mozart and Webern: Two of a Kind?'

Stacey Fraser presents a DMA voice recital discussing the similarities between the music of W.A. Mozart and Anton Webern. Works to be performed include *Opus 18* and *Opus 23* by Webern; 'Deh vieni non tardar' from *Le Nozze di Figaro*, and 'Ach, ich fuhl's' from *Die Zuberflote* by Mozart.  
Admission: FREE.

Tuesday, May 20, 8 PM  
Mandeville Auditorium

'Gospel Choir'

Class concert, directed by Ken Anderson.  
Admission: general public, \$5; students, \$3.

Wednesday, May 21, 8 PM  
Mandeville Recital Hall

'Red Fish Blue Fish'

Resident percussion ensemble, performing *Ma'Mounia'* by Heinz Holliger, featuring the 2002 1<sup>st</sup> place Geneva International Music Competition, Aiyun Huang; *Inlets* by John Cage; *Drumming, Part 1* by Steve Reich; *Herbstfestival* by Nicholas A. Huber; and *Workers' Union* by Louis Andriessen. Artistic Director: Professor Steven Schick.



Admission: general public, \$5; students, \$3. (Reservations recommended.)

### WHAT'S IN STORE FOR THE LJS&CA IN 2003-03

#### November 1/2, 2003

Copland, 'Four Dance Episodes' from *Rodeo*  
Prokofiev, *Piano Concerto No. 3*, with featured soloist Young Artists Competition winner DAN YU  
Brahms, *Symphony No. 4*

#### December 6/7, 2003

Moncayo, *Huapango*  
Falla, 'Dances' from *The Three-Cornered Hat*  
Ratcliff, *Ode to Common Things*

#### December 14, 2003

Handel, *Messiah-Sing*

#### February [TBA], 2004

Showcase Concert, Young Artists Competition Winners

#### February 7/8, 2004

Ravel, *La Valse*  
Feldman, *Cello and Orchestra*, with featured soloist CHARLES CURTIS  
Beethoven, *Symphony No.3, 'Eroica'*

#### March 13/14, 2004

Tchaikovsky, 'Polonaise and Waltz' from *Eugen Onegin*  
Tenny, *Diapason*  
Rachmaninoff, *The Bells*

#### April 23, 2004

St. Paul's Concert  
Maestro DAVID CHASE will select his favorite Sacred Pieces, to be performed in a special choral concert at St. Paul's Cathedral.

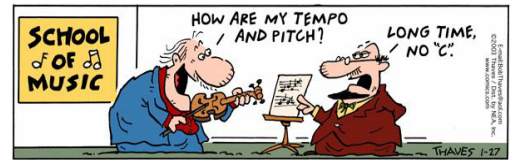
#### May 1/2, 2004

Kodaly, *Dances of Galanta*  
Dvorak, *Symphony No. 8*  
Berlioz, *Harold in Italy*, with featured soloist KAREN DIRKS on viola

#### June 5/6, 2004

Verdi, 'Ballet Music' from *Otello*  
Verdi, *Four Sacred Pieces*  
Mussorgsky/Ravel, *Pictures on Exhibition*

EARLY BIRD DEADLINE FOR LJS&C  
SUBSCRIPTION RENEWAL IS  
JUNE 30, 2003. REGULAR  
ENSEMBLE PRICE FOR 6 CONCERT  
SERIES IS \$120 -- EARLY BIRD  
COST: ONLY \$95! WATCH FOR  
FLYERS TO BE DISTRIBUTED  
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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](mailto:scjones@ucsd.edu).

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

Editor Sharon Jones

Contributors  
C. Bloor  
David Chase  
Cindy Collins  
Victoria Eicher  
Beda Farrell  
Sylvia Grace  
Sean Griffin  
Colleen Phillips  
Bill Phoenix  
Tracey Scholtemeyer  
Melanie Seyer  
Harvey Sollberger

