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<http://www.lajollasympphony.com>

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

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FOUR MAVERICK SNAPSHOTS

~ HARVEY SOLLBERGER ~

The Orchestra-only portion of the upcoming June concerts features four short pieces by four American composers ... two 'ancients' and two 'moderns.' I call these composers mavericks because each, in his or her own way, has pursued a unique path, often far removed from current conventions and trends. In this sense, we are celebrating the great diversity of American music ... an unpublicized diversity, it's true, but no less vital for being on the edge rather than at the center.



First, the 'ancients' ... CHARLES IVES needs little introduction at this point, generations subsequent to his own having seen the value and uniqueness of his music. *His*

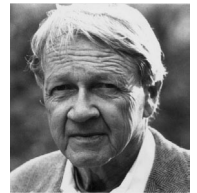
Variations on America, composed for organ in 1891 and orchestrated by WILLIAM SCHUMAN in 1963, takes a tune known 'round the world through some unusual paces. To me this music recalls the naive and sweet Americana fables (in oil paints) created back in the 1920s and 1930s by my fellow-lowan, GRANT WOOD -- paintings such as "American Gothic" (the most parodied painting in history, after the "Mona Lisa" and "The Scream"), and PARSON WEEM's "Fable" and "Stone City." A more up-to-date comparison might invoke the ROADRUNNER meeting BRAHMS -- they're both lurking there -- or the SCHNITTKE piece that was played by the LJS a couple of years ago. A bang-up way to start a concert!



The other 'ancient' is RUTH CRAWFORD SEEGER, who lived from 1901 to 1953 (yes, she is Pete's step-mother). *Rissolty Rossolty* represents a

later stage of her output, one in which she and her husband's research into American folk music gets a symphonic airing. It's a lot less radical than her earlier 'experimentalist' work for which she's now celebrated (OLIVER KNUSSEN just brought out a CD on DGG of her music with the London Sinfonietta -- finally, the big time!), but certainly not less engaging for all of its three minutes. Listen for the country fiddling toward the end.

One of our 'moderns' is not a 'composer' at all: by that I mean that DONALD JUSTICE is renowned and celebrated -- and rightly -- as one of America's major poets.



A composer by profession he's not, but he composes just fine by the evidence of *Sunday Afternoons* for string orchestra. It's interesting to note that while he never 'sang for his supper' as professionals do, his composerly 'credentials' include a period of study as a young man with America's Grand Old Man of musical experimentalism, CARL RUGGLES. The mood of *Sunday Afternoons* is nostalgic and tender without sentimentality, and is evoked by the words of one of his recent poems, "Nostalgia and Complaint of the Grandparents" (here quoted in part):

*There was an hour when daughters
Practiced arpeggios;
Their mothers, awkward and proud,
Would listen, smoothing their hose --
Sundays, half-past five!
Do you recall
How the sun used to loll
Lazily, just beyond the roof,
Bloodshot and aloof?
We thought it would never set.
The dead don't get
Around much anymore.*

And finally, BENJAMIN BORETZ's *UN (-)* : 1 (don't ask me about the title -- I don't know what it means yet). Ben, who has taught at Princeton University, Columbia University, and Bard College, will be with us for the performances, and I look forward to having his input in our final rehearsals. Throughout his career as a composer, teacher, editor, and critic, he has exemplified an open, questing and questioning attitude, one of constantly

discovering and re-creating the musical self as it eagerly and intensely acts within (and contributes to) its own and others' changing world of thoughts, perceptions and attitudes. This is an austere work, burnished to a dark, bronzed sheen. It takes its own sweet time in getting to where it's going, and has the quality of a dark ritual, with intimations of secret goings-on behind the 'screen' of string sound which articulates its opening premise (listen to the almost furtive woodwinds moving behind the string 'screen'). It's music of uncommon beauty and power, and moves through time like no other orchestra piece known to me.

Four composers, as different as the four corners -- and points between -- of our country. A sampler, four snapshots from the La Jolla Symphony's album....

NEWS FROM THE BOARD

~ COLIN M. BLOOR, PRESIDENT ~

Institutional wheels of progress move extremely slowly at times. Negotiations with UCSD concerning our **Affiliation Agreement** are still on-going. In April our negotiation team, comprised of ELIE SHNEOUR, NOLAN PENN, OTTO SORENSEN, SYLVIA GRACE and I met with FRANTISEK DEAK, Dean of the Division of Arts and Humanities. We reached partial agreement, though Dean Deak pointed out that several key issues were not within his jurisdiction. Thus, further discussion between Otto, our legal advisor as well as Vice President, and UCSD Counsel, concluded that a meeting with the Senior Vice Chancellor for Academic Affairs or the Chancellor was the next appropriate step. This meeting is now being arranged, as both sides want to successfully complete the agreement as soon as possible.

The LJS&CA Bylaws were revised at the May meeting of the Board of Directors. (The previous revision of the Bylaws was done in 1999.) The Board has unanimously approved two changes: (1) the term of a Board member now shall be 2 years; (2) a separate Nominating Committee has been established. (Previously the Executive Committee acted as a nominating committee.) The immediate Past President of the Association ordinarily will chair the Nominating Committee. The Board of Directors, in consultation with the Executive Committee, will appoint 2 additional members. Currently TOM BAZE chairs the Nominating Committee; the

other 2 members are NOLAN PENN and BROCK TELLA.

The Board is now focusing on recruiting new Board members from different constituencies in our community. If you know someone who has such interests and has special expertise that would contribute to our Association's activities, please bring it to our attention by contacting either Tom at thomasbaze@cox.net or me at cbloor@ucsd.edu.

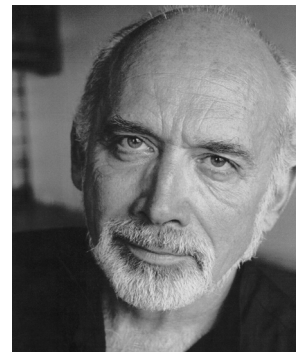
Our next season, 2003-04, will be DAVID CHASE's 30th season as Choral Director. In the concert season a special concert is scheduled at St. Paul's Cathedral in the spring of 2004 to honor David. In addition, the Board decided at the May meeting to have a 'Chase Anniversary Event' at the UCSD Faculty Club on Saturday, September 20, 2003. This will be a grand celebration of the many years of music and joy that David has given to us and shared with many. As part of the festivities there will be entertainment by the 'La Jolla Symphony Chamber Chorus' (AKA The Bhutan Chorus), a brass quintet, and a string quartet. In addition, there will be a silent auction and/or raffle. **Save this date now!** Details will be forthcoming.

The last Board meeting of this fiscal year will be June 17. At that time election of Officers and Board Members will take place. Again, if you know potential candidates, please bring them to our attention.

REMINDER: Our year-end potluck will soon be upon us! Thanks to all of you who have emailed **MARIANNE SCHAMP** or signed up on the lists at rehearsal. To those of you who haven't signed up yet, there's still time! Just email Marianne at marianneschamp@hotmail.com or see her at the break on Monday, June 2. We are still need in need of items in all categories (main dishes, salads, desserts and beverages) ... OR cash donations. Also, if you can help with the set-up or break-down of the potluck itself (setting up of food, tables, etc.), please let her know asap. More help is always needed...

PROFILE: KENNETH BELL

~ SHARON JONES ~



The La Jolla Symphony Chorus is proud and fortunate to have among its members the stellar KENNETH BELL.

Ken joined the Chorus in 1993 as bass staff singer, imbuing the bass section with his professionalism and keen vocal and musical leadership. He especially enjoys working with "the phenomenon of the bass voice" during sectional rehearsals, and as both a singer and a teacher of voice empathizes with "the many problems the bass voice can have." He also enjoys those times when he takes up the baton and assists with Chorus rehearsals.

Originally from Oklahoma, Ken attended Westminster Choir College in Princeton, New Jersey. As a vocalist, Ken has sung in opera, oratorio, recital, and musical theatre for over 25 years. He has performed over 80 roles with more than 40 opera and theatre companies, including the New York City Opera, the San Francisco Opera, the Sacramento Opera, the Chicago Opera Theatre, the Seattle Opera, the Miami Opera, the Boston Shakespeare Company, the Spoleto Festival (Italy), and in numerous off-Broadway productions. A partial list of this basso-cantante's most performed roles includes Mephistopheles in FAUST; Figaro in THE MARRIAGE OF FIGARO; Sarastro in THE MAGIC FLUTE; Osmin in THE ABDUCTION FROM THE SERAGLIO; Cervantes/ Quixote in MAN OF LA MANCHA; and the Four Villains in THE TALES OF HOFFMAN, about which The Virginia Pilot and the Ledger-Star said, "Bell is absolutely superb ... [and has an] overwhelming range of talents and vocal colors." In recital and concert, he has performed extensively at New York's Lincoln Center and with the New York Philharmonic, Musica Sacra, the New England Bach Festival, and many other orchestras. As bass soloist with the Abbey Singers, he toured extensively

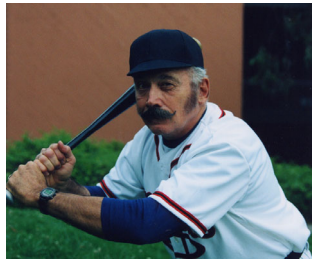
throughout the United States and Canada. This versatile artist may be heard on Columbia Records with the Waverly Consort, Grenadilla Records, and on the critically acclaimed recording of Schoenberg's SERENADE FOR SEVEN INSTRUMENTS AND BASS VOICE, a Nonesuch recording.

"I'm delighted to have been asked for a 'reprise' of an earlier article [1994] about what I went through to get 'here,' Ken says. "I just realized that this is my 10th anniversary with the La Jolla Symphony Chorus. When I arrived in southern California in 1988, after 20 years in New York City, singing opera, oratorio, concert, recital and early music, I felt I was starting more than a new chapter in my life. After braving northeastern weather, and the other vicissitudes of the big city, I looked forward to waving palms, balmy breezes, sun-tanned faces, and a gentler lifestyle. (Well, two out of four ain't bad...) I had been 'on the road' at least half of my time as a free-lance singer, so it seemed this new path would be an appropriate one for starting a family. My wife Dianne and I now have a 12 year-old girl, Dahryn, and a 14 year-old boy named Dorian. Dianne is a fine soprano, and we've made beautiful music together.

"I began to dust off some skills I had enjoyed many years ago: I hadn't played French horn since my days as an instructor at the Armed Forces School of Music, and I had only occasionally done any conducting since I was a concert band conductor there at the school. Both these activities provided the musical diversity I had been missing. I've conducted a fine community band – the **Pacific Coast Concert Band** – for 10 years; served as church choir director; prepared the choir at a local synagogue for high holy days; and was delighted to have been asked to be Assistant Conductor [here](#) by my good friend and colleague, DAVID CHASE.

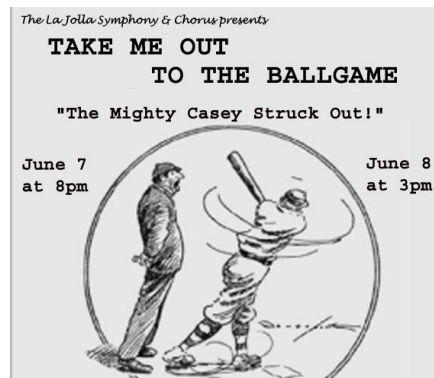
"I've had great fun with the challenges offered me here. Additional avenues have opened up for me as a result. I've done a bit of narrating for as well as many school programs with the San Diego Symphony, and have had the honor of preparing last year's 'Messiah Chorus' from our ranks to perform with the SDSO. I'm also very excited about the thrill of preparing our singers for performances in the 'Pops' series at Navy Pier: Beethoven's *Ode*, Wagner's *Festive Chorus*, and Taylor's *Hiawatha*;

and, the greatest thrill for me, to conduct Thompson's *Alleluia* in those performances.



"Working with you folks is an absolute blast! Right now, I'm working on the

Casey for June 7 & 8. What a kick. See you at the potluck – I'll be the one in a 'different' uniform..."



BENEFIT IS A BIG SUCCESS

~ CINDY COLLINS ~

On April 26, 2003, an intimate group of 35 guests congregated in the lovely Mission Hills home of MARY GILICK and OTTO SORENSEN for an afternoon of wine-tasting. The event was a wonderful success, earning over \$2,000 for the La Jolla Symphony & Chorus Association ... and additional donations are still trickling in. Led by [San Diego Union-Tribune](#) wine columnist ROBERT WHITLEY, the event featured an array of Pinot Noirs and delectable hors d'oeuvres.

Chorus members in attendance were: bass OTTO SORENSEN (host, and LJS&CA Vice President); soprano MARY ELLEN WALTHER; and alto AMEE WOOD (LJS&CA Board member) and family. Orchestra members on hand were: tympanist GEOFF BROOKS; and violinist DR. JOAN FORREST and family. Music Director

HARVEY SOLLBERGER and Choral Director DAVID CHASE were also in attendance.



Robert Whitley and Otto Sorensen

This was a fun and special event for the La Jolla Symphony & Chorus Association, as well as a great fundraiser. Everyone learned a lot about Pinot Noirs from Robert, while at the same time supporting an incredible organization. We hope to make this an annual event so that everyone may have an opportunity to enjoy!

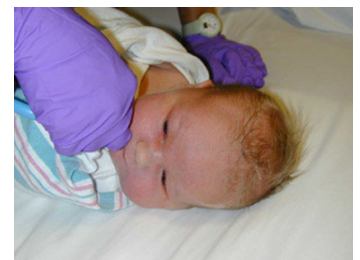
CHORAL ARRANGEMENTS

~ BEDA FARRELL ~

New Chorus Baby

KATHY & TODD MAXWELL are the proud parents of "Baby Nicky." Kathy (Offerding) Maxwell is a member of our alto section and has also been a percussionist in the Orchestra. Kathy says "Mom and baby are doing fine -- more to follow..." More babies? Well, anyway, here are the stats, and a photo...

Nicholas Alexander Maxwell
Born May 9, 2003, at 9:36 PM
Weight: 10 lbs., 2.1 oz.
Length: 20 & 3/4 "



To the Land of the Thunder Dragon

Early on the morning of July 2, 48 singers of the La Jolla Symphony Chamber Chorus (our LJS&C tour name), plus 18 companions, and the dynamo team of ‘Brenda and Ted’ (Adventures in Learning, Inc.) will descend on a Druk Air flight into the wooded valley of Paro, Bhutan. Thus will begin our musical adventure of a lifetime. As official guests of the Kingdom of Bhutan we will share our ‘Voices from America’ with people who for the most part are completely unfamiliar with traditional choral music of North and South America. As (paying) guests of the government, it is fitting that our very first (private) concert will be presented at the Academy of the Performing Arts in the capital city of Thimpu. The guest list includes members of the Royal Family, government ministers and officials, members of Bhutan's Parliament, and prominent residents of the city. Since we are *Cultural Ambassadors of San Diego, California, U.S.A.*, the remainder of our concerts will be presented to ALL wishing to see us throughout our tour of Bhutan. We'll give a second performance at the Performing Arts Center, plus performances in high schools, the National Institute of Education Hall, and at the end of a major Buddhist festival (a true honor for us foreigners).



Punakha Dzong

We're busy rehearsing a cappella pieces of U.S., Canadian, Venezuelan and Brazilian composers; many songs have already been shared on our European tours. We have no idea how the Bhutanese audiences will respond to our music. Do they applaud? Do they cheer? Do they sit quietly as we end our ‘shows’? This remains to be seen. Be sure to check the first *TUTTI* of next season for a post-tour report.

In the meantime, please wish us "trashidele" (good luck) as we say "läzhimbe jön" (goodbye) for now.

ORCHESTRATIONS

PERFORMANCE TRAFFIC

~ BILL PHOENIX ~

This season we've been working closer than ever with the stage people, particularly VLADIMIR VOOSS, Public Events Coordinator of Mandeville Center. We've begun to appreciate how difficult it is for Vlad and his stage people to re-configure the stage while musicians are trying to get onto the stage. Several times we've asked a couple of Orchestra members to help direct traffic by keeping the musicians off the stage until Vlad is finished. As a result, the changes have been much quicker and less frustrating. So we're going to continue using orchestral traffic directors. Please have patience and work with them.

LETTER FROM YAPHET JONES

~ SUSAN UNG ~

The following is a letter from YAPHET JONES, trumpet player in the LJS, and member of the Marine Band. (It was hand-written, and I have transcribed it here for all of you.)

*April 18, 2003
Baghdad, Iraq*

Dear Susan,

Thank you so much for your letter and the support that you and many of our friends and families have provided us during these most challenging and enduring of times. I am fine and doing well, and I've lost quite a bit of weight since being here. It's been brutally hot during the day and some nights miserably cold, and we've been busy non-stop since our arrival in January.

War is an ugly beast, and we've certainly experienced some frightful moments. The battlefield has been my environment for the past month as we hear constant explosions, tanks, artillery pieces, machine gun fire and air craft. In addition, we've faced the constant fear

of Saddam Hussein using his chemical weapons on us as we sweat in 100-plus degree weather in our chemical protective suits. We've had some tense moments here, and my unit has been fired upon by the Iraqis on five different occasions. Needless to say, we've had no choice but to eliminate them quickly so that we could continue on with our assigned mission. Very sadly, we've lost fellow marines over here, and it pains our hearts; yet their sacrifices have allowed us the success we have achieved.

It has been very difficult being here, and I thought it would be much easier for me having been here 12 years ago. Your life is on the line every second of every day, and all you can do is rely on your training and leadership, pray, and dream and visualize about being back home. There is so much that we miss, and I simply cannot wait to get back.

Looking into the eyes of the children as they run through the streets cheering at us with the sweetest of smiles, and whose hearts just gleam with joy, makes us feel so special, knowing what a difference we've made in their lives. It makes all that we are enduring worth it. Saddam Hussein's regime is over, and the Marines have taken care of business to the highest degree.

As you can imagine, I miss music and playing. I've been buzzing the mouthpiece lately (after a complete 3 months break!), and everything is going just fine. I'm dying to get back and start playing again -- and rest assured I'll be ready for the fall season with the LJS. So I'd ask if you'd please include me in next year's season.

Once again, thank you so much for your support. Please send a hello to Harvey, Jeff, and all the members of the LJS. Feel free to read this letter aloud if you like. Wish I could be there with you guys, but we still have a little business to take care of. Should be back home in June or July.

Take care,

*Yaphet Jones,
Gunnery Sergeant,
U.S. Marine Corps*

HOWLERS IN MUSIC EDUCATION

These are stories and test questions accumulated by music teachers in the state of Missouri...

- *Agnus Dei was a woman composer famous for her church music.
- *A virtuoso is a musician with real high morals.
- *An opera is a song of bigly size.
- *When a singer sings, he stirs up the air and makes it hit any passing eardrums. But if he is good, he knows how to keep it from hurting.
- *Music sung by two people at the same time is called a duel.
- *I know what a sextet is but I had rather not say.
- *My very best liked piece of music is the Bronze Lullaby.
- *My favorite composer is Opus.
- *A harp is a nude piano.
- *A tuba is much larger than its name.
- *A trumpet is an instrument when it is not an elephant sound.
- *When electric currents go through them, guitars start making sounds. So would anybody.
- *Last month I found out how a clarinet works by taking it apart. I both found out and got in trouble.
- *The concertmaster of an orchestra is always the person who sits in the first chair of the first violins. This means that when a person is elected concertmaster, he has to hurry up and learn how to play a violin real good.
- *I can't reach the brakes on this piano!
- *The main trouble with a French horn is it's too tangled up.
- *Anyone who can read all the instrument notes at the same time gets to be the conductor.
- *The most dangerous part about playing cymbals is near the nose.
- *It is easy to teach anyone to play the maracas. Just grip the neck and shake him in rhythm.
- *Just about any animal skin can be stretched over a frame to make a pleasant sound once the animal is removed.

Source: *Missouri School Music Newsletter*, collected by Harold Dunn.

OR, CHECK OUT THIS ONE:
<http://paul.merton.ox.ac.uk/music/musical-definitions.html>

THE 2003-04 SEASON

September 20, 2003

GALA EVENT ... fundraiser honoring Choral Director DAVID CHASE at the beginning of his 30th season. Features a brass quintet, a string quartet, and the 'Bhutan Chorus' (LJSC members performing at the invitation of the Royal Family in Bhutan in July '03.)

November 1/2, 2003

Copland, "Four Dance Episodes" from *Rodeo*
 Prokofiev, *Piano Concerto #3*, featuring soloist Young Artists Competition winner DAN YU
 Brahms, *Symphony #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*. At St. Elizabeth Seton Church, Carlsbad.

February [TBA], 2004

Showcase Concert, Young Artists Competition Winners

February 7/8, 2004

Ravel, *La Valse*
 Feldman, *Cello and Orchestra*, with soloist CHARLES CURTIS
 Beethoven, *Symphony #3, 'Eroica'*

March 13/14, 2004

Tchaikovsky, 'Polonaise' and 'Waltz' from *Eugen Onegin*
 Rachmaninoff, *The Bells*
 Kerry Hagan [Thomas Nee Commission]. An orchestra piece by this UCSD Ph.D. candidate.

March 21, 2004

Run-out concert featuring works by Ravel, Tchaikovsky and Rachmaninoff, presented for the Fallbrook Music Society.

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 #8*
 Berlioz, *Harold in Italy*, with soloist KAREN DIRKS on viola

June 5/6, 2004

Verdi, 'Ballet Music' from *Otello*
 Verdi, *Four Sacred Pieces*
 Mussorgsky/Ravel, *Pictures at an 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 SOON ...**

## COMING UP IN JUNE ON UCSD-TV

June 6, 8 PM  
 June 8, 10 PM  
 June 9, 6 PM,  
 June 11, 11 PM

### SONOR.

UCSD's resident contemporary music ensemble performs works by late 20<sup>th</sup> century composers. A fascinating juxtaposition of faculty performers from the areas of Critical Studies and Experimental Practices, and Performance

June 18, 10 PM

### Classicism & Impressionism

Works for cello and piano

June 25, 11:30 PM

### Il Miglior Fabbro:

### In Remembrance of Italo Scanga

Featuring Quincy Troupe, and the artist's reflection on his life and work



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:

|              |                                                                                                   |
|--------------|---------------------------------------------------------------------------------------------------|
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