

# "TUTTI"

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

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### GREETINGS FROM THE BOARD OF DIRECTORS

~ Colin M. Bloor ~

Welcome to our 48<sup>th</sup> season, one that promises to be an exciting one, as we enter a new phase in our Association's long history. During the past year, we continued to make changes in our Association's operational structure, to improve efficiency and optimize use of our volunteers' time and talents. The Board of Directors has new leadership, comprised of: COLIN M. BLOOR, President; OTTO SORENSEN, Vice President; VICTORIA EICHER, Secretary; and ROY GAYHART, Treasurer. Although we, along with other arts organizations, have experienced the effects of the slow economy, the Officers and Board are committed to reminding the community how we and our unique repertoire enrich their lives.

On September 7, the Board had its annual retreat -- designed as a working retreat this year. For the first time in recent history, the retreat was held away from the UCSD campus, showing our new presence in the community. The San Diego Performing Arts League arranged for a volunteer retreat facilitator, STUART SECHRIST, to lead us through the day. Fifteen members attended and actively participated during the intense discussions. In our first exercise to identify the Association's strengths

and weaknesses, we had strong agreement. Our strengths were defined as artistry, uniqueness, dedication, and organizational history. Our present concerns were financial security (stability), strategic planning, Board issues, and communication. We next we revisited our Mission Statement; in summary, all agreed that our mission is to provide for the community and musicians through music and education.

Our last activity was to create a Vision Statement defining what our Association should have accomplished, if we are successful, five years from now. We met in five small groups to develop these visions. Without setting priorities or emphasis, our thoughts included: maintaining our affiliation with UCSD, while remaining a community Orchestra and Chorus; developing the Educational Outreach Program; achieving financial stability; expanding the Board; increasing our visibility; maintaining artistic quality; improving the performance hall/venue; expanding outreach focus onto the very young; developing our audience; increasing our endowment to \$2M; traveling to other venues; and working with other non-profit, non-arts organizations to combine and maximize fund-raising activities.

Yes, we have diverse views and opinions among our Board members. However, all attendees actively participated, and thought they had ample opportunity to express their individual views. At the end we agreed that the Retreat was highly successful and had achieved the purpose of beginning to focus and plan for the future. If anyone within our family has views or opinions he or she wants the Board to hear, please contact any of the Officers listed above, or our Executive Director, SYLVIA GRACE, anytime. My contact numbers are: phone, (858) 459-7665; fax, (858) 457-7348; e-mail, [cbloor@ucsd.edu](mailto:cbloor@ucsd.edu). I look forward to celebrating with you all season long!





## AN 'UNCOMMON SEASON' OPENER

~ Elizabeth Berg ~

The La Jolla Symphony & Chorus Association will kick off its 48<sup>th</sup> season with a program that is sure to delight audiences of all ages. Directed by Maestro HARVEY SOLLBERGER, the concert will begin with the works of three 20<sup>th</sup> century composers that spotlight the different sections of the orchestra. Audience members will be able to hear the wind, brass, string, and percussion instruments contribute individually to the musical score. The performance will conclude with an all-time favorite, Beethoven's *Fifth Symphony*.

'Fanfare for an Uncommon Season' begins with Aaron Copland's widely popular *Fanfare for the Common Man*. This patriotic piece was written in 1942 to rally the home-front in support of the wartime effort. As a fanfare, it draws on the brass and percussion sections to create an impact.

It is followed by Igor Stravinsky's *Symphonies of Wind Instruments* and Bela Bartok's *Music for Strings, Percussion and Celesta*. After intermission, all instruments come together in the unforgettable *Fifth Symphony*, written by Ludwig van Beethoven in 1808.

The concerts will take place on Saturday, November 2 at 8 PM and Sunday, November 3 at 3:00 PM, in Mandeville Auditorium at UCSD. There is a free pre-concert lecture one hour prior to each performance. Tickets range from \$12 to \$22. Call the Box Office for tickets and information: (858) 534-4637, or visit <http://www.lajollasympphony.com>.



## ORCHESTRATIONS

~ Harvey Sollberger ~

Colleagues, welcome to what promises to be one of the LJS&CA's best years ever ... a season of exciting programs and accomplishments, and a season, too, that is just a little bit different in some ways.

First of all, the Orchestra and Chorus are giving their first benefit concert: the Opera Gala (or, "Opryland," as I like to call it) at **Sherwood Auditorium** on Sunday, September 22. In the wake of 9/11 and with a slow economy, funding our activities becomes an ever more urgent concern; thanks, thus, to all who are donating their talents and skills to make this event a success. Note, too, that this is something of a 'return' to downtown La Jolla and Sherwood Auditorium, where the LJS&C performed back in the 1960s.

Another new wrinkle involves having a number of distinguished local musicians join us as guest or visiting concertmasters (DAVID RYTHYER, our concertmaster of the past three years, is off to build his career in New York). We'll experience a variety of personalities and approaches and, I hope, find the person with just the right 'chemistry,' charisma, and skills to lead our strings, and the entire Orchestra, into the future. The search begins at home with our own DAVID BUCKLEY and PETER CLARKE leading us through our fall concerts. The various visitors we'll have in the winter and spring will be announced soon.

Finally, our first subscription concert is unique in featuring each instrumental family or group in turn: brass and percussion in the Copland; all winds in the Stravinsky; strings and percussion in the Bartok; and then, finally, the whole orchestra in Beethoven's *5th*. Scheduling rehearsals of such diverse pieces presents a real challenge, and we'll be making special and

very productive use of our Wednesday 'sectional' times. I urge everyone to accord these Wednesday rehearsals -- now and all year long -- the same priority status they accord our Monday nights. The 'pay-off' in the quality of our performances will give us much to remember and be proud of.

So welcome to yet another season -- our 48th -- which promises to be like none before it.



## POINT OF VIEW:

### THE STATE OF THE CHORUS

~ David Chase ~

The end of the summer is the most critical time for the chorus. Auditions bring in new blood, and early rehearsals indicate the level of interest that members have for the up-coming season, even before we get to add most of our student members. This year these issues were doubly important, because we had had a disappointing audition season last year (assumedly because of media glitches), and had committed to an unprecedented set of concerts -- the Opera Gala, the *B Minor Mass* (which is the BIG one! ... and even requires extra rehearsals for a chamber choir), the *Messiah-Sing*, and *Messiah* with the SDSO -- all in the September-to-December period. I have to admit that I've been nervous about it.

But there have been heartening signs all along. The regular and returning members responded promptly and positively to questions about their willingness to serve in these various capacities. Then Beda's phone began to ring with hopeful auditionees ... and many of them male auditionees, at that!

In fact, the auditions have brought us excellent new members in all sections. Furthermore, the volunteers for those extra, above-and-beyond commitments have been bountiful: a terrific 'Opera Gala' chorus; a sturdy and balanced 'Concertanti' group for the Bach; and a large and enthusiastic *Messiah* chorus, looking forward to preparatory rehearsals with KEN BELL and performances with the inspiring (and endearing!) conductor, JULIAN WACHNER. What a relief this is to me!

All this raises another, extremely important issue. We are uniquely prepared to meet these musical challenges because (after all these years of trial and error!!!) we have the talent in our staff as well as in the ensemble. Chorus Manager BEDA FARRELL is the sine quo non of the equation; she has been the strength behind 'my throne' for a long time, right along with VICKI HEINS-SHAW, our accompanist. But now we have KEN BELL to act as Assistant Director; he's the most talented person I've ever known to be so willing to 'play second fiddle.' And there's a new-kid staff member on the block: RANDY STEWART is a calm and well-organized Music Librarian (who will still break your arm if you lose music). Add to that the talented and dedicated Staff Singers -- all of whom have been with us for a number of years now -- and the volunteer Section Leaders (not to mention our Secret Weapon, CHUCK 'the King of Snacks' CARVER), you can see that the Chorus is alive and well.

So it is with a secret sigh of relief that I pronounce the State of Chorus to be excellent. Bring on the challenges -- we're ready for a new year!

## YOUR BOARD REPRESENTATIVES SPEAK

As you have heard, the LJS&CA held a special fund-raising event, 'A Night of Opera,' on Sunday, September 22, at Sherwood Auditorium in downtown La Jolla. The success of this event is more important now than ever before and we, your representatives to the Board of Directors, appreciated your help in ensuring its success by helping to sell tickets and obtain corporate and individual donations and sponsorships in any way possible.

*Why is it more critical now, when you've been asked to do this before? In the late '90s, when we enjoyed massive stock market growth, and subsequently the growth of our endowment, the LJS&CA was able to become an even more professional organization, and put on increasingly innovative, high-quality concerts through additional staff hiring and marketing and increased spending on outreach, contemporary music licensing, and rentals. Additionally, many of our performers who 'started their careers' with us eventually became professional musicians and could not afford to continue performing with us, many as section leads, without compensation. As a result, the budget ballooned.*



*With the market crash, and the inability to continue to benefit from growth of the endowment, the LJS&CA Board of Directors is forced either to scale back severely on staff and concert expenses, or raise money. While there is no reason why we cannot reduce staff and concert expenses to early- to mid-'90s levels, your Board would like to maintain our current level of professionalism and high-quality, interesting concert repertoire, by attempting to scale back slightly but mostly to work extremely hard to raise money.*

*Our budget for the upcoming 2002-03 season is around \$330,000. It is probably difficult to imagine where all this money goes, since most of us are all volunteers. However, it costs a great deal to put on our concerts. For instance, over a third of the budget goes towards production costs such as renting Mandeville Auditorium and stage equipment; rental and licensing of music; stage crew; and recordings. To generate the \$115,000 in ticket revenues requires approximately \$23,000 in marketing expenses, and a relatively small staff of three full-time and two part-time to run the organization's administrative needs. On the artistic side, we have our Music Director, Choral Director, and various support staff in both the Chorus and the Orchestra. The remainder of the expenses cover other projects such as run-out concerts, the Young Artists' Competition, and Music Outreach, all of which cost*

*money and staff time, but are vital in maintaining good community awareness and encouragement of young musicians.*

*As most arts organization go, at 45% our ratio of earned income to expense is better than most. But that still leaves a gap of 55% to balance the budget, which needs to be filled in from grants and donations. Government and foundation support accounts for 25%, and corporations and individuals make up another 25%, leaving 5% that comes in from benefits such as the one on September 22.*

*Of course, just because the money is budgeted doesn't mean that it is guaranteed -- especially in this economy. For instance, a large amount comes through individual donations that are taken from stock market profits as a way to lower their capital gains taxes. Also, since San Diego is not home to many corporations, it is a more difficult environment in which to raise money than most communities. Given the catastrophic events occurring at the San Jose and St. Louis Symphonies (bankruptcy filings), it is critically important that we have profitable seasons and not draw down our endowment, which has suffered in the market.*

*As a community organization, we are dependent on our Board of Directors, staff, and ensemble members to help make us strong and ensure the continued musical excellence for which we have garnered such a well-deserved reputation. We, the instrumentalists and singers who have the joy and opportunity to make music together, also have an opportunity to make a more substantial contribution to the bottom line. First, we can all work hard to sell tickets to this season's concerts to our friends, neighbors, relatives, and colleagues at work. If you work at a corporation or business that makes donations (all amounts are accepted), you can help us make a presentation to the decision-maker. Also, volunteers are needed to usher, assist with mailings, put up posters, and help in the office.*

*As always, your Board representatives are available at any time for questions and suggestions. If there is a lead on a good corporate donation that you have that we can follow-up on, please don't hesitate to let us know. You can find contact information for all of us on your Chorus and Orchestra rosters. With the tremendous energy and enthusiasm within our ranks, we can make a substantial positive difference.*

We, your musical colleagues and representatives, thank you for your continued and future assistance, ideas, and enthusiasm, and expect that the 2002-03 season will be one of the best ever!

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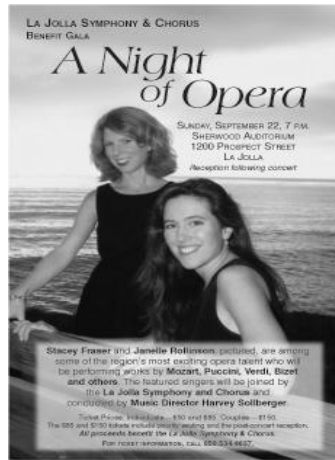
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## FALL FUND-RAISER

~ Victoria Eicher ~

Well, the final numbers are not in yet, but our gala -- 'A Night of Opera' -- is already a success in terms of drawing attention to our organization and creating new friendships with potential supporters and sponsors. It has been a lot of work for the staff and the small but dedicated committee of gala workers. We would like to thank the following:

\*All the musicians who have supported this effort through giving their time and talent in performance.

\*SUSAN UNG and BEDA FARRELL, for pulling everyone together.

\*HARVEY SOLLBERGER and DAVID CHASE and soloists, for a beautiful program of music.

\*GEOFF BROOKS, AMEE WOOD, KAREN ERICKSON, and BEVERLY SHENKMAN, in particular for their time spent assembling invitations, making phone calls, preparing tickets, creating the printed concert program, along with us (COLIN BLOOR, SYLVIA GRACE, and me).

\*POLLY SHNEOUR, who fulfilled her role perfectly as Honorary Chair in bringing her experience as well as many friends and good advice.

In the recent summer Board of Directors retreat, we identified our strengths and weaknesses. This gala broadcasted our strengths by showing us an audience of loyal supporters and a concert performance that will surely be outstanding -- a great way to start the 2002-03 concert season!

## DEVELOPMENT NEWS

~ Colleen Phillips ~

Financial times are hard all over, with the California Arts Council receiving a 46% cut to its budget, the San Jose Symphony going dark, and the Modesto Symphony caught up in a season-halting strike. But the La Jolla Symphony & Chorus Association perseveres!

The **Thomas C. Ackerman Foundation** recently awarded the LJS&CA \$6,000 to underwrite our **Musician Scholarship Program**. That is 100% of the program costs (reduced from \$10,000 last year as part of budget cuts).

The **San Diego Commission for Arts & Culture** awarded the LJS&CA a ranking of 4- (this is deemed excellent), and \$46,904 for the current season.

Supervisor PAM SLATER, through **San Diego County Community Enhancement Funds**, awarded \$10,000 to the LJS&CA in support of the season.

While the LJS&CA has not yet met its fund-raising goals, the administrative staff has such passion for the conductors, the ensemble members, and the season, that we know we will meet with success. But, of course, if you know any persons at a corporation or foundation who might be interested in donating to the LJS&CA, please call Development Director COLLEEN PHILLIPS, at (858) 534-1031.



## OUTREACH ACTIVITIES

~ Victoria Eicher ~

Another outreach season is underway ... with a smaller budget, and a tighter focus, but as important as ever. We have two programs in place that build on the last two years: music outreach at the **Preuss School**, and the 'Images through Music' series at the **Museum of Art**.



The program at the Preuss School has two parts: one involves teaching a beginning

violin class to 6th graders; the second part creates a schedule of ensemble performances during the school's enrichment weeks in December and June.

The 'Images through Music' series can be found by visiting [www.sdmart.org](http://www.sdmart.org) and looking under 'Events.' (JEFF NEVIN has a series at the Museum as well this year, listed as *Virtuoso Mariachi*).

We reached over 200 adults in the series last year in what I would call the 'adult education' element of our Outreach Program. The series also represents a strong collaborative effort between the LJS&CA and the SDMA.

Lastly, we have a one-hour family concert scheduled on May 18, 2003 at the **California Center for the Arts, Escondido**. I'm sure you will hear more about that concert as details begin to take shape.

There will not be another 'Images through Music' educational CD this year, due to time and budget constraints. We do have a number left from last season, however, and we would like to get them in the hands of teachers and students.

I'd like to encourage any ideas you might have for outreach this year. Please contact me at (858) 695-0719, or [victrola@san.rr.com](mailto:victrola@san.rr.com).



## CHORAL ARRANGEMENTS

~ Beda Farrell ~

### Willkommen Bach

Yes, a bad play on words ... but, indeed, welcome back to another season of wonderfully challenging choral music -- from Bach to baseball.

We're happy to report that almost everyone who sang last season has returned to the Chorus! In addition, we're adding some wonderful new musicians. Could it be the *Bm Mass*?? Some of us sang Bach's masterpiece with David and the LJSO back in 1984 ... and have the video to reminisce. Funny thing about the video: it's aged, but we haven't. Seriously, we're counting on everyone to sing the ENTIRE season.

As you know, immediately following the *Bm Mass* (December 7/8), we have three concerts of *Messiah* with JULIAN WACHNER and the **San Diego Symphony**. If you haven't already signed up for the *Messiah* chorus, please tell us soon. Assistant Director KEN BELL will be preparing that group on Sunday evenings in November. We'll work with Maestro Wachner during production week. Then we're back with the SDSO in March, singing Beethoven's *Ninth Symphony*; this is followed immediately by Mozart's *Vesperae* with the LJSO.

We have a run-out of the Mozart concert for the **Fallbrook Music Society** on March 23 (they LOVE US); and we're planning to make that day as easy as possible for all musicians.

Then, of course, there's baseball! Though it's not considered a masterpiece, *Casey at the Bat* evokes pure Americana, to end our season in June. We'll also premier the **Tom Nee Commission** choral work. We'll give you more details about the piece throughout the season. This IS an exciting season, and we're glad you're here to enjoy it!

### Reminders for All Singers

Be in your seat promptly at 7:00 PM. Please allow plenty of time for parking, especially when the Fall Quarter begins (first Monday night is September 30). Quarterly evening permits should be available at the Lot 207 kiosk at each UCSD entrance, starting Monday, September 16. Cost is \$30.

Mark scores from David's notes ... *before* rehearsal begins. Bring a pencil to all rehearsals.

Please ... NO talking and whispering during rehearsals.

**NEVER** wear any kind of scent to rehearsals or concerts! Many people are allergic to scents in perfume, hairspray, deodorant, etc., and become ill when in close contact.

*Contact your section leader if you must be absent.* Calling or e-mailing after the fact is better than no contact at all.

### Soprano:

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### Alto:

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### Tenor:

WALT DESMOND, (619) 223-3265,  
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### Bass:

STEW SHAW, (858) 488 -1128,  
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### Black Music Folders

Chorus members are reminded that any black folder is acceptable for performances. However, if anyone is interested in purchasing the 'Super Black Music Folder,' please see Soprano Section Leader FRAN CASTLE. Fran has 6 folders left from last season. The cost for one is \$17.55. Members should pay Fran directly (NOT the LJSCA). If it should turn out that the need is great, she'll put in another order later this season.

### Welcome ... and Welcome Back

We've added some very talented singer-musicians to the chorus this season. Please take time during rehearsal breaks to meet:

\*YING-JA CHEN, soprano (UCSD student), newly arrived from Taiwan ... ask about her last concert.

\*ANNE-MARIE DICCE, soprano (UCSD Music graduate student)... ask about the Sinatra Opera Workshop.

\*KELLY DONOVAN, soprano (UCSD incoming freshman) ... ask about Bakersfield.

\*ERIN EADINGTON, soprano ... ask her about 'The Esoterics.'

\*CHERYL HERMAN, soprano ... ask about her other instruments.

\*HEATHER MACKENZIE, soprano ... ask about her writing.

\*PERRY ANNE MACK, soprano ... Welcome back! Ask her about April Fool's Day.

\*PATRICIA CHENG, alto (UCSD student) ... ask her about Gilbert & Sullivan at the U of M.

\*YVONNE DUTTON, alto ... ask her about 'Sugar Babies.'

\*SHIRLEY HAWKES, alto ... Welcome back! Ask about her grandchildren.

\*ROMI SIMONS, alto ... ask how to pronounce her name (I got it wrong).

\*SONJA SVINIVASAN, alto ... ask her about her e-mail address (Paganini).

\*MICHELLE TSIGARIDES, alto (UCSD student) ... ask about her 'other' instrument (in addition to her voice).

\*SCOTT BARNES, tenor ... ask him about his role in 'Fiddler'...

\*BILL EADIE, tenor ... ask about his 'other instruments.'

\*JAMES GRIFFITH, tenor ... ask about 'Singing City.'

\*ED LEE, tenor ... Welcome back! Ask him about the Greeks.

\*TONY YONNONE, tenor ... ask him about Huis ten Bosch in Sasebo, Japan.

\*HAROLD BERGSMA, bass ... ask him about life in New Mexico.

\*CHRIS DAVIS, bass (UCSD student) ... ask him about the Starlight Musical Co.

\*LARRY HILLIKER, bass ... ask him if he still plays guitar.

\*CHRIS LEWIS, bass ... ask him about the Web.

\*OTTO SORENSEN, bass ... Welcome back! Ask him when he last sang in the LJSC.

We'll continue to audition community singers on individual bases. UCSD students will officially audition (and return to rehearsals) on Monday, September 30.



**Search for Former LJSC Singers**

Believe it or not, DAVID CHASE has been the Director of the La Jolla Symphony Chorus for 29 years! In preparation for his 30th anniversary NEXT season, we'd like to contact as many former singers as possible and invite them to sing a very special concert with/for David. Please send Bada, at [LJChorus@ucsd.edu](mailto:LJChorus@ucsd.edu), any information you might have about anyone who's a former LJSC member.

**Humor**

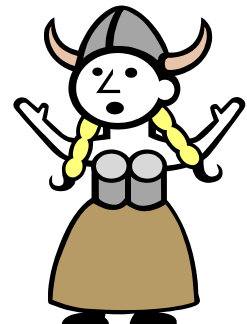
**Top Ten Reasons for Being a Tenor**

- 10) Tenors get high ... without drugs.
- 9) Name a musical where the bass got the girl.
- 8) You can show the sopranos how it SHOULD be sung.
- 7) Did you ever hear of anyone paying \$1,000 for a ticket to see The Three Basses?
- 6) Who needs brains when you've got resonance?
- 5) Tenors never have to waste time looking through the self-improvement section of the bookstore.
- 4) You get to sing along with John Denver on "High Calypso."
- 3) When you get really good at falsetto, you can make tons of money doing voice-overs for cartoon characters.

- 2) Gregorian chant was practically invented for tenors. Nobody invented a genre for basses.
- 1) You can entertain your friends by impersonating Julia Child.

**Top Ten Reasons for Being a Bass**

- 10) You don't have to tighten your shorts to reach your note.
- 9) You don't have to worry about a woman stealing your job.
- 8) Or a pre-adolescent boy.
- 7) Action heroes are always basses. (That is, if they ever sang, they would sing bass.)
- 6) You get great memorable lyrics like bop, bop, bop, bop (boong ching ... boong chi-ching).
- 5) If the singing job doesn't work out, there's always broadcasting.
- 4) You never need to learn to read the treble clef.
- 3) If you get a cold, so what?!
- 2) For fun, you can sing at the bottom of your range and fool people into thinking there's an earthquake.
- 1) If you belch while you're singing, the audience just thinks it's part of the score.



**Top Ten Reasons for Being a Soprano**

- 10) The rest of the choir exists just to make you look/sound good.
- 9) You can entertain your friends by breaking their wine glasses.
- 8) Can you name an opera where an alto got the man?
- 7) When sopranos want to sing in the shower, they know the tune.
- 6) It's not like you are ever going to sing the alto part by accident.
- 5) Great costumes, like the hat with the horns on it (see #3).
- 4) How many world-famous altos can you name?
- 3) When the fat lady sings, she's usually a soprano. (Now that's a plus!)

- 2) When you get tired of singing the tune, you can sing the descant.
- 1) You can sing along with Michael Jackson.

Top Ten Reasons for Being a Mezzo Soprano

- 10) You get better parts than altos.
- 9) You can arrive late and still make it in time for your part.
- 8) You can sing along with "It's a Small, Small World," and any other monotonous tune.
- 7) You get to stand in the middle of the choir and can hide effectively.
- 6) If you miss a note, you can blame the alto next to you.
- 5) If you have allergies, who cares?
- 4) See Tenor #8.
- 3) You can sing above the altos.
- 2) You get pretty costumes, too!
- 1) You don't have to memorize all those soprano parts!

Top Ten Reasons for Being an Alto

- 10) You get really good at singing E flat.
- 9) You get to sing the same note for 12 consecutive measures (tang ... tang ... tang ... tang ... tang ...).
- 8) You don't really need to warm up to sing 12 consecutive bars of E flat.
- 7) If the choir really stinks, it's unlikely that the altos will be blamed.
- 6) You have lots of time to chat during soprano solos.
- 5) You get to pretend that you are better than the sopranos, because everybody knows that women only sing soprano so that they don't have to learn to read music.
- 4) You can sometimes find part-time work singing tenor.
- 3) Altos get all the great intervals.
- 2) When the sopranos are holding some outrageously high note at the end of an anthem, the altos always get the last word.
- 1) When the altos miss a note, nobody gets hurt.

**SELECT FALL EVENTS,  
UCSD DEPT. OF MUSIC**

**Wednesday, October 9, 8 PM**  
**[Private Residence]**  
*'Graduate Fellowship Fund-Raiser'*  
 Matinee for Music Lovers, with Janos Negyesy and Friends. Suggested donation: \$100. Call (858) 534-4830 for reservations.

**Wednesday, October 30, 8 PM**  
**Mandeville Auditorium**  
*'SONOR'*  
 New music faculty ensemble presents contemporary works, including pieces by Ishmael Wadada Leo Smith, Toshio Hosokawa, and graduate student composer Chris Mercer. Artistic Director: Professor Charles Curtis. Admission: General Public, \$10; Students, \$8.

**Thursday, November 7, 8 PM**  
**Mandeville Recital Hall**  
*'Works for Cello and Piano by Beethoven'*  
 Professors Charles Curtis (cello) and Aleck Karis (piano) offer the first installment of their survey of the complete works for cello and piano by Beethoven. Admission: General Public, \$8; Students, \$6.

**Tuesday, November 19, 8 PM**  
**Mandeville Auditorium**  
*'Gospel Choir'*  
 A class concert. Director: Ken Anderson. Admission: General Public, \$5; Students, \$3.

**Tuesday, December 3, 8 PM**  
**Mandeville Auditorium**  
*'Singers'*  
 Class concert, performing Handel's *Messiah*. Director: Professor Philip Larson. Admission: General Public, \$5; Students, \$3.

**Wednesday, December 4, 7 PM**  
**Mandeville Auditorium**  
*'Jazz Ensemble'*  
 Class concert. Director: Jimmy Cheatham. Admission: General Public, \$5; Students, \$3.

**MARIACHI CHAMPAÑA NEVÍN**



Jeff Nevin with Tom Nee

The La Jolla Symphony Orchestra's JEFF NEVIN, and his **Mariachi Champaña Nevín**, with soprano FLORENCIA TICINO, performed in the documentary film "Viva el Mariachi" on Thursday, September 19, at 7:30 PM, in the San Diego Museum of Art's Copley Auditorium.

Jeff was also featured on DIRK SUTRO's September 16 show (6:30-7:30 PM), 'The Lounge,' on KPBS Radio 89.5 FM, promoting the concert and previewing the group's new CD.

Jeff received his Ph.D. in Music from UCSD, and has been Principal Trumpet with the LJSO for many years. He composed the very first Thomas Nee Commission, *Concerto for Mariachi and Orchestra: Pasión Mexicana*, for our 1997-98 season. Notably, his group is the only mariachi ensemble in the world to include as its members principal or former principal strings and brass from major symphony orchestras.

More information about Mariachi Champaña Nevín may be found at <http://www.VirtuosoMariachi.com>.



Victoria Eicher and Sean Peisert.

## PROFILE: SEAN PEISERT

~ Sharon Jones ~

In addition to his lifelong studies of piano, music theory, percussion, and other instruments, LJSO percussionist and Board member SEAN PEISERT began studying conducting with Maestro Thomas Nee in 2000. His conducting debut was on June 28, 2001, where he guest-conducted the La Jolla Symphony String Ensemble and a group of music students, performing J. S. Bach's *Brandenburg Concerto #3*, as part of the LJSO's Outreach Program at the **Preuss School** at UCSD.

As reported in the La Jolla Village News, he again guest-conducted a larger La Jolla Symphony string ensemble in a concert presented at the 9th annual fund-raising benefit of the LJS&CA, 'Music ... with Love,' at UCSD's **Institute of the Americas**, on February 17, 2002. "Conducting is the most thrilling thing I've ever done in my life, bar none," Sean remarked. "To study a piece of music inside and out, to understand its context in history, to have the ability to guide and shape an ensemble, and to know the piece so well that one is simply able to live every note of the music as one is performing with a group of wonderful musicians, is absolutely incredible."

In the summer of 2002, Sean was a conducting participant in the Sixth Summer of the Conductors' Retreat at Medomak, where he studied

conducting, ear training, movement, and score reading, with Kenneth Kiesler, Marianne Ploger, Constance DeFotis, David Schiff, and Lorin Hollander. "Medomak is an unbelievable place. For twenty days, we focused on little other than music, with some wine thrown in at night during 'happy hour.' Ken is a masterful instructor, and helped improve my conducting by an order of magnitude. And to study with Marianne, who actually studied with Nadia Boulanger herself, was electric. Someone who learned from the same person as Stravinsky did ... how often does that chance come along?!"

Sean is a Fellow at the **San Diego Supercomputer Center**, where he performs research in computer security. He is also an Assistant Director at the California Next-Generation Internet Applications Center, where he helps guide its business development and operational strategies. He is currently on leave of absence as the Chief Operating Officer and board member of **Dyna-Q Corporation**, a software technology company he co-founded in 1999.

In the recent past, he was a Lecturer in UCSD's Department of Computer Science and Engineering, teaching upper-division undergraduate courses in Compiler Construction. He has also worked with Autodesk, Pixar Animation Studios, and Dolby Laboratories, and taught workshops at the SDSC and **Lawrence Livermore National Laboratories**.

Having previously studied at Oxford University, Sean received both his Master of Science and Bachelor's degrees in Computer Science from UCSD. Born and raised in Marin County, he has lived in La Jolla for eight years, and in the process has acquired a few southern California habits, like scuba-diving and sailing, in addition to music and computers.

If conducting is the most exciting experience of his life, one musical event in particular has also been the most terrifying. As he reflected, "A friend of mine asked me to play the piano for his entire Byzantine Catholic wedding ceremony this year, from

Wagner's *Bridal Chorus* all the way through to Mendelssohn's *Wedding March* and Beethoven's *Ode to Joy*. I was so terrified of playing a wrong note and causing the bride to trip and fall that I had a towel on my lap that I had to mop my hands with every two minutes. I was scared to death ... but it went flawlessly."

In 2001, Sean was elected to the LJS&CA's Board of Directors and also to its Executive Committee as the Orchestra representative. He takes his role as a Board member very seriously. "I see my role as having three primary parts," he says. "First and foremost, to sustain the organization into the future in a way that the musicians, the community, and the history books will be proud of. Second, to represent the interests of the musicians to the best of my abilities. Finally, to shield the musicians from even having to think about the operational details of running the LJS&CA. They shouldn't have to worry about it, other than the occasional plea for some sales and marketing help."



*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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