

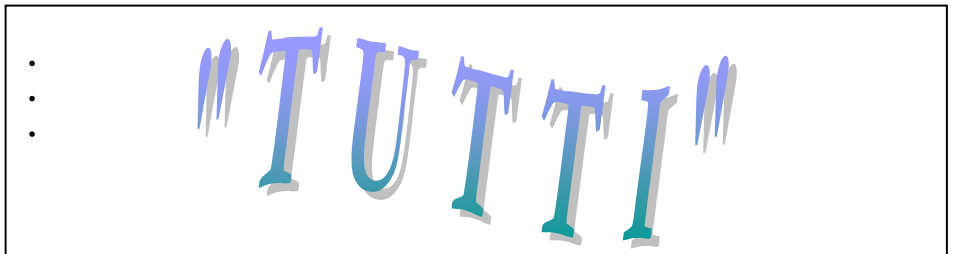
February 3, 2003
Volume 7, Number 4
<http://www.lajollasympphony.com>

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

Inside this Issue

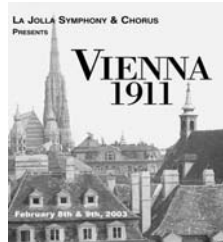
- 1 Presenting
'Vienna 1911'
- 2 Notes from
the Board
- 3 Development
News
- 4 Fund-Raising
Events
- 5 Perspective on the
Parking Situation
- 6 Young Artists to
Compete, Perform
- 7 Choral
Arrangements
- 8 Recipe:
How to Cook a Conductor
- 9 Music Leaves
Its Mark on the Brain
- 10 The
Credits...

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



PRESENTING 'VIENNA 1911'

~ Harvey Sollberger ~



LJS&CA Musical
Director HARVEY
SOLLBERGER
conducts 'Vienna
1911' in the UCSD
Mandeville
Auditorium on
Saturday, February
8, 8:00 PM, and

Sunday, February 9, 3:00 PM, and shares
these insights...

The Vienna of 1911 was at its apex as a musical and cultural capital. Not just music, but literature, the fine arts, and philosophy prospered and thrived in this intense and fevered center of the doomed Austro-Hungarian Empire before World War I would change it and the world forever.

This program presents four unforgettable fruits of this intense and affecting final flowering. While composed at the same time in the same place, they represent a wide diversity of thought and expression. The Strauss and Mahler works in quite different ways represent the final gasp of a musical Romanticism that was on the brink of vanishing (but what ravishing ways to "bring down the curtain"). The Schoenberg and Webern pieces, while growing out of the same rich cultural soil, look back at the same time that they chart a path to the future. The world of music would never be the same after these four musical giants had their say.

We begin this concert with the Suite from **Richard Strauss'** opera, '*Der Rosenkavalier*.' This piece captures the essence of romantic Hapsburg Vienna ... the color, the excitement, the glamour of the capital of an empire where more than twenty different languages were spoken but in which only one language reigned supreme -- that of the waltz. Strauss here gives us the apotheosis of the waltz, taking it far beyond the frothy and frilly productions of earlier composers.

We then turn to **Arnold Schoenberg's** '*Song of the Wood Dove*,' for soprano and large orchestra. Drawn from his immense tone poem '*Gurrelieder*,' the piece tells its story woven around the recurring refrain, "Far flew I, sorrow sought I, grief I found." Lovers of **Gustav Klimt's** paintings will find a kindred poetic spirit in the music of Schoenberg. Our soloist will be soprano **LAURA MITCHELL**, an immensely gifted member of the UCSD community making her first appearance with the La Jolla Symphony.

After intermission we will encounter the brevity and conciseness of **Anton Webern's** '*Six Pieces for Orchestra, Opus 6*.' Webern's teacher, Arnold Schoenberg, averred that one of Webern's brief pieces could express in a few moments what for others would require a novel. Come hear for yourself. What is indisputable is that in an era of ever-more portentous and inflated pieces of music, Webern's music 'tastes' like clear spring water on a jaded palate. Here, at this time in Vienna, we can distinguish the origins of one of the main streams of the music of the future. Neglected in his own time, Webern's influence after World War II was second to none in shaping the course of new music and the thinking of musicians and music lovers.

Then, finally, **Gustav Mahler** in the form of the Adagio from his final (and uncompleted) '*Tenth Symphony*.' While various musicians over the years have completed the Tenth -- or sought to do so -- we are performing the historic first performing version made by the eminent composer **Ernst Krenek**, who was himself Mahler's son-in-law (and many years later a resident of southern California and a guiding spirit in the formation of **UCSD's own Department of Music**). This is one of the most sublime and spiritually wrenching pieces ever composed. If there was ever music created for the purpose of preparing the soul to leave this earth, to "breathe the air of other planets," it was this Adagio. This is music of other-worldly beauty and strangeness after which nothing more can be said, and it is with this music, torn between heaven and earth, we will end our concert.

NOTES FROM THE BOARD

~ Colin M. Bloor ~

- ♪ The LJS&CA Board of Directors recently welcomed new member BROCK TELLA.
- ♪ The Affiliation Agreement with UCSD has been resubmitted to University Counsel for review. Stay tuned for an update in a future issue.

DEVELOPMENT NEWS

~ Colleen Phillips ~

In December 2002, **Time-Warner Cable** announced the La Jolla Symphony & Chorus Association as a recipient of \$25,000 in cable television advertising. This will be the first time in the history of the LJS&CA that the concert season will be advertised on air. The campaign will be launched in March 2003, to coincide with the announcement of the 2003-04 concert season. A representative of Time-Warner will join the LJS&CA for its March concerts to publicly announce the award. So keep your eyes on the tube...

Sponsor a Concert! The Development Division of the LJS&CA has launched a new program for the 2002-03 concert season: the *Concert Sponsorship Campaign*. For \$2500 to \$5000, an individual or company will receive prominent acknowledgement at a concert and in all press materials, 10-20 tickets to the concert and, if desired, advertising space in the program. To sponsor a concert, please contact me at (858) 534-1031.

Concert Sponsors for the 2002-03 season include ERIC & PAT BROMBERGER, MICHAEL & NANCY KAEHR, and LUCE FORWARD. To all, our eternal gratitude and appreciation.



FUND-RAISING EVENTS

~ Victoria Eicher ~

The Thomas Nee Endowment Campaign has received over \$3000 in donations this year. This is a terrific achievement, as the donations not only cover the amount withdrawn from that endowment for the 2002 Tom Nee commission, but also bring the endowment balance past the \$40,000 mark!

In the spring, intimate afternoon or evening soirees, with featured soloists, will be scheduled, benefiting the **Young Artists Competition** and the **Outreach Program**. Both events will be volunteer-organized to avoid further strain on the budget and staff. Anyone interested in joining the event committee should please contact me at (858) 695-0719.

PERSPECTIVE ON THE PARKING SITUATION

~ Sharon Kipfer ~

Parking is at a premium. When there is a land shortage, parking lots are the obvious places to eliminate. This is what is happening on the UCSD campus. Over the last ten years, 3500 surface parking spaces have been lost to UCSD's construction program. An additional 2000 spaces will be displaced over the next three years. Most recently, and close to home, chain-link fences and construction trailers in Lot P207 have caused a parking frenzy. According to CLEO PHILLIPS, UCSD's Parking Sales and Services Coordinator, the fenced-off site is the future home of the Biosphere, or 'Bubble Building,' currently located to the north of the Gilman Parking Structure. Although no completion date is yet projected for the relocation project, 105 parking spaces have been permanently lost. 'S' (student) spaces in the adjacent Lot P208 were converted to 'B' (staff) spaces, but there is still an overall net loss of parking.

This present parking shortfall will only get worse. Within the year, the new Eleanor Roosevelt College on the nearby North Campus will be complete. This shifts parking from the Gilman area to this end of the campus. According to Mr. Phillips, the

University will knowingly have a parking deficit by 2004. As noted on the official UCSD Parking web page, no tuition or state funds are used to support parking on UC campuses. Of interest -- each parking space that has been created by the construction of multi-level parking structures has cost approximately \$15,000!

As student, faculty, and staff numbers continue to increase, new parking restrictions are planned. Freshmen student resident parking privileges will be restricted. Parking permit fees are scheduled to increase by 9-10% per year. To encourage UCSD affiliates to leave their cars at home, a new free *Cityshuttle* meanders between the University and the UTC Shopping Center. Many LJS&C members have parked in the 'Muir Upper Lot' for years without the need to explore other parking options. If you find yourself without a place to park in the conveniently close lots, try the newly completed Pangea Parking Structure one block north of Lot P207 on the corner of the new Pangea Drive and Scholars Drive North. The free 'Campus Loop Shuttle' stops just south of the structure, at the 'Oceanview Apartments,' approximately every 10 minutes. The next stop, 'Peterson Hall,' adjacent to the familiar Lot P207, is within sight of Mandeville Center. There is a stop right at Mandeville, but that is approximately another seven stops later. You may find it quicker to walk ... unless you are lugging your double bass!

An alternate multi-level lot, the Gilman Structure, is approximately the same distance, but in the opposite direction of Mandeville (corner of Gilman Drive and Villa La Jolla Drive). One can walk straight up Gilman Drive and access Mandeville Lane.

The Parking Map and Shuttle Routes are published on the web site or can be picked up at a Visitor Information Booth, or the Campus Parking Office, (858) 534-4223 (located in the Gilman Structure). For further information, the official web site is <http://www.parking.ucsd.edu> For information on shuttle services, call (858) 534-6282.

Check out former Board member DAVID PARRIS' new Fine Art Photography website ...
<http://www.parrisphotography.net>

YOUNG ARTISTS TO COMPETE, PERFORM

~ Thelma Parris ~

The LJS&CA sponsors its 44th annual **Young Artists Competition** on Saturday, February 22. Young instrumentalists and vocalists will compete for over \$6000 in prizes and performance opportunities at Mandeville Center, starting at 9 AM and continuing throughout the day. The events are open to the public free of charge.

The following day, Sunday, February 23, the eight winners will perform at a **Winners Showcase Concert** at the acoustically outstanding Neurosciences Institute auditorium at 2 PM. Here is a chance to hear some outstanding young musicians perform in a beautiful setting -- and this inspiring concert is also free of charge. Plan to attend, and tell your friends. This is something you won't want to miss!

For more information, or to volunteer to help on Saturday, please call JEANNE SAIER, at (760) 436-7993, or the LJS&CA Office, at (858) 534-4637. Applications for the YAC are available on our website, <http://www.lajollasympphony.com>. The application deadline (with a little leeway) is February 5.

CHORAL ARRANGEMENTS

~ Beda Farrell ~

Martha Neal-Brown Vocal Prize

Once again the annual La Jolla Symphony & Chorus Association's Young Artists Competition approaches (February 22 & 23), and once again we have the opportunity to honor one of our former members by donating to the **Martha Neal-Brown Memorial Award**, the \$1500 1st prize in the vocal category of the competition.

Martha was a faithful member of the soprano section of the La Jolla Symphony Chorus from 1974 until her untimely death in August 2001. She served as a section leader for a number of years, as a member of the LJS&CA

Board of Directors, and for a time as Chorus President. She was a San Diego native and a UCSD staff member in the Department of Sociology, and she loved music ... vocal repertoire from madrigals to Mozart to new and unusual music. She was a mentor to young singers and an ardent supporter of those who pursued careers in music.

As musicians, we continue to honor Martha by donating to the Young Artists vocal prize given in her name. Donor forms and envelopes are available in both Chorus and Orchestra rehearsals. Thank you for considering a gift to further the career of a young singer.

Bhutan Slide Show

Jerry & Barbara Fitzsimmons (friends of soprano MARTY HAMBRIGHT) will present slides from their trip to Bhutan, along with their insights into this fascinating country and its people, on Tuesday, February 18, in the International Center at UCSD: refreshments at 7:00 PM, program at 7:30 PM.

Farewell to Garry Gippert

Bass GARRY GIPPERT, who had returned to sing with us last year and in the fall, is now back in Copenhagen. He, along with his family (wife Barbara and son Carl-Erik), sent us his wishes for a wonderful and happy New Year. At the same time, he had some sad news to relate: his father unexpectedly died of heart failure on December 24, while hospitalized and recovering from a second round of chemotherapy. Fortunately, Garry, Barbara and Carl-Erik were able to spend several days in Michigan on their way from San Diego to Copenhagen, as well as an additional three weeks with Garry's parents over Thanksgiving. "This was an incredibly precious time, and gave us mid-westerners plenty of time in which to say good-bye."



Carl-Erik

If you wish to extend your personal condolences, you can e-mail Garry at GarryGippert@yahoo.com.

Children's Hospital and Health Center's 17th Annual San Diego Conference on Child and Family Maltreatment

Thanks to those who have volunteered to sing at this event on Tuesday, February 4, -9:30 AM, in the Town & Country Convention Center Grand Ballroom, Mission Valley. Parking will be free. Approximately 2000 attendees from 40 countries and 50 states are expected to participate. 'Ode to Joy' from Beethoven's 9th will be featured at the end of the plenary session to illustrate that if we all speak together in one voice we can help make a difference in advocating for children and families towards preventing child abuse and domestic violence.

Alto staff singer BECKY RAMIREZ has agreed to lead the attendees in learning the German and the music (no parts, just the tune -- found in many hymnals). It is expected that Blair Sadler, CHHC CEO, will introduce the concept. Then Becky will run through the music with the attendees, with choral assistance. Then the illustration will be one solo voice; then a group of singers (the chorus); then all of the attendees (again, with choral assist).

MARIACHI CHAMPAÑA NEVIN NAMED BEST BY READER



Mariachi Champaña Nevín was just named "Best Symphonic Mariachi" by the writers of the San Diego Reader newspaper, saying in part that its "music sends tingles down your spine!" Read the whole review at <http://www.sdreader.com/php/bestshow.php3?year=2003&id=270>

HOW TO COOK A CONDUCTOR

Ingredients:

- 1 large Conductor, or 2 small Assistant Conductors
- Ketchup
- 2 large cloves garlic
- Crisco or other solid vegetable shortening or lard
- 1 cask cheap wine
- 1 lb. alfalfa sprouts
- 2 lbs. asst'd. yuppie food, such as tofu or yogurt

First, catch a Conductor. Remove the tail and horns. Carefully separate the large ego and reserve for sauce. Remove any batons or pencils and any long articulations and discard. Remove the hearing aid and discard (it never worked anyway).

Clean the Conductor as you would squid, but do not separate the tentacles from the body. If you have an older Conductor, such as one from a Major Orchestra or Summer Music Festival, you may wish to tenderize by pounding the Conductor on a rock with tympani mallets or by smashing the Conductor repeatedly between two large cymbals.

Examine your Conductor carefully -- many Conductors are mostly large intestine. If you have such a Conductor, then you will have to discard it and catch another.

Next, pour 1/2 of the cask of wine into a bath tub and soak the Conductor in the wine for at least 12 hours. (Exceptions: Conductors from France; also, American and German Conductors, who often have a beery taste which some people like and with which the wine might interfere. Use your judgment.)

When the Conductor is sufficiently soaked, remove any clothes the Conductor may be wearing and rub it all over with the garlic. Then cover with Crisco, using vague, slow, circular motions, taking care to cover every inch of the Conductor's body with the shortening.

Then find an orchestra. Put as much music out as the stands will hold without falling over, and make sure there are lots and lots of really loud passages for everyone, like big loud chords for the winds and brass, and lots and lots of

tremolos for the strings. Rehearse these passages several times, making sure the brass and winds always play as loudly as they can, and the strings are always tremolo-ing at their highest speed. This should insure adequate flames for cooking your Conductor. If not, insist on taking every possible repeat, especially adding the second repeats in really big symphonies!

Ideally, you should choose your repertoire to have as many repeats as possible; but if you have a piece with no repeats in it at all, just add some, claiming that you have seen the original, and there was an ink blot there that "looked just like a repeat" to you and had obviously been missed by every other fool who had looked at this score.

When the flames have died down to a medium inferno, place your Conductor on top of your orchestra (it won't mind, being used to this) until it's well tanned and the hair turns back to its natural color. Be careful not to overcook or the Conductor could end up tasting like stuffed ham. Make a sauce by combining the ego, sprouts, and ketchup to taste, placing them in a blender and pureeing until smooth. If the ego is bitter, sweeten with honey to taste. Slice your Conductor as you would any turkey, and serve accompanied by the assorted yuppie food and the remaining wine.

[Author 'unknown.' For other musical jokes, go to <http://www.8notes.com/jokes>.]

MUSIC LEAVES ITS MARK ON THE BRAIN

L.A. Times, December 13, 2002,
Robert Lee Hotz

A recent study published in *Science* shows that if music is pleasing to the ears, it's tied to rewired circuits that find notes harmonious. The flash-dance of these brain circuits, which process the harmonic relationship of musical notes, is shaped by a human craving for melody that drives people to spend more every year on music than on prescription drugs. The circuits center in a brain region that responds equally to the musical patterns of Eminem's hip-hop busta rhymes and Bach's baroque fugues. Among expert musicians,

certain areas of the cortex are up to 5% larger than in people with little or no musical training, recent research shows. In musicians who started their training in early childhood, the neural bridge that links the brain's hemispheres, called the corpus callosum, is up to 15% larger. A professional musician's auditory cortex -- the part of the brain associated with hearing -- contains 130% more gray matter than that of non-musicians.

Gordon Shaw and Mark Bodner, brain experts at the Music Intelligence Neural Development Institute in Irvine, emphasized, however, that there is nothing special about Western music, at least as far as brain anatomy and neural networks are concerned. These distinctive musical circuits in the cortex could be just as easily tuned by exposure to the music of the Aborigine didgeridoo, Tuvan throat-singing, or Japanese court gagaku.



What sorts of things would YOU like to know and read about? Would you prefer receiving the newsletter electronically? 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> | Sharon Jones |
| <i>Contributors</i> | Colin M. Bloor
Wayne Cornelius
Beda Farrell
Sylvia Grace
Marty Hambright
Sharon Kipfer
Jeff Nevin
Thelma Parris
Colleen Phillips
Harvey Sollberger
Susan Ung
Angela Vieira |

