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FROM THE LJS&CA OFFICE ... Kellie Rice

On June 5 & 6, the La Jolla Symphony & Chorus presents 'Pictures at an Exhibition,' featuring works by Verdi and Mussorgsky.

Our season finale program opens with the rousing ballet music from Verdi's opera, *Otello*, based on William Shakespeare's famous play, 'Othello.' *Otello* is comprised of seven sections, each painting a different and appropriate picture in the mind of the listener. From "Invocation of Allah" to "The Warrior's Song," this operatic classic will take the listener on an imaginative journey through 15th century Cyprus.

Following *Otello* is one of Verdi's final works, *Four Sacred Pieces*. *Four Sacred Pieces* was written at various times in Verdi's later years, but was first published collectively in 1898. This work begins with "Ave Maria," a famous piece today that was almost not included in the four pieces. The following piece, "Stabat Mater," is set for chorus and orchestra. With its huge dynamic climax, this piece promises to be immense in its expressive power. After the "Laudi Alla Vergine Maria," a double chorus comprised of past and present La Jolla Symphony Chorus members will perform the dramatic "Te Deum."

Ending the concert, and our 49th season, is the Mussorgsky-Ravel *Pictures at an Exhibition*. Mussorgsky wrote this all-time favorite as a tribute to his artistic friend, Victor Hartmann, who suffered an untimely death at the age of 39. This powerful piano suite was written to illustrate ten of Hartmann's images, with a recurring "Promenade" theme to denote the audience's progression from painting to painting. Mussorgsky's suite is wonderfully emotional and picturesque; however, it took Maurice Ravel to turn this piano suite into a concert-hall showpiece. For each movement, he selected precisely the right combination of instruments to duplicate the originality of Mussorgsky's suite, all rising to and ending in a grand and glorious finale.

It's Not Too Late to Subscribe!

The subscription campaign for our 50th anniversary season is off and running. We are inviting everyone to renew his/her subscriptions before June 30 to ensure his/her same seats. Subscriptions will be taken after this date; however, your seats will be released and open for someone else to buy. The **Ensemble Discount** is set at the low price of \$95. Non-ensemble members interested in purchasing subscriptions are also eligible to receive a special **Early Bird Discount**

Contributors:

Sharon Jones, Ed.

Beda Farrell

Jeff Nevin

Kellie Rice

Diane Salisbury

Harvey Sollberger

... until June 30. To subscribe, or for more information, visit:

<http://www.lajollasympphony.com>

Next year promises to be an exciting season. We hope to see you there!

As far as the numbers go, we have received **252 subscriptions** so far ... and they are still coming in. We are currently in the middle of our renewal campaign, which will continue during the summer. I have been working on soliciting incentive items from various organizations and businesses to offer people who sign up before June 30. Everyone is encouraged to not wait ... subscribe now, especially if you want to ensure the same seats as last season.

[Congrats to Kellie on her college graduation. This is her final TUTTI submission, and her last season with the LJS&CA, and we wish her the best. - Ed.]

ALL TOO TRUE, BUT LET'S CUT TO THE CHASE

... Harvey Sollberger



This will not be the usual season-end valedictory gushing about the unique and wonderful year we've had and the delights that lie ahead, etc., etc. Rather, I'd like to join an ongoing discussion growing out of our Orchestra's performance of this year's Nee Commission, "(orchestra)" by KERRY HAGEN. I've known that this was "out there" since March, when several of our musicians expressed displeasure, ranging from mild to extreme, about performing the piece. A number of patrons, as well, complained (including one person for whom, somewhat quaintly and endearingly, that program's Rachmaninoff was also too radical). This year's commission as well as the whole commissioning process was also discussed at an April Board of Director's Executive Committee meeting. Most recently joining the discussion, we have JONATHAN SAVILLE's review of our March concerts in the May 27 Reader.

It would be an understatement to say that Mr. Saville dislikes Hagen's work. His dislike is so extreme that he accords it pride of place in his review ... all of which delights me, though certainly not because some people are unhappy. In truth, none of us became musicians to spread unhappiness in the world -- we can leave that to politicians and religious fanatics. No, I love the discussion -- and for its own sake, as a necessary part of an ongoing process of defining ourselves and our relation to music. The standard masterworks which comprise the bulk of our programming can't, almost by definition, fire such feelings. At the cutting edge of music is the constantly emerging stream of new works



that contribute to the ongoing and never fully resolved questioning of what music is and where it is going, what it is, will or even should be. Some musical organizations lead in defining and engaging the terms of that debate; others choose to play dead and ignore it. It pleases me to know that we continue to be among the former in this city of, for the most part, play-it-safe musical organizations and presenters.

I am happy, too, whenever Mr. Saville reviews us. The public notice is a valuable acknowledgement of our existence and mission in the community. And I certainly don't need or expect him to like everything we do, though I'm happy that he seems to be aware of the quality of both our Orchestra and Chorus. I must disagree, though, with his evaluation of the Hagen for at least a couple of reasons. Firstly, I wonder how much he (or anyone) could glean from just one hearing of a piece of such length and complexity. Secondly, his main point seems to be that a certain kind of "genius" is required to create the type of work that Ms. Hagen aspires to write. Well, genius never hurts, but I take issue with his faulting Hagen, a graduate student composing her first orchestra piece, for not creating music of the degree of maturity, polish and sophistication of a composer such as KAIJA SAARIAHO (one of his examples). Such a comparison is analogous to making the profound discovery that the work of a graduate student in physics is not on the level of that of a Nobel laureate in the same field. Well, duh ...

The point here is that it is JUST BECAUSE Ms. Saariaho -- who by now has heard dozens of performances of her orchestral music -- was supported with performance opportunities DURING HER FORMATIVE YEARS that she has grown into the respected master she is today. Just so, on our own turf, we can and should share in the discoveries of our local composers while contributing to their growth and evolution into, perhaps, the future Masters of our Art. I should add, too, just for the record, that a number of hearers, such as our baritone soloist in the Rachmaninoff, THOMAS ROY, found Hagen's work to be well worth hearing. It would have been good to convene a group after the performances to discuss the whys and whats of their varying impressions.

Apropos of all this, this past Saturday's New York Times (May 29) has an interesting article about an old acquaintance of mine, composer DAVID DEL TREDICI. In it David says, "... the thing that is interesting for me as a composer, and I think for a lot of composers, is to do the thing which has not been done. It's a thrill to go where nobody's gone." (David never was too articulate.) Noting that "... when you get right to the inner workings of a symphony, it's very conservative," he describes the psychodrama of the San Francisco Symphony's reaction to the title (*Gay Life*) of a work it recently commissioned him to write: "At one point I was asked if I would mind changing the name to *San Francisco Songs*." Well, he minded. All this from an orchestra with an openly gay music director in one of the few cities that supports (and performs) same-sex marriages. The writer of the article, ANNE MIDGETTE, goes on to note that "new commissions ... tend to be uncontroversial, in keeping with society's unspoken mandate that classical music be uplifting, tame and suitable as background at dinner parties. Classical audiences aren't used to being confronted by art the way that gallerygoers, theater fans or readers of fiction are." Reading the above, I feel an (almost) uncontrollable urge to start fiddling with next season's programs to find a place for *Gay Life*. Wouldn't that be

Did you know that we now
have recording samples of
the LJS&C on the web site?

Check them out at...

<http://www.lajollasympony.com/concerts/recordings/>

jolly for our audience! And why not?

On a more serious note, while we probably haven't done as much as we could have or should have in support of the new -- I have several hundred orchestra pieces on my shelves which I have received from composers all over the world during the six years I've been Music Director -- we have "kept the faith" to a considerable degree. I am thankful to and proud of our superb instrumentalists and choristers for their commitment to musical exploration and discovery, even when the results are not guaranteed or entirely comfortable. Finally, it is my hope that our staff, Board and audience will "keep their ears open" and come to feel pride at the singular legacy of adventurous programming -- even when it generates sparks -- that is at the core of what we have to offer San Diego and the broader world of music.

FROM THE BOARD OF DIRECTORS... Diane Salisbury

LJS&CA Celebrates 50 Years with 'Broadway Jazz' and Cecil Lytle

Join us for the LJS&CA 50th Anniversary Gala on **Sunday, October 3, 2004**. We'll be swinging at sunset with a concert of 'Broadway Jazz,' featuring special guest pianist Prof. CECIL LYTLE and members of the LJS&C.



This special event takes place in the spectacular **Great Hall** (Eleanor Roosevelt College, USC), where guests will be welcomed by a brass quintet on their way to enjoying a sunset buffet, wine-and-food pairings, and auction on the ocean-view terrace. Shortly after sunset, guests will enter the Great Hall for the evening's concert and introductions to special guests, including Honorary Gala Chair Prof. ANN L. CRAIG, Provost of Eleanor Roosevelt College. It only happens twice a century ... so reserve your tickets today by calling (858) 534-4637. This is a limited-capacity event, and it is expected to sell out. Event time: 5:30 pm to 8:30 PM. Ticket price: \$100 per person.

CHORAL ARRANGEMENTS ... Beda Farrell

Former Chorus Member Ron Banks to Tour in "The King and I"

Bass RON BANKS just received a terrific opportunity: a national tour of "The King and I" (his first production contract). He will be playing the *Kralahome* and understudying the *King*. He leaves for NYC for rehearsals at the end of the month. The show opens in Pittsburgh, and then it's a year-long, 30+ city tour, with SANDY DUNCAN starting as *Mrs. Anna* and STEFANIE POWERS taking over after six months or so. (The touring company is expected to play in San Diego some time next year.) Ron's wife, former LJSC soprano CATHRYN STARR,

**CONGRATS TO DAVID
CHASE ON HIS 30 YEARS AS
DIRECTOR OF THE LA
JOLLA SYMPHONY CHORUS!**

is doing a local production of "Joseph and the Amazing Technicolor Dreamcoat" in Torrance and is currently in rehearsals.

Current Chorus Member Robert Wennerholt in "Annie"

Bass ROBERT WENNERHOLT heard the cry of the theatre muse, and is not singing Verdi with us. He sends us this promo:

"The LJSC is an exceptional group to sing with, and I miss it! But right now, the 'pull' of the theatre is too strong. I hope some LJS&C members can attend the **LA Jolla Stage Company** production of "Annie," in which I play *six* roles, including the radio star *Bert Healy*, who sings "You're Never Fully Dressed Without a Smile." Performances are the last three weekends in June: Fridays at 8 PM (except for no performance on June 8); Saturdays at 4:30 PM and 8 PM; and Sundays at 2 p.m. I can get \$2 discount tickets for anyone interested. Please contact me directly if you are interested in the \$2 discounted tix: rpwennerholt@hotmail.com. More details may be found at the website: <http://www.thestageco.com/annie/annie.html>."

Reunion Concert Plans Continue



Plans for the first ever "Chorus reunion" continue to move along for Saturday, June 5. As mentioned in previous editions of TUTTI, anyone who's ever sung in the LJSC under David's direction is invited to attend a special rehearsal and sing the 4th Movement ("Te Deum") of Verdi's *Four Sacred Pieces* at the Saturday concert. Immediately following the rehearsal is a Chorus family potluck, organized once again by MARIANNE SCHAMP and her crew ... including Chorus dress maven JEANNE STUTZER. So far we have 43 returning singers (including former Assistant Conductor JORETTA WRIGHT NELSON):

Sopranos

Sandra (Brown) Alexander
Lerina Barczys
Ann Chase
Ida Houby
Gisela Linde
Perry Mack
Julie MacNeil
Michelle McCurdy
Joretta (Wright) Nelson
Marie Nelson
Barbara Schmidt
Kim Vesco
Joylene (Harvey) Wagner

Altos

Kathy Archibald
Carolyn Chase
Michelle Dixon
Susan Dramm
Delores (Sherertz) Giaquinta
Michelle Jolly
Monique Kunewalde
Monica Loebel-Ward
Kathy Maxwell
Jill (Metzner) Peck
Mary Ann Rogers
Sue Ann Taggart
Evelyn Tecoma

What sorts of things would
YOU like to know and read
about?

Please direct any inquiries,
comments, news, or story
ideas to the Editor at
barbara@peisch.com.

Tenors

Aleksandr Agamirzov
Brian Andersen
Bob Brislin
Richard Gray
Jay Sacks
Bill Simmons

Basses

John Carroll
Charles Finn
Ron Kaufmann
Craig Klampe
David Kempton
Robert Mack
Phil Nader
Elie Shneour
Harry Steinmetz
Ted Struck
Paul Taylor

Picnic/Potluck on Saturday

Please let me know asap if you are NOT planning to attend the potluck/picnic on Saturday after the 11:00 AM rehearsal. So far it looks like about a half of the Chorus has signed up to bring something or donate to buy something. If you forgot to sign up, please let MARIANNE SCHAMP know what you plan to bring: marianneschamp@hotmail.com.

Volunteers are still needed to help with collating, stapling and folding the program guide. Please phone Anne or Kellie in the LJS&CA Office if you can help (even a couple of hours would be good): (858) 534-4637.

The LJS&CA extends its sympathies to the family of alto BECKY RAMIREZ, whose father passed away on Friday, May 21.

ORCHESTRATIONS ... Jeff Nevin

Mariachi history has been made! It's finally happened: Southwestern College is the first school in the U.S. (maybe the world?) to offer a college or university degree program in mariachi music. Two weeks ago I received notification from the California Community Colleges Chancellor's Office of its approval, and this past Friday I heard from the California Postsecondary Education Commission of its intent to concur with the Chancellor's Office. This is it! Beginning with the 2004-05 school year, students will be able to earn an Associate's Degree in Music with a Mariachi Specialization.

Along with the first official Certificate of Achievement in Mariachi Music, which was approved last September, this completes Southwestern College's formation of a unique mariachi program, which has been in the works since I arrived six years ago. The **Associate of Arts Degree in Music: Mariachi Specialization** is intended to entice young mariachis to acquire a college education and hopefully hook them into transferring to a four-year school to earn a Bachelor's in Music Education. With the mariachi A.A. on their resumes as well, these students will be uniquely qualified to teach mariachi in public schools across the country. The Certificate of Achievement in Mariachi is a

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Sylvia Grace, Executive Director
sgrace@ucsd.edu

means for traditionally-educated music teachers to take a small number of classes and become certified in the basics of mariachi history, pedagogy and performance practice.

I understand that several schools across the country are working on degrees and certificates of their own, which only goes to show that this where the future of mariachi music is heading. Twenty years ago, grass-roots pressure led to the rise of elementary and high school mariachi classes, most notably in Tucson and San Antonio; but soon these spread to schools all over the U.S., including several colleges and universities. Paralleling the progression of jazz music into mainstream music education, these classes changed from mainly after-school "clubs" to formal classes, for credit, integrated into the school curriculum and the school day. What has eluded the mariachi world until now is a college degree specifically -- though I expect many more to follow soon.

Thanks to everyone who contributed by filling out my questionnaire a few years ago, or by promoting and supporting mariachi where you live -- you've helped to create the climate that made this degree possible. We're all making history: it's so amazing to see the how mariachi music has evolved over these past twenty years, to see how much respect it's receiving today, and to see the impact it has on young people and their communities that support it. There's much more to come....

FAREWELL FROM THE EDITOR ... SHARON JONES



It has been my privilege both to be a member of the La Jolla Symphony Chorus since its 1987-88 season (and a result, thanks to 'David & Co.,' to have traveled the world), as well as to have contributed to this newsletter. Christened "TUTTI" by THELMA PARRIS shortly after its inception at an LJS&CA Board retreat in the summer of 1996, the newsletter was launched to try to solidify the identity of the LJS&CA by broadening our understanding of the organization and facilitating communications among its various entities. I hope that I have helped (thanks in no small part to Beda and Thelma, especially) in this regard. As some of you know, I will be retiring from UCSD at the end of the year and moving to a new home in Desert Hot Springs (just north of Palm Springs), CA. I am happy to say that the editorship reins will be turned over into the highly capable hands of alto BARBARA PEISCH, a frequent past TUTTI contributor. Please give her your support and appreciation. I will be thinking of you often -- especially Monday nights ☺ -- and will be sure to miss you all lots. Hope to hear you all again in concert soon...

