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"Harold In Italy" ... Harvey Sollberger



While the upcoming Symphony concert (May 1 and 2) features a heavy Central European component in the form of Dvorak's *Eighth Symphony* and Kodaly's *Dances of Galanta*, I'd like to write a bit about our "French connection," that is, Berlioz's *Harold in Italy*, for solo viola and orchestra. This French connection may especially interest our Chorus members, since next year's 50th season will kick off in October with chorus and orchestra selections from his great monodrama, *Lelio*. So "Harold" is, perhaps, both a kind of preview and warm-up for the big 5 - 0.

Composers like Charles Ives, Igor Stravinsky, and Edgard Varese are often held up as avatars of musical upheaval and revolution, but before them there was Berlioz, who lived and wrote in the aftermath of a real revolution. Berlioz was a true original, and almost singlehandedly established and launched musical Romanticism in France. Coming in the aftermath of Napoleon, he championed the individual above all else, and saw himself as the embodiment of the Romantic hero, provoking and besting middle-class Philistines with their love of comfortable and safe art. Berlioz's music is not "comfortable" -- just ask any of your Orchestra colleagues currently engaged with it! It is music of extremes, of sudden and disorienting dynamics and tempo changes; but it is also music of subtlety, where one kind of music can melt into another in anticipation of the Twentieth Century's cinematic dissolve.

What better vehicle for a dashing Romantic composer than the work of a dashing Romantic poet, in this case Lord Byron and his epic poem "Childe Harold's Pilgrimage." Both Berlioz and Byron visited and loved Italy, and Berlioz's radical four-movement symphony and viola concerto wrapped-into-one tracks our eponymous hero through various stages of his Italian sojourn. One of my favorite moments occurs at the end of the third movement, "scherzo" -- called by Berlioz a "Serenade" -- where the slowly-moving solo viola

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is suspended over the scherzo rhythm in the violas, which seem not to have noticed that the music has changed tempo and character. Such balancing of two tempo "streams" was supposedly created by composers like Ives and Carter, but there, before them, Zelig-like, is Berlioz.

Another favorite moment is at the end of the fire-and-brimstone fourth movement ("The Brigands' Orgies"), where the viola -- after having been silent for much of the movement -- returns in a musical flashback to the tune of the second movement ("Procession of Pilgrims"). This is no ordinary return, though, for, rather than being accompanied by the orchestra, the viola is joined by two violins and a cello -- forming a little string quartet -- stationed OFFSTAGE, nowhere to be seen. This spectral moment passes like a dream or an illusion, after which the orchestra returns us to reality with a mad dash to the stirring finish.

Our soloist, KAREN DIRKS, is a San Diego native returning to us from the Chicago Symphony. Thus, a good time should be had by all, when Berlioz -- an "outside agitator" if ever there was one! -- brings his own brand of musical commotion to these Pacific shores.

DISCOUNTED TICKETS ARE AVAILABLE FOR UCSD FACULTY, STAFF, AND STUDENTS

For more information, call the Box Office at (858) 534-4637, or visit www.lajollasympphony.com.

FROM THE BOARD OF DIRECTORS... Sean Peisert

On-Line Ticketing Now Available

As LJS&CA Board Vice President and Chair of its Electronic Communications Committee, I've made it my mission to bring our organization into 'the Information Age,' and I am now very pleased to announce that the first iteration of on-line ticketing for the current 2003-04 La Jolla Symphony & Chorus Association season is up and running on www.lajollasympphony.com for all events held at Mandeville Auditorium. Initially this will be in effect for single ticket sales; subscriptions for the 2004-05 season are only available by calling the Box Office.

The process to get this working was a collaboration among our web designer, WALT DICKINSON (of iWalt.com), CINDY COLLINS, and me. The company that we are using for this service is a local firm called SeatAdvisor.com, with which Cindy and I worked extensively to customize the experience as best we could for our patrons. Currently the system supports both making donations as well as purchasing individual concert tickets of any category (including student, senior, and ensemble rates!).

In the next few months, we hope to add at least two other major features, including on-line subscription sales as well as ticketing for concerts at non-Mandeville venues, like our Fallbrook run-out, the St. Paul choral concert, the Messiah Sing, and fundraisers. I also hope to make it an easy process for

ensemble members to make payments for concert CDs recorded and produced by our recordist, KENT OBERLIN, rather than the manual-entry credit card process that we go through right now.

We hope this system is a success and helps the LJS&CA administrative staff work more efficiently by reducing time spent making phone calls and listening to voicemail. Please feel free to make use of this system whenever you would like to purchase tickets for La Jolla Symphony & Chorus events or would like to make donations. And tell your friends!

The 2004-05 Season Schedule

Next year's concert season schedule has been posted, on www.lajollasympphony.com.

FROM THE LJS&CA OFFICE ... Sylvia Grace

New Operations Manager

As everyone knows, after 6 years as our Operations Manager, CINDY COLLINS accepted another position, and from all reports is very excited about her new opportunity at the Lakeside Nature Conservancy. We wish her the best and will miss her for a long time to come. The *new* voice answering our main phone belongs to ANNE MERKELSON. Anne was highly recommended by Board member JEAN OELRICH as a professional whose experience and education made her an excellent fit for the Operations Manager position.

Most recently, Anne had been the Director of Membership for XLNC1, increasing membership revenue by 65% which in turn generated \$85,000 in earned and contributed income for the station. Previously, Anne taught gifted and talented students at the 5th grade level in Los Angeles for 2 years. Anne also worked for several years in the print world as well as electronic publishing as an editor, production director, and advertising coordinator. She received her B.A. in Music from UC Santa Cruz and has been a member of a women's choral group as well as a soloist in other concerts. Anne's email is amerkelson@ucsd.edu.

CHORAL ARRANGEMENTS ... Beda Farrell

Reunion Concert Plans Continue

Email and snail mail invitations have gone out to several hundred former Chorus members, inviting them to our "Reunion Concert" in June. Alumni are invited to return and sing the "Te Deum" of Verdi's *Quattro Pezzi Sacri* (Four Sacred Pieces) with current members at the June 5 'Pictures at an Exhibition' concert. We'd like to locate even more singers to participate in this event, which closes out David Chase's 30th season as Choral Director of La Jolla Symphony Chorus. If you have information about someone who's sung in the LJSC under David's direction, please contact FRAN CASTLE, at Jofrcastle@aol.com, immediately. The reservation deadline for alumni participation is May 15.



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

Check them out at...

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



Sacred Voices at St. Paul's Cathedral

The Chorus gave a special concert of 'Sacred Voices' at St. Paul's Cathedral on Friday, April 23. Performing for a large and enthusiastic audience, the Chorus sang some of David Chase's favorite a cappella choral works, in celebration of his 30th season with LJS&C. In his program notes David said, "This concert has a great deal of personal significance for me. It was planned as part of the celebration of my 30 years of conducting the La Jolla Symphony Chorus, and it was planned especially for performance in the warm acoustics and amiable atmosphere of St. Paul's Cathedral. For this event I wanted to revisit some music that I associate with the Cathedral, with the history of this wonderful chorus, and with my own history as a conductor. I also wanted to include something new, because that is what keeps our art growing."

Beginning with Palestrina's masterful *Stabat Mater* and ending with an homage to the great Robert Shaw with *Bogoroditse Djevo (Ave Maria)* from Rachmaninoff's *Vespers (All-Night Vigil)*, David also led the Chorus through Vaughan Williams' *Mass in G Minor*, *Lux Aurumque* by California composer Eric Whitacre, and *Without Words* by Huang Rho.

Of the *Mass in G Minor*, David says, "The last time we performed this mass was some 28 years ago. The very thought of the music brings two very personal sounds to my memory. One is the sweet cry of my infant son, Darren, who was quickly whisked out of the church by his mother; the other is the voice of MARTHA NEAL-BROWN, a talented soprano and a wonderful person, who sang in this chorus from the first year of my tenure, 1973, to the time she tragically died in 2001. She sang the solo part in that performance, and in my mind she will always be with us. I dedicate this performance to her memory. The soloists in this performance are also 'members of the family,' the four staff singers that we have been very fortunate to retain for many years. These four professionals have been the backbone of our chorus for many years. My collaboration with them is one of the joys of this work."

Bhutanaires, those Chorus members who toured the Kingdom of Bhutan last summer, were thrilled to sing *Lux Aurumque* for the St. Paul's audience. David notes, "*Lux Arumque* is a wonderful example of (Whitacre's) harmonic language used at the service of a short, luminous text. The harmonies perfectly convey the 'Light, warm and heavy...'"

The Chorus is grateful to soprano YING-JA CHEN for her expert coaching in Mandarin Chinese for Huang Ruo's *Without Words*. Based on a poem by Li Hou

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

Zhu (937-978) in the Tang Dynasty, Ruo's piece demonstrates "a sense of a young man's view of the long tradition of Chinese poetry and music, a meeting of generations."

Kudos to David, soloists, "stage crew," accompanist VICKI HEINS-SHAW, and the entire Chorus for sharing these 'Sacred Voices' (music of the masters, old and new) at St. Paul's Cathedral.

Gregorio Gonzales Adds Lullabies to his Repertoire



Baritone GREGORIO GONZALES, Young Artists winner, LJS&C soloist, and former Chorus member, is celebrating his latest role: Dad! Of this, he says that "Sofia Isabella gave us a little surprise ... being born a healthy and beautiful baby on March 29 (4 weeks early). Our joy, which we could not wait to share, is as you imagine overwhelming. Thank you for the wonderful love and support you have shared with us. May God bless you and keep you in our lives always, and may our baby girl meet you soon."

Assemblymember Christine Kehoe Names Carolyn Chase "Woman of the Year"



In a ceremony on Monday, March 15, at the State Capitol, Assemblymember CHRISTINE KEHOE (D-San Diego) honored alto CAROLYN CHASE as the 76th Assembly District's "Woman of the Year." The ceremony was held to recognize an exemplary California woman from each Assembly district in the state. The ceremony for "Woman of the Year" was the centerpiece of a day-long celebration that included a morning reception and luncheon with all the legislators and each of their "Woman of the Year" selections.

"Carolyn is an inspirational leader with a long history of accomplishments," Kehoe said. "I am pleased to pay tribute to such a talented and dedicated constituent. Carolyn Chase is a dedicated environmentalist. She has proven leadership with the Sierra Club, Earth Day, and comprehensive land use planning. She works tirelessly to educate people on how they can live in a more environmentally friendly manner."

The next copy deadline (last
issue of the season) is
Friday, May 21, 2004.

Would you be interested in being Editor?

"Carolyn has that rare combination of compassion and competence that makes her an extraordinary role model for young people," Kehoe added. "She gives selflessly to her community and her entire city. Carolyn has truly made a real difference in our lives."

Carolyn is currently Editor of San Diego Earth Times, a member of the San Diego Planning Commission, Chair of the mayor's Environmental Advisory Board, Chair of the Political Committee of the San Diego Chapter of the Sierra Club, a member of SANDAG's Regional Comprehensive Plan Stakeholders' Working Group and the County's General Plan 2020 Interest Group, co-founder and CEO of San Diego EarthWorks, organizer for EarthFair 2004, and a columnist for the Daily Transcript.

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*Carolyn has been a member (on and off) of the LJSC for many years. She's a true friend to our entire organization. Notably, she was instrumental in our having been named official "Cultural Ambassadors from the City of San Diego" to our sister city, Warsaw, by Mayor Dick Murphy and the City Council.*

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### ORCHESTRATIONS ... Susan Ung

I would like to let you all know that I will be leaving the job as Personnel Manager for the La Jolla Symphony at the end of this concert season. Changing career directions and priorities will keep me travelling a great deal, and this will impact greatly on my ability to fulfill the responsibilities and generate the time and energy for the job as Personnel Manager.

I will be performing on the viola in solo and chamber music venues nationally and internationally beginning this summer and into the next few years. I will also be making some recordings and collaborating with my husband [UCSD Professor of Music CHINARY UNG] in lecture-recitals, residencies, and concerts, both here and abroad. I also plan to help much more with the management of his career as a composer.

It has been a good 5 years, and I feel that I have grown a lot working with all of you, and especially as (co) principal viola. I have learned much. During that time I also hope that you all feel that the LJS has grown in stature in part because of what I have contributed. I am sure that the LJS&CA will continue to be an important part of the San Diego community and will be more and more recognized as the jewel it really is. I will be here to see that growth continue, and I hope there will still be ways that I can contribute.

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### SEND-OFF FOR CINDY COLLINS... Beda Farrell & Sharon Jones

After 6 years of dedication to the La Jolla Symphony and Chorus Association, Operations Manager CINDY COLLINS left us last month to begin a new position with the Lakeside Nature Conservancy. Cindy gave 100% effort in working for and supporting the LJS&CA. She has been the absolute best 'first contact' with our public, selling tickets and subscriptions on the telephone, and acting as 'front of house' for our concerts. Not only did she change jobs: she also moved to a new apartment. We gave her a rousing send-off at the Rock

The 'job' will be available in the fall...

Bottom Brewery the evening of Wednesday, March 31 ... and many thanks to those of you who attended. We presented her with a gift certificate from Bed, Bath & Beyond so that she could choose what she needs for her new home.



*Cindy, in grey, left of Colleen Philips in the center*

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### **FREUD AND MAHLER at the SDSO ... Wendy Eng-Rytell**

The San Diego Symphony is pleased to announce the following program, which may be of interest to the LJS&CA:

'Sigmund Freud and the Dreams of Gustav Mahler'  
Saturday, May 15, 8:00 PM  
Copley Symphony Hall, 750 B Street

What happens when two of the greatest minds of the 19th and early 20th centuries meet? Freud analyzes Mahler's dreams to uncover the truth behind the psychologically tormented genius. This dramatic theatrical and musical fantasy includes excerpts from Mahler's Symphonies No. 1, 3, 4, & 5.

Tickets: \$10-\$55.

Call (619) 235-0804 for tickets, or visit [www.sandiegosymphony.com](http://www.sandiegosymphony.com)  
Group discounts are also available.

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### **The MUSIC OF NATURE AND THE NATURE OF MUSIC ... Kellie Rice**

*The following review by Patricia M. Gray, Bernie Krause, Jelle Atema, Roger Payne, Carol Krumhansl and Luis Baptista was submitted for our information by violinist JEANNE SAIER.*

Is music universal? What is it that drives both humans and animals to create music? In this article the authors propose many interesting theories and facts about the connection between mankind, the animal kingdom, and musical soundscapes. By defining music as "patterns of sound varying in pitch and time produced for emotional, social, cultural, and cognitive purposes," they show the ways in which whales and birds both create sound that is surprisingly similar to what we consider musical. Humpback whale songs, for example, embody many similarities to our own songs. They use many rhythms similar to those in our

Please direct any inquiries, comments, news, or story ideas to the Editor at

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[scjones@ucsd.edu](mailto:scjones@ucsd.edu).

## Need to contact the LJS&CA?

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own music, including phrases and movements of similar length; musical intervals between their notes that are similar to our scales; tone and timbre similar to human musical sounds; and repeating refrains that form rhymes in the same manner as humans.

In addition to whales, the article postulates that birds compose songs using the same rhythmic variations, pitch relationships, and combinations of notes as human composers. Some even pitch their songs to the same scale as Western music, which offers one reason why humans may be attracted to these sounds.

Lastly, the article discusses the ancient human connection to music, citing the discovery of prehistoric flutes made of animal bone in France and Slovenia from approximately 4,000 to 53,000 years ago. This means it is possible that humans have been making music for several hundred thousand years.

The combined studies of whales, birds, and prehistoric man all seem to suggest that music-making may predate humans. As the article suggests, "rather than being the inventors of music, we are latecomers to the musical scene." If making music is as ancient as some believe, perhaps it can help explain why we find so much meaning and emotion in music that we cannot otherwise explain.



"Science Magazine". *Perspectives: Biology and Music*. 5 January 2001, Vol. 291.

To view this article online, visit

<http://www.sciencemag.org/cgi/content/full/291/5501/52>



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