

## We Need Your Help! ... David Chase

There is deep contradiction in the nature of the La Jolla Symphony and Chorus Association. Even in its 50<sup>th</sup> year, it continues to be overlooked by the San Diego media and undervalued by the University that it serves. Its Board is shrinking, its budget is stagnating ... and its Music Director is retiring! By all logic, it should be doomed.

But, friends, look at the health of its music-making!

There is no other non-professional organization in the country that can match its recent accomplishments. Look at the last few months alone. The Orchestra played the Mahler Ninth – a piece that can befuddle many professional orchestras – beautifully, and the audience responded with profound enthusiasm. The Chorus performed an unusual piece – Lambert's *Rio Grande* – with the San Diego Symphony and knocked the socks off the guest conductor, Murray Sidlin, with its professionalism.

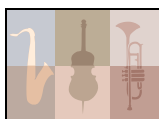
And now we're about to finish the season with a massive concert marshalling over 300 performers and presenting three daunting pieces that represent what we've stood for all these years, "performing ground-breaking music along with traditional favorites." (That's from the mission statement on the web site.) In this case, the "traditional" work is one of the largest, splashiest works in the repertoire, *Carmina Burana*. And proving our dedication to music of the present, the program will begin with a premiere, *Collective Resonance*, commissioned for our 50<sup>th</sup> anniversary from UCSD faculty composer Rand Steiger. Then the phenomenal Young Artists Competition winner, percussionist Mathias Reumert, is featured in a tour de force piece written ten years ago by the colorful American composer, Joseph Schwantner.

It's an amazing concert, and we'll share it with two other performing organizations from our area, the San Diego Master Chorale and the North Coast Singers. This spirit of collaboration has been the hallmark of the 50<sup>th</sup> anniversary concert season. It's another indication that our organization is healthy and vital to the health of San Diego's arts scene.

The La Jolla Symphony and Chorus Association is alive and well. But it will need a great deal of support in the near future. Tell everybody you know about this concert ... and tell about *us*!

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## Carmina Burana *Ragazzi* Chorus ... Submitted by Beda Farrell

**Caprice** ("of humorous or capricious character") is a 50 voice advanced treble choir, one of four ensembles that comprises the San Diego North Coast Singers. The group is known for its warm tone and joyous spirit. The singers have performed with the La Jolla Symphony & Chorus in Britten's *Spring Symphony* (1996), Honegger's *Christmas Cantata* (1997), and Orff's *Carmina Burana* in Copley Symphony Hall with the San Diego Symphony (2001). They have participated in festivals and conferences throughout Southern California. In January 2001, Caprice & Capella (another North Coast Singers choir) traveled to New York City to perform along with the Alice Parker's professional choir, Melodious Accord, as part of the annual Festival of Spirituals & Concert in the Cathedral of St. John the Divine. In 2004 the group made a performance tour of Italy, including participation in Palm Sunday Mass at St. Peter's Basilica in Rome. Sally Husch Dean, LJS&C soprano, is the Music Director of **Caprice** and founding Music Director of San Diego North Coast Singers. More information is available at [www.northcoastsingers.com](http://www.northcoastsingers.com)



*The Caprice Choir*

### Contributors:

Barbara Peisch, Ed.

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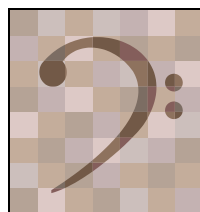
Ylva Elias

Beda Farrell

Sharon Jones

Diane Salisbury Whitley

Amee Wood



## Many Farewells

With the end of this season we bid farewell to several of our valuable members.

### Harvey Sollberger

As we have all heard by now, our Orchestra conductor and Music Director, Harvey Sollberger, has decided to pursue other interests. Harvey is a man of many talents: composer, conductor, new music specialist, and virtuoso flutist. Although he's only been with us a few short years, Harvey has set high standards, and explored repertory that even this adventurous orchestra has never played. It is typical of Harvey that his first concert as music director should have included both *The Rite of Spring* and music by Ravi Shankar. Harvey, we all wish you the best of luck in your endeavors.



### Beda Farrell

Beda has decided it's time to retire. She has been with the LJS&CA for twenty-six years! Along with Peter Jorgensen, Sharon Hublit and the late Martha Neal-Brown, she's been one of the managers who helped to shape the Chorus as it is today. She was interim manager of the La Jolla Symphony & Chorus Association from 1992 to 1993, and served on the Board of Directors in the 1980s. Beda does so much behind the scenes that there's just no way to list all the things she does for us. It will probably take three people to fill her shoes. Beda, you have no idea how much we are going to miss you!

### Thelma and David Parris

David and Thelma Parris, two of the LJS&CA's greatest supporters, are moving to Port Townsend, Washington and we will so dearly miss them. David served on the Board for many years, including being Board President, and Thelma helped many years with the Young Artist Competition. They plan to build a home in Port Townsend, and with the amount of rain that San Diego received this past year, they should be well adjusted to the wet winters in Washington. We will miss you both. Thank you so much for your support over the years.

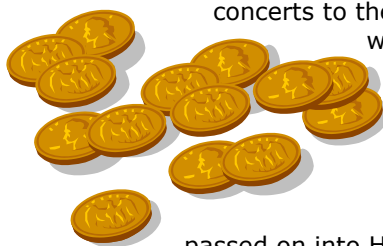
They say bad things come in threes ... looks like we're supporting that theory.



## A Biblical Story (or "Easy Come, Easy Go") ... Amee Wood

### Dues are returning in September

Once, in the land of La Jolla, there was a group of musicians which sang and played wonderful music, and gave concerts to the public, and loved the sounds they made. But it was difficult to produce these concerts; they spent many hours rehearsing, begged alms from supporters and were taxed to participate. And they struggled, and paid up, and did all these things for the love of performing great music.



And lo! in 1984, a chorister passed on into Heaven, and bequeathed unto the organization a great sum of money, which became The Endowment. And a

## Tutti is online!

Thanks to Sean Peisert, you can download this and previous issues of Tutti from:

[lajollasympphony.com/download/tutti](http://lajollasympphony.com/download/tutti)

great cheer went up among the musicians, and they rejoiced, and got many free things like T-shirts and canvas bags and license plate frames. And staff singers and assistant conductors and expensive productions abounded. And the Board decreed the ensemble members would no longer be taxed. And the musicians were glad, and boasted unto their friends in other musical organizations that they were so rich they no longer paid dues. And the other musicians marveled, and were in awe. And the La Jolla musicians lived off the fat of the land for many years.

And then the plagues came. The Endowment, which had been strong and healthy, shrank due to a great force of nature called The Stock Market. The Board continued to beg for alms, but needed to use money from The Endowment to pay bills. And then the UCSD Department of Music began to demand taxes from the small group, which had never been levied before. It told the group they were in arrears in taxes. It took away office space. It demanded money for the use of the concert hall, which amounted to \$4000-\$5000 per concert. And it would no longer provide funds for an orchestra conductor. It told the small group of musicians that it was time for them to stand on their own feet. And the Board wept, seeing that despite the generous alms of patrons, and the gathering of grant monies, that they could not pay their bills. They thought, and created new ideas for gathering money, but had small hope. And after much gnashing of teeth and rending of garments, the Board decided to once again levy taxes on the musicians.

And a great cry went up among the musicians when they heard this news: "Some of us are poor, some of us are stingy, we are not accustomed to this, we donate hours to this organization, AND we have to pay for parking! We do not want to pay dues!" And the Board heard this, and pondered it in its heart. The Board decreed that the elected ensemble representatives who sit on the Board shall form a committee to research this problem. Thus, the ensemble representatives talked, and thought, and went out into the land to canvass other musical groups about their taxes, and tried to understand the budget, and, in time, came up with this plan, which was endorsed by the Board.

Taxes, which shall be called dues, shall be requested from all ensemble members beginning September, 2005. Dues shall be voluntary, although the ensemble members are notified that the money from dues is sorely needed. Suggested amount of dues is \$50 per quarter, or \$150 per year. Students may forego the dues, as they are already taxed by tuition. Those musicians who pay for parking may subtract what they pay for parking from the suggested amount. If any ensemble member wishes to pay more than the suggested amount, he/she may do so, and the Board will rejoice. Ensemble members are urged to go out into the land and seek other sources of funds, such as wealthy relatives and friends, bake sales and companies with matching grant programs. All monies are decreed to be applied to the operating costs of the organization. The Board felt sad in reinstituting taxes. And God saw all this, and loved good music. So God smiled on the efforts of the small group of musicians who were trying so hard to keep the ideals of making good music, and made all the contributions fully tax deductible by law.



And thus it is that the La Jolla musicians shall once again be taxed. It is hoped that they will know that the taxes collected are going to a good cause.

Alert: If anyone has an idea for generating income for the La Jolla Symphony and Chorus Association, please speak to a Board representative. Thanks.

## Need to contact the LJS&CA?

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## Our Multi-National Association (Part 6)

### Ylva Elias – Chorus Alto

I was born in 1969 and grew up in Uppsala in Sweden. Uppsala is the fourth largest town in Sweden, with about 190,000 people. The town has a long history, going back to the days of the Vikings around the year 1000, and the foundation of Uppsala University in 1477. Uppsala also has the largest cathedral in the Nordic countries, Uppsala Domkyrka.



I studied in Uppsala to become a laboratory technician, and after some years of working with molecular biology, I continued my studies to get my Master of Science in Biology. I took turns in working and studying. In fact, when I got the chance to move to San Diego in 2002 (the biotech company I worked with merged with an American company, Sequenom), I also got the ability to finalize my thesis and Master Degree here. However, another reason to move to California was to explore the culture, music, and try a singing career here.

I guess you could say that I started my singing career as a child, singing along to the famous Swedish band, ABBA. I joined choirs in junior and senior high school, and got the chance to do some solo performances, and the musical, "Oliver Twist." Boy, that was fun! At the age of 15 I auditioned for one of the choirs in the cathedral. Although I cried the day before, afraid that I wouldn't have time to both study and sing in a choir, I will never regret that day! In fact, I sang for 13 years in different choirs in the cathedral, and we went for several tours in different countries in Europe. The repertoire was broad, singing, for instance, Handel's Messiah, Verdi's Requiem and Swedish traditional and modern music. I got my basic training in sight reading singing all those old Gregorian hymns during Sunday masses. Finally I tried other choirs outside the church, including a ladies choir, an academic choir, and a female barbershop/show choir and, temporarily, Opera Choruses, singing at theatres in Uppsala and Stockholm (the capital of Sweden). I also performed with a barbershop quartet. In 1995 I got the chance to join a rock cover band and got to hold the microphone in my hand for the first time. From all this singing, I got much inspiration and decided to go to music school for two years, from 1998 to 2000 in Uppsala and Stockholm. I got training in how to sing jazz, blues, Swedish folk music, pop, soul and rock, both as a soloist and in ensembles. I also performed with different bands and in a duo with a guitarist, at private and company parties, music cafés, festivals etc.

Then, in 2002, I suddenly got the chance to move to California! I already knew something about California, as just before the move, I had been on a tour with the Uppsala Academic Choir in Northern California. We sang in the Sonoma wine district and gave a final concert at a Nobel Party in the city hall of San Francisco, with the Swedish crown princess in the audience.

I heard about the La Jolla Symphony and Chorus through my new Swedish friend Helene Sahlsten (soprano), and I joined the alto section. It has been a lot of fun and such a great experience to sing the different repertoire, music that I probably never would have had to chance to sing in Sweden, like the great "Rio Grande"!

Just two months after arriving, I met my husband-to-be on the beach in Pacific Beach. Although he is from Minnesota, with all the Scandinavian immigrant history there, he had to move to California to meet a Swedish girl. We got married last summer, with ceremonies in both Minnesota and Sweden. In fact, last year was so intense with the weddings and my Master Degree that I had to take a break from the chorus.

But now I am back in the chorus again and I so much look forward to singing Carmina Burana, one of my dream pieces!

I also have more time to take up my singing career as a soloist again. I have already been singing with some great local jazz musicians in San Diego, for instance, the Chris Klich Quartet. I will also perform with the bassist Rob Thorsen, the same very talented bassist who played with La Jolla Symphony Chorus at the "Broadway Jazz" show last September. I also have had opportunities to sing at different traditional Swedish ceremonies in San Diego, like the Lucia celebration and lately at the Norwegian-Swedish May 17<sup>th</sup> celebration. I am also the leader of a small Swedish choir, and we will perform at the Midsummer festival in Balboa Park on June 26.

Besides singing, in my spare time I socialize with my friends from different countries, I go surfing, and lately I have become more active in the Swedish house in Balboa Park, SWEA (the Swedish Women Educational Association) and the Swedish Chamber of Commerce. As my mom says, "Ylva, you have never been as active in Swedish celebrations as you have been since your move to the U.S.!!"

But I am very much grateful that I have gotten the opportunity to move to the US and to get to know the culture and people here and to feel so much welcome! It is also very exciting to mix both the American and Swedish cultures in singing ... and cooking.



## LJS&C Supporters Enjoy Pinot Noir Wine Tasting ... Diane Salisbury Whitley



*Board and orchestra member Sean Peisert (left) and Robert Whitley chat at the tasting table, where the wines for the blind tasting are hidden in numbered, brown paper bags.*

On Sunday, May 15, the third annual LJS&C Wine Tasting fundraiser was held. Once again, Bob Engler and Julie Ruedi hosted the event in their lovely Del Mar home. After an informal wine and cheese reception, syndicated wine columnist Robert Whitley led the crowd of wine enthusiasts through a "blind" tasting of Pinot Noirs. Receiving top vote was the Dehlinger Pinot Noir from Sonoma County's Russian River Valley. A much-anticipated wine raffle, featuring many rare bottles from private collections, concluded the afternoon. Fittingly, the top raffle wine, a \$150 bottle of Charles Heidsieck 1985 Champagne Charlie, was won by host Bob Engler.

Thank you to Bob and Julie for sharing their home, to Robert for donating the reception wine and many of the raffle wines, and to everyone who helped make this year's fundraiser a success that netted about \$3,000 for the LJS&CA.



*Tasting notes in hand, wine enthusiasts await the signal to begin.*



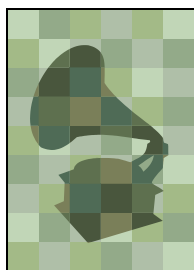
*Robert Whitley goes over the ground rules for the blind tasting: "Have fun, keep score if you want to."*



*Guests taste at their own pace, sharing their notes, comments, and best guesses with friends and neighbors.*



*Board member Brock Tella samples the cheese and crackers, as treasurer Jim Goode checks out the wine.*



## Orchestrations ... Ted Bietz

### Peter Clarke is getting married

Peter Clarke, one of the La Jolla Symphony's co-concertmasters, will be missing our last concert series. He is marrying Megan O'Neal, a dentist, June 4, just before our Saturday concert. Peter has been in the LJS for ten years, three of those sharing the position of concert master. We all wish the best for him and Megan and look forward to his return to the Orchestra next season.

### The Music Director Selection Committee

The Conductor Selection Committee has met and continues an ongoing dialogue regarding the process of selecting a new conductor for the Orchestra. Our current proposed plan is to bring in viable candidates to rehearse the Orchestra with a piece of their choosing. These candidates will be evaluated by the Orchestra, and a list compiled for the purpose of comparing the candidates. After narrowing the choices, the finalists will each conduct one of the earlier 2006-07 concerts. A final decision will then be made. We have begun this process by scheduling one of the candidates to rehearse the Orchestra for two hours, Monday, June 6, the day after our last concert series. We will be rehearsing 7-9 PM, in Mandeville, B202, and everyone is encouraged to attend. The first conductor candidate is Eric Lindholm, orchestra director and associate professor at Pomona College.

Ken Fitzgerald, Chairperson of the Conductor Selection Committee, will be meeting with Chancellor Fox and is planning to present her with letters from our musical family, explaining how important the Orchestra is to the UCSD community. At this time, the Department of Music is unable to financially support the position of a new conductor, and we hope to persuade Chancellor Fox to find a way to fund the position. You can send your letter directly to Ken via his email: [KENNETH.FITZGERALD@LW.com](mailto:KENNETH.FITZGERALD@LW.com). You can also address your letter to:

Chancellor Fox  
UCSD  
9500 Gilman Drive  
La Jolla CA 92093-0005

### Orchestra run-out concert in the fall

The Orchestra is planning a run-out concert to San Bernardino October 15, 2005. This concert, as well as the Oct. 29-30 concerts, titled *Un Canto a Mexico – A Mexican Serenade*, will be directed by Jeff Nevin. The run-out concert will help contribute to the LJS&CA general fund to support the many expenditures incurred during the season. All three concerts will feature the soprano soloist, Monica Abrego, a former LJS&CA Young Artist Competition winner.

### Curtis Chan adopts a child

Cellist Curtis Chan and his wife, Mae, have just adopted a child from China for the second time. Matthew will be their fourth child and their second adopted child.



*Curtis with Matthew*



*The Chan Family (before Matthew)*

Their family now includes Michelle (5 years), Jonathan (3 years), Grace (2 years, adopted 20 months ago) and Matthew (18 months).



## Choral Notes ... Beda Farrell

### Wayne Cornelius receives campus award!

Chorus tenor Wayne Cornelius (UCSD Department of Political Science) is one of the recipients of the campus-wide 2004-2005 Academic Senate Distinguished Teaching Award. The award will be presented by Chancellor Mary Anne Fox at a June 2 event.



## Editor's Corner ... Barbara Peisch

### More occupational hazards of being a musician

Some of you may recall the editorial I wrote earlier this season about hearing loss among musicians. Now let's delve further into the occupational hazards of being a musician. Former Chorus soprano Sharon Jones has sent me articles relating to injuries among instrumentalists due to the nature of the instruments they play. The April 21, 2005 issue of *The Desert Sun* has an article titled "Medicine for Musicians" that features a book written by a cellist highlighting the physical risks of musical artists. The article and book discuss how players of most musical instruments face some kind of repetitive stress injury. The article also mentions how few people have recognized the problem until recently.

Specific problems mentioned are the violin and viola, where "musicians have to hold their left arms in a godawful (sic) position and function in a very intricate way with their hands at the same time ... Cellists, bassists and harpists suffer lower back pain ... Then there is clarinetist's thumb, for supporting the entire weight of the instrument with one digit. Jaw and neck problems are found among flute players, Keyboard players suffer problems with their wrists."

A sidebar to this article with the heading "Workload wears on artists' arms, wrists and fingers" features musical works that seem to cause particular problems. Mahler's "'Fifth Symphony' has 800 measures, the majority of which are eighth notes, and requires cellists to make 6,400 movements using the left hand alone." Ravel's "Bolero" is another that's cited "for the snare drummer, who has to tap that instrument 5,144 times." There's also "Many of Tchaikovsky's works, including the '1812 Overture,' 'Fifth Symphony' and 'Romeo and Juliet Overture,' plus works by Sibelius, Strauss and Bruckner" due to the use of tremolo.

If you're interested in the book, it's called "Playing (less) Hurt: An Injury Prevention Guide for Musicians" by Janet Horvath and is available from <http://www.playinglesshurt.com/>

An accompanying article, "Musicians sound off on staying healthy" by Kelly O'Conner, is also available online at <http://www.thedesertsun.com/apps/pbcs.dll/article?AID=2005504210301>. This article features tips from Joyce Reimer, a music instructor for 45 years, and from Bradley James, a former music instructor. Both discuss the importance of knowing the proper motion and placement of hands, arms, etc., and how anything repetitive can cause some problem after a while if proper posture and motion aren't followed. Bradley James claims that, "First of all, if you are teaching the correct motion and placement of your hand, you don't injure it - you strengthen it. I know 80- to 90-year-old men and women who have hands like teenagers and have agility and digital dexterity for movement that people half their age don't have." One particularly poignant quote from Bradley James states, "If there is an atmosphere of fear or rigidity - around, say, the piano, violin or cello - that muscle memory stays with the child for the rest of their life; if it comes from happiness and joy, the freedom of that works right into the muscle; the movement is fluid."

"That is the healthy approach, and it comes out in the music."

I'll give the hard copy of this paper to Ted Bietz on Monday, the 30<sup>th</sup> so it can be passed around to any of you who are interested.

